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

OFFICE HOURS:
Monday and Wednesday 12 – 1:30pm
CDM Building, room 478
or by appointment

TEXTBOOK:
Creative Motion Graphic Titling For Film,
Video, and the Web.
by Yeal Braha and Bill Byrne Focal Press, 2011.
ISBN: 978-0-240-81419-3

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.

The History of Motion Graphics:
From Avant-Garde to Industry in the
United States.
by Michael Betancourt. Wildside Press, 2013.

TITLES FOR CINEMA AND ANIMATION

MONDAY AND WEDNESDAY 1:30 – 3:00pm
COURSE INFORMATION https://d2l.depaul.edu
OFFICE HOURS: 12pm – 1:20pm, Mondays and Wednesdays, CDM Building, Room 478

DESCRIPTION

This course explores concepts and techniques involved in creating movie titles, TV openings, and supporting graphics for video and animation. The use of alluring sound and imagery is essential to a successful and professional-looking film. A conceptual understanding of the role time and motion have in the presentation of visual content is explored through lectures and projects. Students will gain an appreciation and skill for producing time-based media that will add value, clarity, and sophistication to cinema and animation projects. Students are encouraged to enter the course with projects in need of titles and graphics

COURSE OBJECTIVES / LEARNING GOALS

Upon successful completion of this course, students will be able to:

Recognize and appreciate title sequences as an art form.
Develop and integrate audio and video into a collaborative project.
Demonstrate knowledge of various phases of the post production workflow.
Apply function to typographic forms and music.
Assess the value and function of Titles based on established criteria or creative briefs.

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.

TITLES FOR CINEMA AND ANIMATION
MONDAY AND WEDNESDAY 1:30 – 3:00pm
COURSE INFORMATION https://d2l.depaul.edu
OFFICE HOURS: 12pm – 1:20pm, Mondays and Wednesdays, CDM Building, Room 478

WHAT IS EXPECTED OF YOU
Be on time
Be prepared
Be awake
Behave
Be respectful and considerate:
• classroom ettiquette—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.

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/dc362spring2015**

You can learn more about AfterEffects at Adobe.com
https://helpx.adobe.com/after-effects.html?promoid=KSPEB and
Lynda.com **http://www.lynda.com/After-Effects-tutorials/After-Effects-CC-Essential-Training-2015/371399-2.html**

GRADING AND EVALUATION

Grade Range	Grade	Category	Weight
93–100%	A	Participation	**10%**
90–92%	A-	Lessons	**15%**
87–89%	B+	Projects	**55%**
83–86%	B	Final Project	**20%**
80–82%	B-		
77–79%	C+		
73–76%	C	Grades are like money in a bank account—	
70–72%	C-	you only have what you put in.	
67–69%	D+		
60–66%	D		
59–0%	F		

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.

Lessons and Projects
Lessons 1+2: Typographic Composition
Project 1: Title Sequence Pitches
Project 2: Bumper & EndTag
Project 3: One Minute Trailer
Final Project: Title Design for Short Film

ANI/DC 362
AUTUMN 2015 SEC 401
DEPAUL UNIVERSITY
14 E. JACKSON ROOM 210

TITLES FOR CINEMA AND ANIMATION
MONDAY AND WEDNESDAY 1:30 – 3:00pm
COURSE INFORMATION https://d2l.depaul.edu
OFFICE HOURS: 12pm – 1:20pm, Mondays and Wednesdays, CDM Building, Room 478

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.

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% gradereduction 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

Chris Kalis' multidisciplinary work combines motion graphics, animation, sound design, film scoring, and interactive media. He is a co-founder of Plural Design and the electronic music collective Chandeliers. In 2015, Chandeliers composed and performed a live soundtrack to Marcell Jankovics' animated masterpiece "Fehérlófia" and the theme music to the animated short "Let it Beard". Chris has exhibited video and graphic work at the Hyde Park Art Center, the Co-Prosperity Sphere, and the Public Works Gallery. His music has received praise from The WIRE, Pitchfork, and the Chicago Tribune. He was selected to contribute design work to the "X/I Ten Words and One Shot" book published by Deutsche & Japaner, Germany and was featured in the Typeforce 4 Catalog, along with DePaul Graphic Design students, for an interactive exhibition they created for Typeforce, The Annual Show of Emerging Typographic Allstars. He is currently working on the score to the feature film "Orders".

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.

TITLES FOR CINEMA AND ANIMATION
MONDAY AND WEDNESDAY 1:30 – 3:00pm
COURSE INFORMATION https://d2l.depaul.edu
OFFICE HOURS: 12pm – 1:20pm, Mondays and Wednesdays, CDM Building, Room 478

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 athttps://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. 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.

ANI/DC 362
AUTUMN 2015 SEC 401
DEPAUL UNIVERSITY
14 E. JACKSON ROOM 210

TITLES FOR CINEMA AND ANIMATION
MONDAY AND WEDNESDAY 1:30 – 3:00pm
COURSE INFORMATION https://d2l.depaul.edu
OFFICE HOURS: 12pm – 1:20pm, Mondays and Wednesdays, CDM Building, Room 478

TOPIC SCHEDULE

This schedule is subject to change throughout the semester.

WEEK 1 – SEPT 9, 14:
Introduction, Titles as Logos,
Opening Animation Sequences

Lesson 1: Typographic Composition

READ: *Chapter 1: Title Sequences Function with Form* pgs 1–44

WEEK 2 – SEPT 16, 21:
Texture: Typography as Background
Concept: Avant-Garde, Expressionism,
Surrealism, and other experimental influences

Lesson 2: Form and Function

READ: *Chapter 2: A Brief History of Title Sequences* pgs 45 – 72

WEEK 3 – SEPT 23, 28:
Originators: Saul Bass, Pablo Ferro,
Maurice Binder, Stephen O Frankfurt,
Robert Brownjohn

Project 1: Title Sequence Pitches
STORYBOARDS/IN PROGRESS CRIT

READ: *Chapter 3: The Essentials of Typography and Time* pgs 73 – 95

WEEK 4 – SEPT 30, OCT 5:
Title Designers: Jean Fouchet,
Wayne Fitzgerald, Pablo Nunez,
Dan Perri, Richard & Robert
Greenberg, Kyle Cooper

Project 1: Title Sequence Pitches
MOTION TESTS/IN PROGRESS CRIT

READ: *Chapter 4: Lights, Color, and Clarity: Preparing your Titles* pgs 113 –167

WEEK 5 – OCT 7, 12:
Contemporaries: Yu+Co, Fuel, Tomato,
Prologue, Geoff McFetridge,
Stephen Doyle, Carla Swanson, etc..

Project 1: Title Sequence Pitches
FINAL PRESENTATION/CRITIQUE

READ: *Chapter 7: Sound and Music in Movie Titles* pgs 267–278

WEEK 6 – OCT 14, 19:
Title Sequences in Production

Project 2: Bumper & EndTag

READ: *Chapter 6: Title Sequences in Production: The Camera and the Edit* pgs 215–254

WEEK 7 – OCT 21, 26:
Title Sequences in Production

Project 2: Bumper & EndTag
FINAL PRESENTATION/CRITIQUE

TECHNIQUES and TUTORIALS
We will look at many of the tutorials, case studies, and examples in the following Chapters throughout the quarter during class lectures and discussion:

WEEK 8 – OCT 28, NOV 2:
Title Sequences in Production

Project 3: One Minute Trailer
DEMO-WORKDAY/CRITIQUE

Chapter 5: Importing Text and Files into Ae
Chapter 8: Essential Techniques
Chapter 9: Famous Movie Title Techniques

WEEK 9 – NOV 4, 9:
Title Sequences in Production

Final Project: Title Design for Short Film

WEEK 10 – NOV 11, 16
Title Sequences in Production

Final Project: Title Design for Short Film

WEEK 11 – NOV 18, 11:45am

Final Project: Title Design for Short Film
FINAL SCREENING AND CRITIQUE
ATTENDANCE MANDATORY