Course description

This learning experience is designed specifically for 3000-level UNT CVAD students who are majors in the Communication Design program and who have advanced into the second semester of their third year of study. Students enrolled in this course will be challenged to construct fundamental knowledge of how and why graphic elements placed in motion might be used to visually communicate information about an idea or set of ideas, a product or system of them, a chain of events and their consequences, or the results of engaging in various types of experiences.

Credits and prerequisites

ADES 3545 is a three-credit course. Students enrolled in it must have passed ADES 3510 | Interaction Design and ADES 3500 | Publication Design with a grade of “C” or better.

Course content

Motion Design + Information Design introduces students to a set of strategic and tactical processes necessary to generate ideas that:

- use (hopefully…) well-considered animation principles to visually communicate meaning in ways that allow specific audiences to gain an understanding of how and why a given array of contextual factors, conditions, issues and individuals or groups affect a particular situation or scenario as they do
- may be effectively “delivered” through the variety of digitized, online platforms
- allow specific audiences to interpret a given amalgamation of image-based and typographic elements in ways that lead them to convert data into information, and, ultimately, information into useful and usable knowledge.

This course will also introduce students to some of the fundamentals of working with at least two graphics applications software programs—most prominently Adobe Animate, followed by Adobe After Effects—to realize their “motion-infused,” information design ideas. In the context of this course, information design refers to the practice of engaging in the effective visualization of data (also known as data visualization) that shapes how specific viewerships perceive, understand and act on their interpretations of socially, politically, economically and technologically framed information.
Additionally, students will become versant with the terminology used to discuss and describe various aspects of the processes that guide motion design projects, animation techniques, and the visual components of information design structures.

**Course objectives (i.e., what students will learn as a result of their enrollment in ADES 3545.504)**

- Develop and demonstrate proficiency using essential motion design software and software that can be used to facilitate the design and development of the components and assets that constitute motion design + information design projects (specifically, *Adobe Animate, Illustrator, After Effects* and *Photoshop*) to engage in the creation of visually communicative, motion-infused information delivery.
- Understanding the need for and effectively implementing a high level of critical rigor that can effectively contextualize and inform the design processes of each individual. As these abilities and sensitivities increase, so will each student’s ability to organize his/her respective logistical, intellectual and creative approaches to designing motion + information pieces/movies.
- Immersing students in learning experiences wherein they begin to develop broad understandings of how to engage in the iterative processes necessary to generate viable motion + information design ideas so that essential content can effectively interpreted and acted upon by given audiences.
- Immersing students in learning experiences wherein they learn to engage in the fundamental “logistical steps” necessary to develop and construct motion design and animation pieces/movies, from pre-production and storyboarding through to tweening and transitions, the incorporation of sound and the preparation of files for effective export to production.
- Familiarizing students with need to effectively utilize means for organizing and categorizing the various components/assets that constitute motion + information projects so that these may be effectively managed and, as necessary, modified as a given project’s schedule evolves.
- Help students become fundamentally proficient with motion + information design terminology and its associated meanings and implications within this sub discipline of visual communication design.
- Introduce students to the basic understandings needed re: fundamental image-resolution and image-making principles necessary to create viable motion + information design work.
- Help students to develop and demonstrate consistently disciplined work habits combined with professionalism during and outside of class time.
- Help students begin to develop the critically rigorous, self-guided, proactive, and empathetic learning abilities necessary to launch and sustain their careers as professional visual communication designers.
- Help students begin to develop the ability to critically analyze and assess the broad array of motion + information design work that is being increasingly used to disseminate and shape the manner in which much of the world’s population processes data-cum-information into knowledge that frames and motivates actions/inactions.
- Help students begin to cultivate broadly informed, deeply plumbed awarenesses of their individual strengths, weaknesses, and areas-of-interest as emerging visual communication designers.

**Course structure**

Like the ADES 3510 course taught during the first semester of the third year experience in our Communication Design program, this course will be pedagogically and logistically guided by a “learning by doing” approach, which means that each student will be required to effectively
engage in his/her assigned coursework on a consistent basis OUTSIDE of our assigned Tuesday/Thursday meeting time of 11:00 am to 2:50 pm in the Art Building, room 234A. Completing the assigned coursework according to the parameters specified in the "Semester Schedule for ADES 3545 | Motion Design + Information Design" portion of this document (which begins on page 7) will be essential to each student’s success in this course; failing to do this could result in an individual student’s NOT developing and cultivating the skills and knowledge he/she will need to engage in the decision-making processes that guide motion and information design. Students who do not consistently present work as called for according to the "Semester Schedule for ADES 3545 | Motion Design + Information Design" portion of this document risk jeopardizing their grades on individual projects and, ultimately, risk being asked to drop the course at some point between April 3 and April 17, or eventually earning a final course grade of “D” or “F.”

Each of the five projects that will constitute the coursework for ADES 3545.504 will require each student to work iteratively as that project progresses to initially plan, further develop, and design the various types of components and the organizational structures required to render them as effective, motion-based information delivery systems.

The first and second projects will challenge students to work individually to develop, design and execute relatively simple animated sequences using Adobe Animate that will teach them how to engage in motion-based design processes. Each of these projects will require students to complete a “movie” of between 15 and 30 seconds in length comprised entirely of non-objective graphic forms and rules/lines and/or typographic elements that must visually communicate the fundamental contrast inherent in two physical or emotional states of being.

The third project will require that each student work individually to develop and design a motion-based piece of between 20 and 40 seconds. This piece must make use of the comparative presentation of data/data sets to allow a specific target audience to convert this data into information and, eventually, into useful and usable knowledge that “explains” how and why a particular social, technological, economic or political/public policy process operates, as well as how this process facilitates, prevents, or contextualizes.

The fourth project will challenge students to animate a well-choreographed amalgamation of two-dimensional forms to create a “futurecast-themed” movie of between 30 and 60 seconds with sound that articulates the consequences of a set of actions or inactions taken by someone, a group, or an organization—good, bad, or in between—taken in response to a particular social, technological, economic or political “trigger event,” phenomenon or paradigm. The fourth project may be operated as an individual endeavor undertaken by a single student, or as a group endeavor undertaken by two to four students. Individual students or student groups may choose to complete this project by one of the two following dates: Thursday, April 13 or Thursday, May 4. (If the latter date is chosen, no fifth project will be required, BUT—the level of complexity and the array of choreographed assets “at work” in this project must be significantly higher/more robust that what could have been achieved over a the shorter timeline.)

The fifth project—if undertaken—will challenge individual students, or groups of two to four, to animate individual and groups of assets to help a specific target audience understand how to operate a particular user interface (for an app, a website, an informational kiosk, etc.) in a way that will yield a short-term benefit, or set of benefits, to that audience. Examples of these types of projects could include but are limited to: an informational kiosk at a bus terminal, train station, or “tent city” in (pick a place in western or southwestern Europe) that is hypothetically operated by the U.N., the Red Cross or the Red Crescent that helps direct refugees and refugee families to medical care, food, clean water, a place to take a safe shower, etc. within a reasonable walking distance of where they are; an app that a third-grader could understand that would help him make better (i.e., less “sugar-infested” nutritional
choices) while at home, school, the movies, a sleepover, restaurants, etc.; an app or web UI
dedicated to helping a high school audience discern the difference between “real” and “fake”
news stories (a simple, two line means to do this was offered recently by Jon Stewart, and
should be easy to locate online…); an app or website that offers "formulas" for creating “fake”
news stories to all comers.

Course components and requirements
There are essentially three types. The first of these will include “follow along” demonstrations involving
the operation of particular types of graphics applications software with particular regard to how
various aspects of these can be used to facilitate motion + information project workflows. An
average of roughly one-and-a-half to two hours of class time per week will be devoted to these
activities, which will entail the instructor leading in-class learning experiences that allow students
to use their own computers as they observe and engage in topic-specific tutorials.

The second of these involve the students working outside of class to develop and design the
four to five main course projects described in the previous section. Each of these has been designed
to challenge individual or groups of students to “learn by doing” as they engage in the iterative,
heuristically informed decision-making processes necessary to effectively realize outcomes
to design projects that involve motion + information design. Each student will likely need to spend
a minimum of 15 hours per week outside of class working thoughtfully to complete this assigned
coursework. At least some portions of this completed work should eventually be included in each
student’s final B.F.A. in Communication Design portfolio to support the launch of his/her entry
into our profession.

The third of these involves the critical interactions that will occur between the instructor and
individual and small groups of students during class sessions regarding the progress of their design
decision-making as each of the four to five course projects advance. All students enrolled in ADES
3545.504 must have whatever array of “work-in-progess” the “Semester schedule for ADES 3545 |
Motion Design + Information Design” calls for on a given day over the course of the semester.

Aside from the need for each student to attend each scheduled class session of this course
for its entirety—from 11:00 am until 2:50 pm each Monday and Wednesday of the spring 2017
semester—it is imperative that each student REMAIN MENTALLY ENGAGED during the entirety
each scheduled class session.

Class time is NOT A TIME FOR INDIVIDUAL STUDENTS TO CHECK THEIR E-MAILS, POST
AND PROCESS TWEETS, UPDATE FACEBOOK-BASED COMMUNIQUÉS, ENGAGE IN SNAPCHAT
EXCHANGES, POST IMAGES TO FLICKR, PINTEREST OR TUMBLR, OR UTILIZE INSTAGRAM
TO SHARE OR VIEW STILL OR DYNAMIC IMAGERY, UNLESS—ENGAGING IN ONE OR MORE
OF THESE ACTIVITIES IS SPECIFICALLY RELATED TO ASSIGNED COURSEWORK/AN ASSIGNED
COURSE PROJECT. This course will operate according to the following axiom:

“If you blow your coursework off/if you blow off meaningful interactions with your classmates/if you
blow off meaningful interactions with your instructor, you/your efforts/your work will be blown off
in turn by your classmates and your instructor.”

Grading Policy
ALL STUDENTS ENROLLED IN ADES 3545.504 DURING THE SPRING SEMESTER OF 2017 ARE
HEREBY NOTIFIED THAT NO MEANS TO EARN “EXTRA CREDIT” TO BOLSTER THEIR FINAL
COURSE GRADE EXIST.
Each student’s four to five course projects will be graded according to the following criteria (which is NOT listed in hierarchical order)

- how effectively he/she engaged in the iterative processes of design as the project evolved during its allotted time in the course schedule;
- how effectively he/she engaged in critical discussions regarding the progress of his/her own work and the progress of the work being developed by his/her peers during a given project’s allotted time in the course schedule;
- his/her ability to amalgamate his/her original ideas re: motion + information design with new knowledge constructed and cultivated about how the essential tenets of these emerging sub-disciplines can visually communicate essential ideas to particular audiences in ways that can motivate them to “think differently” and, perhaps “act differently” re: a specific issue, situation or set of conditions;
- his/her ability to utilize knowledge generated during each project’s planning/storyboarding phases to positively affect the design and operationalization of the specific motion + information projects that will constitute the essential coursework of ADES 3545.504;
- how well the user interface and/or “look-and-feel” of each assigned project was designed to facilitate the perceptions of (as necessary per project) hierarchies of information, the application of particular visual styles and motifs, the development and management (as appropriate) of a color palette across the breadth of a given motion + information design system/project, and the systemic configuration of juxtapositions of typography and imagery;
- how well the design of each motion + information design system/project functioned aesthetically, conceptually and operationally to evoke responses from its primary audiences to allow them to “learn what the student wanted them to learn, do what the student wanted them to do, and feel what the student wanted them to feel;
- how effectively each motion + information design project renders across multiple platforms and computing systems;
- how well the arrangement and animation of the assets/components that constituted each motion + information design project was designed to visually communicate the mood, raison d’etre/mission, operational philosophy and goals of the assigned organization, client, or initiative the student was hypothetically working on behalf of;
- how well each of the four to five motion + information design projects assigned during the semester schedule of ADES 3545.504 reflect the student’s ability to utilize the knowledge he/she will have gained/constructed from working on previous projects in this course and in previous projects from other courses taken during his/her undergraduate experience in Communication Design at UNT CVAD.

Each student enrolled in ADES 3545.504 must develop, design and operationalize motion design + information design outcomes/solutions on a per project basis that DO NOT SUCK in order to earn per-project grades, and, ultimately, a final course grade of “B” or better. Students who consistently develop, design and operationalize motion design + information design outcomes/solutions on a per project basis that suck WILL FLUNK THIS COURSE. Students who, for whatever reason(s), do not fulfill the daily requirements called for in the “Semester schedule for ADES 3545 | Motion Design + Information Design” risk having their final course grade lowered to a “C,” “D,” or “F.”

Please note that Homework and Main Projects turned in late will receive grades of “F.”
Course syllabus
spring semester, 2017

ADES 3545.504
Motion Design +
Information Design

meeting time:
Tu & Th, 11:00 am-1:50 pm

location:
Room 243a, Art Building

instructor:
Michael R. Gibson
michael.gibson@unt.edu

office hours:
M, W: 11:00 am–noon;
Th: 2:15–3:00 pm

office hours location:
Curry Hall, room 311

Course risk factor
ADES 3545.504 has been classified as a course that carries a UNT Policy Risk Factor of Category Two (2). Students enrolled in this course will be exposed to some significant hazards but these are not likely to cause serious bodily injury. In this course, those risks are related to X-Acto knife usage, and exposure to adhesives and the fumes they generate, as well as repetitive stress injuries related to extended computer usage (the latter of these is likely the most serious hazard students will confront). Students enrolled in ADES 3545.504 will be informed of any potential health hazards or potential for bodily injury connected with the use of any materials and/or processes they may encounter during their enrollment in this course, and will be instructed as necessary regarding how to proceed without endangering themselves or others.

Recommended texts & other resources (purchasing these online/as Ebooks may save money)


Required supplies

• at least one external HD (hard-drive) capable of storing at least 1 TB (terabyte) of data;
• access to Cloud-based file storage on either Dropbox, Google Drive, or both
• access to at least the $49.99 Adobe Typekit typeface access software
• access to the array of physical “art and design supplies” (X-Acto knives and blades, drawing implements, parchment/tracing paper, etc.) that they were required to purchase during their enrollments in ADES 1540 and the array of ADES 2000-level courses in the Communication Design curriculum

ADES 3545.504 attendance policy
Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of each class session. A student will be considered late/tardy if he/she arrives after roll has been taken. If a student is late/tardy, it is his/her responsibility during that class session to make sure the instructor knows that he/she is present before he/she leaves that particular class session. Each student will receive two (2) “free tardies” over the course of the semester. After the first two tardies, every two (2) tardies will equal one (1) unexcused absence. Only two (3) unexcused absences over the course of the will be accepted. The third unexcused absence will lower a student’s final course grade by one letter grade. The fourth unexcused absence will lower a student’s final course grade by two letter grades. The fifth unexcused absence will lower a student’s final course grade by three letter grades. A total of six absences, excused or unexcused, will result in the student receiving a final course grade of “F,” which will result in a flunking of ADES 3545.504 during the spring semester of 2017.

There are no excused absences for anything other than a verifiable death in the immediate family (obituary, funeral home notice or death certificate must be presented), or a verifiable illness suffered by the student accompanied by printed and signed doctor’s note provided on his/her stationery with a telephone number. The doctor’s note must be presented during the class immediately after the one that was missed. A receipt from the doctor’s office is not acceptable.

A dental appointment does not count as an excused absence.

1. All UNT CVAD Com Design majors have FREE access to a wide variety of online-facilitated, video-based tutorials from Lynda.com that cover graphics applications, motion design and interaction design software. Making “good use of them” on a weekly or at least a bi-weekly basis throughout the duration of the semester is highly recommended.
Because this course meets twice per week, a student will be counted absent—and this absence will be unexcused—if he/she comes to a given class session more than 30 minutes late. A student who exhibits a pattern of not bringing any or bringing only incomplete work to a series of three or more class sessions may earn additional unexcused absences at the discretion of the professor. If a student comes to a class session without his/her assigned work for that day, that student will be counted absent. If a student is absent from a given class session, that student is responsible for contacting a class member in order to get any information or assignments that were given during the class session that was missed. **INDIVIDUAL STUDENTS MAY NOT CONTACT THE INSTRUCTOR TO GAIN INFORMATION ABOUT “WHAT THEY MISSED DURING A GIVEN CLASS SESSION,” NOR CAN “WHAT THEY MISSED” BE MADE UP DURING AN OFFICE HOURS SESSION WITH THE INSTRUCTOR.**

The instructor will not use any class time to repeat missed lectures or assignments. Do not—for any reason—call the main office or the Department of Design office of UNT CVAD to leave the instructor a message that you will be missing a given class session of ADES 3545.504. Under no circumstances should you leave a project with anyone in either of these offices for the instructor to “retrieve later.” Neither of these offices will accept student projects.

**Personal screen/mobile course policy**

Laptops, smart phones, tablets, and phablets should only be opened during class sessions to engage in class work, and this will be a frequent necessity as the course schedule of ADES 3545.504 progresses. With that stated, students must understand that no social media, checking email or text messaging will be allowed for any reason during class time. Failure to comply with this policy may result in point deductions on whatever course projects the student was working toward when a given “failure to comply with this policy” occurred. Let your instructor know in advance if you have an extenuating circumstance with regard to abiding by any of these policies (for example, if you have a need to “check your device” due to these types of circumstances, please step outside the classroom space and into the hallway to do this).

**Plagiarism**

Plagiarism is literary or artistic theft. It is the false assumption of authorship, the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or design or art work, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. **Plagiarism will result in the immediate failure of the class and may result in expulsion from the university. Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree. (For more information about this, please reference the UNT student guidebook.)**

**Accommodations for students with special needs**

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes.
for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Sage Hall, 167. You also may call the ODA at 940.565.4323 and discuss issues related to accommodations with them.

Dealing with emergencies
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building—in this case, the Art Building—and proceed to the nearest parking lot (due to construction near the Art Building, please gather in the parking lot immediately west of Curry Hall). In case of a tornado (campus sirens will sound) or other weather-related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded (the two restrooms on the second floor, or, if these are too crowded, Art Building room 223). Follow the instructions of your instructor(s) and act accordingly.

Changes to the syllabus
The instructor reserves the right to make adjustments/changes to the course syllabus with or without notice as he/she sees fit/deems necessary as the semester progresses. The daily course schedule for ADES 3545 504 begins on the next page.
Semester schedule for ADES 3545 | Motion Design + Information Design (continued)

<table>
<thead>
<tr>
<th>Week</th>
<th>In class</th>
<th>Assigned Work</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 01</td>
<td>Tu Jan 17 Overview of class policies &amp; syllabus; overview of class projects; rough storyboard creation; Introduction to Adobe Animate CC</td>
<td>Project One: using simple shapes and rules to visually communicate an alteration in physical states of existence from one “opposite” to another in 15 to 30 seconds (Final version due: Th, 01.26); initial, six- to ten-frame storyboards due next class (01.19)</td>
<td>Initial storyboards re: Project One</td>
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<td></td>
<td>Th Jan 19 Presentation and critique of initial storyboards re: Project One</td>
<td>Allow critical feedback/discussion re: initial storyboards to affect design decision-making re: final round of storyboards OR initial sequences in Adobe Animate CC (due 01.24)</td>
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<tr>
<td>Week 02</td>
<td>Tu Jan 24 Using Adobe Animate to create graphics and text and an introduction to creating and editing symbols</td>
<td>Commence building your Adobe Animate movie to satisfy the criteria re: Project One (due 01.31)</td>
<td>Final round storyboards re: Project One</td>
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<td></td>
<td>Th Jan 26 More information re: creating and editing symbols, and an introduction to animating symbols</td>
<td>Be ready to engage in a “work-in-progress” critique re: Project One after today’s demo</td>
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<tr>
<td>Week 03</td>
<td>Tu Jan 31 Final critique of Project One</td>
<td>Project Two: using your new knowledge and skills to animate the visual communication of a transition in meaning between two “emotionally evocative” words (Final version due: Tu, 02.14); initial, six- to ten-frame storyboards due next class (02.02)</td>
<td>Final versions of Project One</td>
</tr>
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<td></td>
<td>Th Feb 02 Using Adobe Animate to create and edit symbols and an introduction to animating symbols</td>
<td>Allow critical feedback/discussion re: initial storyboards to affect design decision-making re: final round of storyboards OR initial sequences in Adobe Animate CC (due 02.07)</td>
<td>Initial storyboards re: Project Two</td>
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<tr>
<td>Week 04</td>
<td>Tu Feb 07 More information re: animating symbols, and an introduction to advanced motion tweening</td>
<td>Commence building your Adobe Animate movie to satisfy the criteria re: Project Two (due 02.14)</td>
<td>Final round storyboards re: Project Two</td>
</tr>
<tr>
<td></td>
<td>Th Feb 09 More information re: advanced motion tweening</td>
<td>Be ready to engage in a “work-in-progress” critique re: Project Two after today’s demo</td>
<td></td>
</tr>
</tbody>
</table>
Course syllabus  
spring semester, 2017  
ADES 3545.504  
Motion Design + Information Design  

Meeting time:  
Tu & Th, 11:00 am-1:50 pm  

Location:  
Room 243a, Art Building  

Instructor:  
Michael R. Gibson  
michael.gibson@unt.edu  

Office hours:  
M, W: 11:00 am–noon; Th: 2:15–3:00 pm  

Office hours location:  
Curry Hall, room 311  

4. Within the context of this set of assignment parameters, “the explanation of a process” is meant to give each student broad license to specify a target audience and then use a simple 2D animation of between 20 and 40 seconds to (for example):  

- explain the steps involved in changing the oil in a gas-powered, push-behind lawn mower;  
- explain activities that should be avoided on a first date, like looking her/him in the eye and saying, “God, the way the color in your eyes changes depending on the ambient light is amazing, and, umm... are you gonna eat the rest o' that?” (these could vary widely per specified audience);  
- use a map/mapping to explain how cedar pollen in the Texas Hill Country can afflict people in Denton County;  
- use a map/mapping combined with other data visualization signifiers to explain how a family/child/children makes their/his/her way from a village in Honduras to Dallas (and perhaps back again, although this could be difficult in less than 40 seconds);  
- use a map/mapping combined with other data visualization signifiers to explain how and why an invasive, non-native species can wreak havoc across a given ecosystem (for one lake, stream, pond, prairie, population, island, etc.);  
- explain the steps inherent in creating a lithographic print from a lithography stone (hint: oil and water don’t mix),  
- a key aspect of whatever you choose to explore during your engagement in Project Three is this: DO NOT attempt to “do too much” with this piece: keep it simple, and remember the magic word: “delimit!”

Semester schedule for ADES 3545 | Motion Design + Information Design (continued)  

Week 05  
Tu Feb 14  Final critique of Project Two  
Project Three: utilize the animation of 2D graphic elements to visually communicate “the explanation of a process” to a specific audience in 20 to 40-seconds (Final version due: Th, 03.09); no less than two and no more than three initial “idea pitches” are to be presented in rough sketches supported by your verbal articulation during our next class session (02.16)  

Th Feb 16  An introduction to animating shapes and using masks  
Based on the critical feedback received during today’s class session, each student must “winnow down” their initial ideas to ONE that they must present initial storyboards to support during our next class session (02.21); these storyboards will likely consist of between 10 and 20 cells.)

Week 06  
Tu Feb 21  More information re: animating shapes and using masks  
Each student must use the feedback they receive during today’s class session to design a final round of storyboards that are “tightly rendered” enough to visibly depict important sprites, keyframes, the indication of transitions, info. des. elements, etc. Initial iterations/sketches (hand-drawn, digitally created, or some combination of both) of at least four of these “pieces” must be presented during our next class session (02.23)  

Th Feb 23  An introduction to natural and character animation  
Each student must use the feedback they receive during today’s class session to 1. refine the designs of the “pieces” they will have presented for critique today, and 2. incorporate these into the next round of storyboards due for critique next class (02.28)

Week 07  
Tu Feb 28  More information re: natural and character animation  
The feedback gleaned today should inform the creation of a “rough ‘AN movie’ re: Project Three that can shown next class (03.02)  

Final versions of Project Two  
Each student must present two to three “idea pitches” re: Project Three  
Each student must present an initial storyboard re: Project Three that articulates how they plan to “explain their chosen process to their target audience  
Each student must present reasonably well-rendered versions of at least four key “pieces” that will appear in their animation for Project Three  
Each student must present “tightly rendered” storyboards re: how they plan to “explain their process”
Course syllabus
spring semester, 2017

ADES 3545.504
Motion Design + Information Design

meeting time:
Tu & Th, 11:00 am-1:50 pm

location:
Room 243a, Art Building

instructor:
Michael R. Gibson
michael.gibson@unt.edu

office hours:
M, W: 11:00 am–noon; Th: 2:15–3:00 pm

office hours location:
Curry Hall, room 311

Semester schedule for ADES 3545 | Motion Design + Information Design (continued)

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<tr>
<th>In class:</th>
<th>Assigned Work:</th>
<th>Due:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th Mar 02</td>
<td>An introduction to creating interactive navigation</td>
<td>The feedback each student gleans today from the discussion re: his/her “rough ‘AN’ movie” should be used to inform/guide the next iteration of his/her AN movie, which must be presented to the class during our next class session (03.07).</td>
</tr>
</tbody>
</table>

| Week 08 | Tu Mar 07 | More on creating interactive navigation | Today’s critique session will involve the instructor meeting with students in small groups to discuss the development of each of their movies in preparation for the presentation of the final movie for Project Three during our next class session (03.09). | PRESENTATION OF “WORK-IN-PROGRESS” AN MOVIE BY EACH STUDENT RE: PROJECT THREE |

| Th Mar 09 | Final critique of Project Three | Project Four: utilize the animation of 2D graphic elements to create a “futurecast visual communication” of between 30 and 60 seconds with sound that articulates the consequences—“good or bad or in between”—of actions or inactions taken by someone, or a group of people, or organizations they administrate/operate, over a particular span of time from now until a set date in the future. (Final version due: Th, 04.11); no less than two and no more than three initial “idea pitches” are to be presented in rough sketches supported by your verbal articulation during our next class session (03.21). | FINAL VERSION OF AN MOVIE RE: PROJECT THREE MUST BE PRESENTED AND TURNED IN TODAY. |

| Week 09 | Tu Mar 14 | No class due to spring break. |

| Th Mar 16 | No class due to spring break. |