THE UNIVERSITY OF THE WEST INDIES, ST. AUGUSTINE
FACULTY OF HUMANITIES & EDUCATION
DEPARTMENT OF CREATIVE & FESTIVAL ARTS

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| Course Code | VART 2324 |
| Course Title | Film & Video 2 |
| Degree | Level 2 |
| Semester | Two - 2019/2020 |
| Course Description | VART 2324 is a deeper practical consideration of Motion Design, New Media Art, Creative Coding and Generative Design. By applying to the visual elements of design and principles of composition, along with manipulation of sound, and experimenting with new and emerging technologies students will create time-based artworks that effectively communicate ideas and emotions. |
| Course Rationale | From around the mid-1990's Media Literacy education focused on video production using then state-of-the-art equipment.[1] By the end of the first decade of our 21st Century any talented individual could "take on the role of a whole production company" from a bedroom studio, writing, designing, filming, animating, compositing and even broadcasting their own work.[2] Audiences had become sophisticated enough to "decode" abstract video and motion design narratives as seen in movie titles and television commercials.[3] 2011 saw high quality video, audio, and effects become available to consumers on mobile devices capable of uploading content directly to YouTube, Vimeo, and social networks.[4] |
| Instructor Information | Roger Allan Jackson<br>868-662-2002 ext 85460<br>roger-allan.jackson@sta.uwi.edu |
| Letter To The Student | Welcome to VART 2323<br>Within this course you will be exposed to the fundamental principles of Motion Design.<br>I have had the privilege of working professionally and teaching in the fields of Graphic Design, Television, and Motion Design for close to two decades. In 2011 my focus evolved to include Creative Coding, Generative Design, and Robotic Art.<br>By the conclusion of Film & Video 1 your understanding of the use of the Basic Elements of Design and Principles of Composition as they pertain to time-based media will have been enhanced |
| Content | • The Fundamentals of Motion Design: Space, Form, Time<br>• Motion Design Tools: 2D & Stop-motion Animation, Video Editing, Mobile & Open Source Software (FLOSS)<br>• Mobile Phone Videography<br>• Editing Audio in Garageband and Open-Source Audio software<br>• Online video hosting platforms |
| Goals/Aims | • To encourage the expansion of visual literacy in the context motion imagery.<br>• To become familiar with jargon, terminology, morphology, standards and specifications of motion design through hands-on production of motion design projects. |
| Learning Outcomes | Students will be introduced to:<br>• idea generation techniques<br>• motion design principles and terminology<br>• video editing and motion graphic design<br>• audio creation and manipulation for motion design<br>• software applications used in the motion design process |

Course Assignments & Assessment

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| Assignment 1 – Audio Driven | 20% |
| Assignment 2 – Visual Driven | 20% |
| Assignment 3 – Interactive/Generative | 20% |
| Semester Project | 40% |

Evaluation

Grades for each assignment are based on three major factors:

- Is the work conceptually inventive? Have you demonstrated a solid grasp of problem content? Did you really grapple with the ideas presented in each assignment?
- Is the composition visually compelling? Is every square inch fully engaged? Have colors been chosen well? Is the image unified? Energized? Balanced? Well crafted?
- What was the nature of your learning process? Did you use class time effectively and come prepared to learn? Did you take risks? How many solutions did you invent for each problem? How substantial were your contributions to team meetings and critiques?

Grades will be defined as follows:

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| ≥90 | *Outstanding*. Expansive investigation of ideas and excellent composition. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements |
| 75-89 | *Above average.* Substantial investigation of concepts and compositions; excellent craft. All assignments completed on time, insightful contributions to critiques |
| 60-74 | *Average.* All assignments done competently and completed on time. Strong participation in critiques. |
| 50-59 | *Marginal work.* Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques. |
| ≤49 | *Unsatisfactory work.* Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences. |

Resources

Design for Motion: Fundamentals and Techniques of Motion Design, 2nd Edition by Austin Shaw. Routledge (October 18, 2019) ISBN-13: 978-1138318656

Motion Design: Moving Graphics for Television, Music, Video, Cinema and Digital Interfaces by Matt Woolman. RotoVision (December 1, 2004)

https://mattwoolman.com/portfolio-items/motion-design-moving-graphics-for-television-music-video-cinema-and-digital-interfaces/

Design Fundamentals: Notes on Visual Elements and Principles of Composition by Rose Gonnella, Christopher Navetta, Max Friedman. Peachpit Press (February 4, 2015)

Design Fundamentals: Notes on Color Theory by Rose Gonnella, Max Friedman. Peachpit Press (May 28, 2014)

Design Fundamentals: Notes on Type by Rose Gonnella, Christopher Navetta, Max Friedman. Peachpit Press (October 28, 2015)

http://www.watchthetitles.com/

Supplies

- Mobile Phone or Tablet Device capable of recording video
- USB Flash Drive or External Hard Drive
- A vimeo.com account
- A p5.js account

Course Calendar

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| Week 1 | Introductions, What is Motion Design? |
| Week 2 | Motion Design Principles and Requirements |
| Weeks 3 | Examples, Concept Development, Creative Coding |
| Week 4 | Process Books, Creative Coding |
| Week 5 to 7 | Mid-Term Assignment Work |
| Weeks 8 to 11 | Work on Semester Project |
| Week 12 | Final Project Previews |
| Week 13 | Final Project Presentations |

How To Study

Pay close attention to all class discussions. While notes and handouts may be provided, be sure to take personal note of any terminology, jargon, settings, etc. that are addressed during class time. Listen, and then do; during tutorials, pay attention to what is being demonstrated, and then imitate it on your own. Do not attempt to execute instructions while they are being delivered. Think of ways to combine and adapt the skills you learn in new ways. Ideation and Innovation are rewarded.

Grading System

Grading will adhere to the standard scale used by The University of the West Indies.

NOTES

1. Armstrong, Linda. "Making Filmmakers." New York Amsterdam News, vol. 96, no. 40, 29 Sept. 2005, pp. 32-33.

2. Webster, Mark. “Motion Graphic Designer: A Misunderstood Profession PART6.” Motion Design: A Research Weblog by Mark Webster. https://motiondesign.wordpress.com/2009/02/07/motion-graphic-designer-a-misunderstood-profession-part6/ . Accessed 5 August 2018.

3. Poynor, Rick. Interview. Designflux. 02 : graphic motion design DVD magazine. 2006.

4. Carlson, Jeff. "Video Action on the Ipad: Imovie 1.2 for Ios Delivers New Editing Power to Apple's Latest Mobile Devices." Macworld, no. 6, 2011, p. 86.

5. Biiton, N. (2011, March 16). Arduinos Provide Interactive Exhibits for About $30. The New York Times. Retrieved from www.nytimes.com/2011/03/17/arts/design/arduinos-provide-interactive-exhibits-for-about-30.html

6. Pelletier, Melissa. “Teachers are Looking for Ways to Bring Computational Thinking into the Classroom”. MDR Education. https://mdreducation.com/2018/07/31/teachers-computational-thinking-classroom/. Accessed 5 August 2018.

7. Randles, Julie. “The 9 Hottest Topics in EdTech”. ISTE Conference and Expo. https://www.iste.org/explore/articleDetail?articleid=674. Accessed 5 August 2018.

8. Wing, J. M. (2010). Demystifying computational thinking for non-computer scientists. Retrieved from www.cs.cmu.edu/~CompThink/resources/TheLinkWing.pdf

9. Bergstrom, Ilias and R. Beau Lotto. "Code Bending." Leonardo, vol. 48, no. 1, 02 Jan. 2015, pp. 25-13. EBSCOhost, doi:10.1162/LEON_a_00934.

10. Bohnacker, Hartmut, et al. Generative Design: Visualize, Program, and Create with Processing. Princeton Architectural Press, 2012.

11. Knochel, Aarón D. and Ryan M. Patton. "If Art Education Then Critical Digital Making: Computational Thinking and Creative Code." Studies in Art Education, vol. 57, no. 1, Fall2015, pp. 21-38.

12. Amiri, Faramarz. "Programming as Design: The Role of Programming in Interactive Media Curriculum in Art and Design." International Journal of Art & Design Education, vol. 30, no. 2, June 2011, p. 200.

13. CSTA Standards Task Force (2011).CSTA K-12 computer science standards: Revised 2011. New York, NY: Computer Science Teachers Association. Retrieved from http://csta.acm.org/Curriculum/sub/CurrFiles/CSTA_K-12_CSS.pdf