

motion design

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website: gmugd.github.io/motion22-spring

delivery and timing

We will meet once a week in person on Thursdays from 10:30 to 1:10 in room 1023 in the Art and Design Building. The classes are required and during our sessions we will discuss work, complete demos, and further our coding and design knowledge. The class is scheduled to run for 15 weeks and you can expect to work for 6 hours outside of class each week.

prerequisites

AVT 217: Intro to Web Design and AVT 311: Graphic Design Principles and Methods

course description

Motion Design introduces the theories, techniques and practices of motion design and the integration of design, image, sound, video, and animation.

overview

This is not a software training course. Although there will be occasional in-class software demos a majority of the software skills will need to be self taught. Through the exercises, in-class workshops, projects, and critiques the students will learn the fundamental principles of time-based design grounded in traditional design principles.

Participants should finish the course with a working knowledge of motion design principles and methods as well as a better understanding of the production side of the medium.

objectives

- Improve general design skills
- Understand the process of planning for motion
- Understand the technical aspects of motion design
- Analyze how motion can enhance a narrative
- Understand how static design principles apply to a motion-based medium

textbook

There is no textbook for this course.

programs

You must have After Effects to participate in this course. We will also use Photoshop and Illustrator to produce assets and other files throughout the semester. See Technology Requirements on the last page for more information.

OTHER

Zoom, internet browser, and a Vimeo account.

content

This course consists of many shorter exercises, a few longer projects, quizzes, and in class discussions. The exercises are to begin to familiarize students with specific concepts and ideas and the projects are a synthesis of the concepts and ideas we will cover. Quizzes will review information from the lessons and discussions will be used for critiques and analysis of relevant topics.

PROJECT 1: MOVING POSTER

Posters are traditionally a static medium but with more and more poster displays going digital and AR becoming a more widely available tool, posters can come alive. You will design a moving poster for a future event that uses AR to transform the printed version into motion. More information here.

PROJECT 2: OBSTRUCTIONS

Obstructions in design can seem like a burden but being able to use them as a creative starting point is key. You will create a short video and then create the same video three more times. Each new video will be created using a series of obstructions chosen in class. More information here.

PROJECT 3: SOMETHING IN MOTION

Project three will give you the option of coming up with your own project or choosing from one of the projects I have listed. The project will be a culmination of the skills and concepts you have learned throughout this course. More information here.

engagement

This course has an engagement policy instead of an attendance policy. Your engagement will affect your final grade (and, by extension, the quality of your work) for this course. You are expected to actively and passionately take part in this course in the following ways.

- Attend class meetings
- Create things and be prepared to show them on time.
- Make things thoughtfully, intentionally, and with intensity.
- Meet all deadlines for handing in work and process.
- Actively participate in critiques both in class and out of class.
- Be curious about making things and the things your classmates make.
- Care about yourself & your work, your classmates & their work, and this class.

discussion of work

You will need to take an active role in both the presentation and discussion of your work. We will review projects in a variety of ways and you are expected to be able to talk and write about your own work and give feedback to your peers about their work. The ability to discuss your work and other student's work is a very important part of your education at Mason. Use this class to improve on those skills.

semester schedule

The schedule on the next page is an outline of what we will be covering this spring. It is subject to additions, subtractions, and shifts. The most current version is on the class website.

WEEK 1: 1/27	1.1: Introduction 1.2: Gifs P1: Start E1: Start
WEEK 2: 2/3	2.1: Planning for Motion 2.2: The Moving Poster E2: Start
WEEK 3: 2/10	3.1: What is Motion Design? 3.2: After Effects Tour 3.3: Position, Scale, Opacity, Rotation E3: Start
WEEK 4: 2/17	4.1: 12 Principles of Animation 4.2: Graph Editor E4: Start P2: Start
WEEK 5: 2/24	5.1: Cuts and Transitions 5.2: Null Objects and Effects E5: Start
WEEK 6: 3/3	6.1: Animating Shapes and Trim Paths 6.2: Masks and Mattes E6: Start
WEEK 7: 3/10	7.1: Title Sequences 7.2: Kinetic Type 7.3: Broadcast Package P3: Start
WEEK 8: 3/17	SPRING BREAK
WEEK 9: 3/24	INDIVIDUAL MEETINGS
WEEK 10: 3/31	8.1: Logo Reveals E7: Start
WEEK 11: 4/7	IN CLASS PROJECT
WEEK 12: 4/14	INDIVIDUAL MEETINGS
WEEK 13: 4/21	GROUP MEETINGS 9.1: Expressions E8: Start
WEEK 14: 4/28	GROUP MEETINGS
WEEK 15: 5/5	LAST CLASS
WEEK 16: 5/12	FINAL CRITIQUES

grading

Grades will be based on engagement (25%), exercises (25%), and projects (50%).

ENGAGEMENT (25%)

This percentage will be based on your engagement in the class which is explained on previous page but will include attendance, discussion and readings, critiques, and overall participation. Be engaged in this course and its content throughout the semester and this should be an easy 25%.

EXERCISES (25%)

The exercises are graded using a basic rubric show in the PDF version of the syllabus. The rubric includes your ability to follow the instructions of the exercise and your ability to submit it on time. The exercises are meant to be quicker, skill building tasks that improve your projects and design knowledge.

PROJECTS (50%)

Each project will generate two different grades. One grade will be based on your ability to submit the required, weekly checkpoints for the project. These weekly checkpoints use a simple rubric based on your effort, timeliness, improvement, and completion. The second grade will be based on the final project you submit and has a more extensive rubric. At the end of the semester you will have 6 total project grades that are all weighted equally for this 50%.

RUBRICS

Rubrics are used to grade exercises, projects, and checkpoints. The rubrics are below and on the next page.

design exercise rubric (100 points total)

	UNSATISFACTORY (15)	NEEDS IMPROVEMENT (21)	SATISFACTORY (23)	EXEMPLARY (27)
FORM	The design is inconsistent, unorganized and incoherent. The design interferes with meaning.	The design is standard, default, unsurprising. The content and the design are at odds with one another.	The design is clear and organized. The design fits the content and does not distract from it.	The design is compelling and inventive. The design responds to the content, enhances meaning, and takes advantage of its media/format.
MOTION	Motion is minimal, mechanical, and default.	Motion is present but glitchy and not refined.	Motion is basic but considered. Easing is present.	Motion is inventive, refined, and natural. More advanced techniques and experimentation are visible.
COMPLETION	None of the requirements of the exercise are met.	Few of the requirements of the exercise are met.	Most of the requirements of the exercise are met.	All requirements of the exercise are met.
SUBMISSION	Over two days late.	Up to two days late.	Up to one day late.	Early or on time.

project checkpoint rubric (total points vary by project)

	NONE (0%)	PARTIAL (50%)	FULL (100%)
REQUIREMENTS (25%)	None met.	Some met.	All met.
EFFORT/QUALITY (25%)	No effort and no care for quality.	Some effort and minimal care for quality.	Noticeable effort and a care for quality.
IMPROVEMENTS (25%)	No improvement from previous week.	Some improvement from previous week.	Noticeable improvement from previous week.
SUBMISSION (25%)	Over two days late.	Up to two days late.	Early or on time.

project rubric (100 points total)

	UNSATISFACTORY (0)	NEEDS IMPROVEMENT (6)	SATISFACTORY (8)	EXEMPLARY (12)
OVERALL	Project is incomplete, hastily done, and missing requirements.	All requirements are present but the form and execution of the project are basic.	Project fulfills requirements but there is still room for improvement.	Project exceeds requirements and the design and motion are well executed showing care for details and concept.
PROCESS	The project was completed without any real process from beginning to end. The project was submitted with little feedback given along the way.	Little process evident through the project. The initial ideas and designs were not pushed very far for the final submission.	Process is evident and minor improvements happened week to week.	Strong process with a commitment to improving and pushing the project throughout the duration.
AUDIO	No audio is present.	Audio is present but not considered. Begins and ends abruptly with no thought to how the audio influences the motion.	Audio is present and the beginning and ending are considered. Audio doesn't appear to add anything to the project.	Audio is well considered throughout the project. The choice of audio adds depth to the work and the beginning and ending are considered. The audio is also reflected in the motion and design of the project.
EFFORT	No effort present.	Occasional checkpoints missed and minimal effort put in to integrating feedback and pushing the work further.	All checkpoints made and feedback incorporated but designs and motion stayed conservative.	All checkpoints met and feedback taken well. Project consistently pushed forward each week beyond the minimum requirements.
EXECUTION	No apparent understanding of how to make things move.	Basic techniques and tools used in project. No principles of animation present.	Some advanced techniques and tools present (effects, masks, mattes, null objects, parenting, etc.) and a few principles of animation present.	Multiple advanced techniques and tools used and multiple principles of animation present.
MOTION	Motion is minimal, mechanical, and default.	Motion is present but glitchy and not refined.	Motion is basic but considered. Easing is present.	Motion is inventive, refined, and natural. More advanced techniques and experimentation are visible.
FORM	The design is inconsistent, unorganized and incoherent. The design interferes with meaning.	The design is standard, default, unsurprising. The content and the design are at odds with one another.	The design is clear and organized. The design fits the content and does not distract from it.	The design is compelling and inventive. The design responds to the content, enhances meaning, and takes advantage of its media/format.
TYPOGRAPHY	No hierarchy to the typography. Typeface choices conflict with the content and are illegible and/or unreadable. Principles of good typography (tracking, leading, type size, etc.) do not exist.	Basic hierarchy to the typography with minimal differences between elements. Typeface choices are default and uninspired. Some principles of good typography (tracking, leading, type size, etc.) are apparent.	Clear hierarchy to the typography on the page with some overlap between elements. Typeface choices are safe and do not take away from the overall design. Most elements follow principles of good typography (tracking, leading, type size, etc.) with a few exceptions.	Clear hierarchy to the typography with identifiable differences between elements. Typeface choices are smart and add to the overall design. Principles of good typography (tracking, leading, type size, etc.) are followed.
COMPLETION	None of the requirements of the project are met.	Few of the requirements of the project are met.	Most of the requirements of the project are met.	All requirements of the project are met.
SUBMISSION	Over three days late.	From one to three days late.	Up to one day late.	Early or on time.

communication

Your ability to communicate with me is of prime importance in this course. If you are going to be absent, late, or not have your work, it will be your best interest in communicating those things to me in advance. I do not need to know your reasons for being absent, late, or not having your work but I do need to know. A simple, short email will be fine.

The same goes for if you are struggling in this class or having other issues that are hindering your ability to complete work in this class. The more you keep me in the loop the more I can help you and adjust as needed.

weekly schedule

Class is on Thursdays from 10:30–1:10. Most days we will meet for the entire time but some weeks we will have individual meetings or end early. Unless otherwise specified, all work is due at the beginning of class.

A note—Time management is an important skill to master and should be worked on all your classes. Staying up all night working is not a badge of honor, it typically means you didn't budget your time correctly. Staying up all night isn't healthy and, especially now, making sure you are keeping yourself healthy is your first priority.

A second note—Rendering doesn't happen in five minutes (most of the time). In order to be prepared for class you will most likely need to render things prior to showing up in class. After Effects allows work to be previewed but can be laggy and difficult in certain situations. All work we are reviewing should be rendered as a video file outside of After Effects.

visual voices lecture series

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on four Thursday evenings from 7:20–9:00 pm.

For Spring 2022, this lecture series will be held online.

school of art social media accounts

IG: @gmusoa / FB: gmusoa / TW: gmusoa

official communications via mason e-mail

Students are responsible for the content of university communications sent to their George Mason University e-mail account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason e-mail account.

students with disabilities and learning differences

Students with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester <http://ods.gmu.edu>

FEB 10 Wanda Raimundi-Ortiz

FEB 24 Laurel Nakadate

MAR 10 Paul Rucker

APR 7 Mario Rossero

writing center and library resources

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center. For Spring 2022, the Writing Center is holding all sessions online, with writers choosing between meeting their tutor in real time on Zoom or uploading a draft for their tutor's written feedback. Please send your questions to wcenter@gmu.edu

Provisions Research Center for Art & Social Change is located in Room LOO1 of the Art & Design Building. This student resource assists students in exploring and engaging new models for artmaking that lead to a more inclusive, equitable, and connected society. Provisions is also a hub for developing art projects through Mason Exhibitions, the Mural Brigade, and art partners throughout the metropolitan area, and beyond. Contact Don Russell for more information: drusse10@gmu.edu

Art and Art History Librarian, Stephanie Grimm, will offer appointments and virtual office hours for the Spring 2022 semester: https://infoguides.gmu.edu/prf.php?account_id=123393

attendance policies

Students are expected to attend the class periods of the courses for which they register. In-class (including sections that meet online) participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

commitment to diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

responsible employee disclosure

As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason's Title IX Coordinator by calling 703-993-8730, or emailing titleix@gmu.edu

covid protocols and face coverings

For all vaccinated students, faculty, staff, contractors, and visitors, face coverings are required in all indoor University Facilities (i.e. indoor or enclosed spaces including buildings and vehicles) and traveling to/from sites off University Property for work or study if in a vehicle with other individuals. Face coverings are not required outdoors.

For all unvaccinated students, faculty, staff, contractors, and visitors, all of the above applies, except face masks are required outdoors at events or where physical distancing cannot be maintained.

For additional reference and updates, please see: <https://www.gmu.edu/safe-return-campus/personal-and-public-health/face-coverings>

statement on ethics in teaching and practicing art and design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

honor code

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work. <https://oai.gmu.edu/mason-honor-code/>

anti-racism statement

The School of Art plays an integral role in building an educational environment that is committed to anti-racism and inclusive excellence. An anti-racist approach to higher education acknowledges the ways that individual, interpersonal, institutional, and structural manifestations of racism against Black, Indigenous, and other people of color contribute to inequality and injustice in our classrooms, on our campuses, and in our communities. It strives to provide our community members with resources to interrupt cycles of racism so as to cultivate a more equitable, inclusive, and just environment for all of our students, staff, faculty, alumni, and friends, regardless of racial background. An anti-racism approach is an active and ongoing, long-term process. In all our efforts, we uphold a commitment to creating honest, respectful, supportive, and healing spaces where members of our community can meaningfully dialogue and learn from each other's lived experiences for the betterment of our entire community.

caps at mason

Counseling & Psychological Services provides a wide range of free services to students. CAPS offers crisis, counseling, and psychiatric services virtually, and limited services in person. Services are provided by a staff of licensed clinical psychologists, licensed professional counselors, licensed social workers,

doctoral-level trainees, and a board-certified psychiatrist. Our individual and group counseling, workshops, and community education programs are designed to enhance students' personal experience and academic performance. For distance learners, please see our Resources for Distance Learning page (<https://caps.gmu.edu/resources-for-distance-learning/>). We also provide consultation to faculty and staff who have concerns about a student

CAPS provides short-term mental health services for enrolled students. When a student's needs require a different level of care, CAPS works with students to transition care to community providers. If a student is currently seeing a professional in the community for therapy and can continue to work with them, we encourage the student to continue care with their current provider.

In order to begin services with CAPS, please call us at 703-993-2380 during our business hours. Due to the rise in COVID cases, we are only offering services via telehealth during this time.

If you are experiencing a crisis after our business hours or on weekends or holidays, please call us at 703-993-2380. Please select option 1 in our phone system to be connected to an after-hours crisis counselor.

If you are interested in connecting with a provider in the community for long term counseling, please visit our Find a Community Provider page (caps.gmu.edu/community-provider-search/) for our database of community provider options and other options for connecting with a therapist. If you have student health insurance through Aetna, you may also choose to access services through TelaDoc (aetnastudenthealth.com/schools/Peace_of_Mind_8.5x11.pdf).

land acknowledgment

At the place George Mason University occupies, we give greetings and thanksgivings to these Potomac River life sources, the Doeg ancestors, who Virginia annihilated in violent campaigns while ripping their lands apart with the brutal system of African American enslavement, to the recognized Virginia tribes who have lovingly stewarded these lands for millennia including the Rappahannock, Pamunkey, Upper Mattaponi, Chickahominy, Eastern Chickahominy, Nansemond, Monacan, Mattaponi, Patawomeck, and Nottaway, past, present, and future, and to the Piscataway tribes, who have lived on both sides of the river from time immemorial.

technology requirements

Note that this course requires/strongly recommends the use of Adobe Creative Cloud applications. If you do not already have an Adobe license and are interested in purchasing one or have an Adobe license and need to renew it, please visit <https://www.adobe.com/creativecloud/buy/students.html>. If you cannot afford an Adobe license, you may submit a request for funding to the Student Emergency Assistance Fund. Please visit <https://ulife.gmu.edu/student-emergency-assistance-funding-2-2/> to apply. Please note that the Adobe license agreement is on an annual basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft

Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Reservations are strongly encouraged due to COVID-19 precautions and limited amounts of resources, but walk-ins will still be accepted so long as the occupancy of the lab does not exceed the maximum of 16 people <https://its.gmu.edu/service/club/>

important deadlines

JAN 24 First Day of Spring Classes

JAN 24 Last Day to Submit Domicile Reclassification Application

JAN 31 Last Day to Add: All Individual Sections Forms Due

FEB 7 Last Day to Drop: With 100% Tuition Refund

FEB 14 Final Drop Deadline: Last Day for 50% Tuition Refund

FEB 15–MAR 1 Unrestricted Withdrawal Period: 100% Tuition Liability

MAR 14–20 Spring Break (classes do not meet)

FEB 21–MAR 25 Mid-Term Evaluation Period: 100-200 Level Classes Grades

Available via patriotweb

MAR 2–APR 11 Selective Withdrawal Period Undergraduate Students Only (100% Tuition Liability)

MAR 25 Incomplete Work from Fall 2021 Due to Instructor

APR 1 Incomplete Grade Changes from Fall 2021 Due to Registrar

MAY 6 Dissertation/Thesis Deadline

MAY 7 Last Day of Class

MAY 9–10 Reading Days

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs in College Hall.