

Andre C. Murnieks, Senior Lecturer, murnieks.2@osu.edu  
Spring Quarter 2007  
Monday 1:00–5:18 pm

## Syllabus

<b>Objective</b>	This course is aimed at expanding the student's typographic vocabulary through the use of time-based composition, sound and animation. The application of kinetic media will enable the typographic designer to add motion, scale change, sequence, metamorphosis, and context (mood) to typographic communication. Students will develop a time / movement-related projects using semantic typography with the objective of enhancing visual form, meaning and communication. Rhythmic and expressive use of type in motion should investigate varying type size, weight, spatial relationships, form/counter form, and movement within a word, while preserving sound typographic principles.
<b>Curriculum Thread</b>	This junior level required course is intended to expose students to a more interpretive use of typography, which can be applied in a variety of applications, e.g., film and television titles, movie previews, commercials, information kiosks, multimedia programs, web-sites, and presentations. Its focus on kinetic principles and motion aesthetics will be an ideal precursor to interactive multimedia and interface design (Design 673 and 674). This course is also intended to provide exposure to current multimedia authoring tools, and provide a background in the understanding of the stage, score, and timeline metaphors used.
<b>Prerequisite</b>	Visual Communication Junior status in the Department of Industrial, Interior, and Visual Communication Design, or permission of the instructor.
<b>Format</b>	This is a progress-oriented course that requires active student participation. Class will meet once per week for approximately 4.5 hours. Class sessions will be comprised of lectures, demonstrations, assignments, and tutorials. An equal balance between theory and application will be expected.
<b>Projects</b>	<b>Verbal / Visual Equations:</b> Enabling words to mimic verbal meaning, visually and kinetically  <b>Animated Antonyms:</b> Kinetically expressing the opposite meaning of words  <b>Hearing Type: Kinetic Typography Poster:</b> Integrating typography and image, with sound, moving in time and space. An exploration of the acoustical field, unified with the visual field
<b>Requirements</b>	Attendance is mandatory. Any unexcused absences may result in a lowering of the final grade. Three (3) unexcused absences may result in failure of the course at the instructor's discretion. Failure to appear on time will be counted as a 1/2 day absence. Please notify the instructor at 292-6746 or via e-mail, if you will be late or absent for any reason.  Students will be expected to come to the studio prepared to work and will be expected to work diligently throughout the studio's duration. Students should be prepared to present their work at any time. All hand outs and notes should be stored in a notebook.  Students will be required to submit a final copy of their work to the instructor uploaded to the course's public folder on the server.
<b>Evaluation</b>	Students will be evaluated on participation in class discussions; presentations; ability to apply course material to projects; ability to create professional quality work; and ability to exchange ideas and accept constructive criticism. The highest standards of quality visual work will be expected.
<b>Grading</b>	Each project will be assigned a numerical grade (100 point scale). Percentages are applied as follows:  Project #1 30% Project #2 30% Project #3 30% Tutorial Exercises 10%

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<b>Required Text</b>	Gonzales, James, <b>Macromedia Flash Professional 8 Hands-On Training</b>
<b>Optional Texts</b>	Carter, Rob, <i>Typographic Design: Form and Communication</i> Kane, John, <i>A Type Primer</i> Carter, Rob, <i>Working with Computer Type 3, Color and Type</i> Carter, Rob, <i>Experimental Typography, Working with Computer Type 4</i> Curran, Steve, <i>Motion Graphics</i> Mok, Clement, <i>Designing Business</i> Tufte, Edward R., <i>Envisioning Information</i> Bellantoni, Jeff, <i>Type in Motion</i> Meyer, Trish and Chris, <i>Creating Motion Graphics with After Effects</i>
<b>Office Hours</b>	<p>Mondays and Tuesdays 9:30–11:30, Hopkins Hall 375B</p> <p>Office hours can also be by appointment; we can schedule a time that is mutually agreeable. If you have any questions concerning assignments, or any other issues related to this course that can not be answered during class times, please see me during office hours or schedule an appointment. Please do not expect to receive substantial advising outside of class times, office hours and pre-arranged appointments.</p> <p>If circumstances arise preventing you from attending class, please leave a detailed message by calling the Department of Industrial, Interior, and Visual Communication Design office at 292-6746 or sending an e-mail.</p>
<b>Typical Software Used</b>	Macromedia Flash Macromedia Director Adobe After Effects Adobe PhotoShop Adobe Illustrator Macromedia Freehand
<b>Platform Issues</b>	Macromedia and Adobe applications for Windows and Macintosh differ very little. Our computer resources in the area of visual communication are primarily Mac based, and currently is our platform of choice. Additionally, some Windows computers do not readily offer the postscript font range expected to be utilized during the course. If your preference is to author your program in Windows, please do not expect comprehensive hardware and software support. Additionally, if you choose to author using a Windows computer, you will be solely responsible for presentation arrangements for all critiques and the final presentation.
<b>Accommodations</b>	If you need an accommodation based on the impact of a disability, you should contact the instructor to arrange an appointment as soon as possible. At the appointment, the instructor and the student, can discuss the course format, anticipate your needs, and explore the potential accommodations. The instructor will rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If the student has not previously contacted the Office for Disability Services, the student is encouraged to do so.
<b>Academic Misconduct</b>	Academic misconduct of any kind will not be tolerated or permitted. If students have questions about what activities constitute academic misconduct they should consult Faculty Rule 3335-23-04. The procedures that will be followed should suspected academic misconduct occur will follow Faculty Rule 3335-23-0. Week 1 01.03

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### Schedule

Week 01	03.26	Course Overview / Welcome to Design 552: Type in Motion Introduction to Project #1 <i>Due</i> Research words and definitions
Week 02	04.02	Studio <i>Due</i> Flip book Gonzalez, read Chap. 1–4 & 17; upload Chap. 3, 4 & 17 exercises
Week 03	04.09	Studio Introduction to Project #2 <i>Due</i> Keyframe storyboard Gonzalez, read Chap. 5, 8 & 13; upload Chap. 5, 8 & 13 exercises
Week 04	04.16	<b>Presentation: Project #1</b> Studio follow-up Research antonyms and possible interactions
Week 05	04.23	Studio <i>Due</i> Antonyms with definitions and brief narrative Gonzalez, read Chap. 6 & 7; upload Chap. 6 & 7 exercises
Week 06	04.30	Studio Introduction to Project #3 <i>Due</i> Annotated storyboard Gonzalez, read Chap. 9 & 11; upload Chap. 9 & 11 exercises
Week 07	05.07	<b>Presentation: Project #2</b> Studio follow-up <i>Due</i> Music selections, mood & visual specifications
Week 08	05.14	Studio <i>Due</i> Music map & content plan Gonzalez, read Chap. 14, 16 & 19; upload Chap. 14, 16 & 19 exercises
Week 09	05.21	Studio <i>Due</i> Rough cut of sequence to music
Week 10	05.28	Memorial Day (no class)
Week 11	06.04	<b>Final Presentation: Project #3</b>

Please note that the above schedule is subject to change. Students will be notified in advance of these events.

Note: Students may find differences between the catalogue description of the course and specific content presented by the instructor. Courses change as experiences and resources increase and improve. Therefore, it is possible that actual content covered may be modified from course content specified earlier in this or a previous course outline.