

MOTION, SOUND, & VISION

Course: Graph-2315-01
Fall 2021 - Tuesdays 1:10 - 6:10 PM
Modality: Hybrid (home base room: DC407)
Professor: Rafael Attias (he/him)
e-mail: rattias@risd.edu

course description

This course will introduce students to the fundamentals of motion graphics, as well as the implementation of video, and sound design. Students will learn a variety of motion graphics software, such as Adobe After Effects and Premier, as well as studio tools like Ableton Live, and/or other audio-visual programs. Students will learn how to capture, manipulate, mix and optimize audio visual material for final production and implementation.

Through a series of in-class and multi-week assignments, students will create animated projects that include motion design real-world assignments, as well as experimental exercises, with the goal of exploring intersections between graphic design, story telling, visual composition, and the realms of rhythm and sound. Adobe After Effects will be the primary production tool for this class. Each student will propose a long term project, this project will be developed throughout the semester and presented as the final project for the class.

In addition to our software tutorials, there will be a series of short weekly lectures to review specific histories, and also current practitioners who are using motion graphics and sound to create works in the worlds of design, fine art, and performance.

course objectives

Rhythm, repetition, systems, and patterns are all commonly used in the creation of audio visual narratives. In this course the following questions will guide our explorations:

- What is the role of graphic designers in the creation of time-based experiences?
- What new modes for communicating “meaning” become available to us, through the process of elaborating systematic composition modes?

course requirements

Conversation and communication will be a crucial component to this course. All students are encouraged to speak their mind and contribute to an active, sharing, and supportive dialog throughout the semester. Students should be prepared and willing to share their experience with the process, resources and information during the reviews and presentations.

Students should be actively engaged in further researching topics and processes of interest that are introduced in class. This should be evidenced by sharing this information via contributions during class discussions, work-shop time, and/or manifest in their own studio practice.

grading

30% of the final grade will be relevant to the final semester long-term assignment. 70% of the grade will come from the other 3 or 4 in-class assignments.

criteria such as conceptual development, overall success in achieving initial goals, both verbal and visual presentation skills, and turning in assignments when they are due will be important factors when grading the individual students.

Students are expected to attend every class, and to be on time. When absent, the instructors should be notified in a timely manner, regarding any individual instances of absence from class. More than two missed classes constitutes an incomplete grade.

assignment development

There will be a final review of the long-term project the last day of class (December 15, 2020). Students will be expected to present this project showing the result of the work and development done throughout the semester. Locations (if applicable) and resources for showing the final assignment need to be sorted out in advance so there will be no last minute logistical or technical problems.

documentation

All projects must be properly documented and ready to be submitted to the instructor. Guidelines and deadlines for documentation will be outlined during the class.

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SEPTEMBER

14

21

28

OCTOBER

5

12

19

26

NOVEMBER

2

9

16

23

30

DECEMBER

7

14

ZOOM MEETING ID:

975 4563 1133

TEACHING ASSISTANT (TA):

TBD

WEEK 1 - (9/14)

introduction
 discussion of objectives, reading material
 software overview
 start in-class assignment no. 1
 (interactive poem)

for next class:
 complete assignment no. 1
 research & propose possible ideas
 for semester long project

WEEK 2 - (9/21)

review assignment no. 1
 tutorial: Adobe Premier
 introduce assignment no. 2
 (array of 12)
 * review potential ideas for
 semester long projects

WEEK 3 - (9/28)

tutorial: Adobe After Effects
 moving type, setting up workflows.

for next class:
 continue work assignment no. 2

WEEK 4 - (10/5)

introducing sound.
 tutorial: Ableton Live software,
 basic techniques, sequencing
 and arranging

for next class:
 continue work on assignment no. 2

WEEK 5 - (10/12)

tutorial: continue After Effects techniques
 review work samples, good practices and
 techniques

for next class:
 continue work on assignment no. 2

WEEK 6 - (10/19)

continued After Effects tutorial
 one-on-one meetings, final check-in
 on assignment no. 2.
 * progress review on semester long projects

for next class:
 (array of 12) final presentations

WEEK 7 - (10/26)

assignment no. 2 - final presentations
 students will each present their work
 for the class, with open discussion.
 (format specifics, and viewing
 arrangements to be determined)

introduce assignment no. 3
 (a conversation)

WEEK 8 - (11/2)

lecture tutorial: capturing moving image and
 sound, techniques and approaches.
 review ideas for assignment no.3

for next class;
 continue work on assignment no. 3

WEEK 9 - (11/9)

in-class project, visiting artist.

WEEK 10 - (11/16)

one-on-one check-ins

for next class:
 (a conversation) final presentations

WEEK 11 - (11/23)

assignment no. 3 - final presentations
 students will each present their work
 for the class, with open discussion.

WEEK 12 - (11/30)

final class
 * review progress on semester long projects

WEEK 13 - (12/7)

final semester long project presentations

* semester long assignment



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course modality - hybrid

Hybrid courses incorporate a blend of both in-person and on-line forms of instruction. These courses may include synchronous and asynchronous modalities, with the potential for different pathways through the course. The ratio of in person and on-line instruction will vary depending on multiple factors such as the role of two, and three-dimensional material engagement, the use of specialized facilities and equipment, the centrality of group dialogue and critique, and the nature of the assignments and learning goals. During our first remote class meetings, we will discuss the delivery structure and the expectations for our in-person engagements.

civility statement

We don't live alone, we don't design alone. In order to learn, we must be open to the views of people different from ourselves. In this semester we share together, please honor the uniqueness of your fellow classmates and appreciate the opportunity we have to learn from one another. Please respect each others' opinions and refrain from personal attacks or demeaning comments of any kind. Finally, remember to keep confidential all issues of a personal or professional nature that are discussed in class.

diversity statement

It is the instructors intent that students from all types of diverse backgrounds and perspectives be well-served by this course: that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit of our collective learning. It is the instructors intent to present materials and activities that are respectful of difference: gender, sexual orientation, disability, age, socioeconomic statuses and precarities, ethnicities, races, cultures, perspectives, and other identifying characteristics.

Your suggestions about how to improve the value of diversity, equity and inclusion (D.E.I) in this course are encouraged and appreciated.

ADDITIONAL RESOURCES

sei.risd.edu

policies.risd.edu

covid.risd.edu

covid.risd.edu/health-self-care

covid.risd.edu/health-prevention

MOTION, SOUND, & VISION

The sense of hearing cannot be closed off at will. There are no earlids. We are continually absorbing and filtering the soundscape. When we go to sleep, our perception of sound is the last door to close and it is the first to open when we wake up. The ear's only protection is an elaborate psychological mechanism for filtering our undesirable sound in order to concentrate on the desirable. The eye points outward and the ear draws inward. It soaks up information.'

Janek Schaffer, 'Audio & Image'

I use technology in order to hate it more properly. I make technology look ridiculous.'

Nam June Paik, 'Digital and Video Art'.

'There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make silence, we cannot.'

John Cage, 'Silence'

'Ours is a world of words. Our thoughts, our world of imagination, our communication, our richly fashioned culture - all are woven on the loom of language.'

Richard Leakey

'Music has seven letters, writing has twenty six notes.'

Joseph Joubert

Although word and picture can signify the same thing, the effect they produce can be quite different. Writing 'stars and stripes' on a piece of cloth might not be as effective as illustrating them.

'The verbal and visual elements of modern communication are as indivisible as lyric and music in a song.'

George Lois

'Every manifestation in our life is accompanied by noise. The noise, therefore, is familiar to our ear, and has the power to conjure up life itself. Sound, alien to our life, always musical and a thing unto itself, an occasional but unnecessary element, has become to our ears what an over-familiar face is to our eyes...'

Luigi Russolo, The 'Art of Noises' Manifesto, 1913

'The medium is the message. This is merely to say that the personal and social consequences of any medium - that is, of any extension of ourselves - result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.'

Marshall McLuhan, The Medium is the Massage, 1968

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RESOURCES

ubu.com/sound
ars.electronica.art
resonancefm.com
museumofsound.com
wavefarm.org
thewire.co.uk
leonardo.info
adaweb.com
turbulence.org
videocopilot.net
freesound.org

RECOMMENDED READING

Design For Motion
by Austin Shaw

Philosophy and Simulation:
The Emergence of Synthetic Reason
by Manuel DeLanda

Because Internet:
Understanding the New Rules of Language.
by Gretchen McCulloch

The Medium is the Massage
by Marshall McLuhan

The Dream of Fluxus
George Maciunas An Artist's biography
by Thomas Kellein

Dadaism
by Dietmer Elger