London South Bank University

Module Guide

Moving Image Practices
AME-5-MIP

BA(Hons) Digital Media Arts
Faculty of Arts and Human Sciences

2017/18
Level 5 (Year 2)

SYNESTHESIA
SYNERGY OF AUDIO AND VISUAL

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1 MODULE DETAILS

Module Title:	Moving Image Production
Module Level:	5
Module Reference Number:	AME_5_MIP
Credit Value:	20 CAT Points
Student Study Hours:	152
Contact Hours:	48
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	BA (Hons) Digital Media Arts
Year and Semester:	2017-2018, Semester 1
Summary of Assessment Method:	Coursework 1: Storyboard & Animatic (25%)
	Coursework 2: Practical Project (75%)
	Coursework 3: Project Evaluation (25%)

2 SHORT DESCRIPTION

The module explores contemporary moving image production and introduces students to professional post-production tools for motion graphics. Building on video and animation skills acquired at level 4, students will be able to experiment with combining imagery from a variety or sources to produce hybrid moving image work for screen.

3 AIMS OF THE MODULE

The aims of the module are to:

- Examine motion graphics styles in moving image contexts
- Further develop student skills in animation and video production
- Explore the integration of audio and visual elements in moving image compositions
- Build upon practical and professional practice skills acquired at level 4

4 LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Describe how motion graphics software can be used within the multimedia or digital video production process
- Identify common motion graphics techniques

4.2 Intellectual Skills

- Apply pre-production methods, including visual research and storyboarding in the production of moving image work
- Apply aesthetic and critical evaluation to the production process

4.3 Practical Skills

- Demonstrate the ability to composite a variety of media types into a moving image production
- Use commercial motion graphics tools to produce short videos with motion graphics and video effects.

4.4 Transferable Skills

- Practice oral communication skills through seminar discussion and group critique
- Demonstrate ICT skills appropriate to media production
- Practice written communication skills and research skills for production

5 ASSESSMENT OF THE MODULE

5.1 Formative Assessment: submission Week 7

In Week 7 You will need to submit your project idea, storyboards, animatic and other work in progress. This material should be uploaded to your production blog for presentation in class.
Additionally you should include examples of the 4 exercises from the After Effects introduction period of this module.

5.2 Summative Assessment

Coursework 1: Porfolio, Storyboard & Animatic (25%)

You are required to produce both a storyboard and optional an animatic as part of the creative process toward your major project. These are important phases of the creative process, which give you an opportunity to develop your moving image work and demonstrate the thinking behind your approach.

Your storyboard should display a coherent visual language based on your research and interpretation of the audio extract set for your major project.

The animatic should indicate that you have carefully considered how you will use motion in your work. You do not need to use advanced animation techniques, but it is important that you demonstrate animation skills to give a notion of the type of animating you plan to use in your final piece.

Both the storyboard and animatic should be uploaded to your research blog (See Coursework 2: Major Project, Supporting Material) before the Week 7 class and the interim crit.

Please include your AfterEffects excercises from the first 4 weeks of the module.

Coursework 2: Major Project (50%)

The Brief: Synaesthesia – Synergy Of Audio And Visual

Your brief is to create a moving image piece that investigates the experience of SYNAESTHESIA. An initial selection of three music (royalty free) or audio pieces (found sound, student generated, creative commons, etc.) should be chosen by you. One of these will be agreed with the course tutor as the most appropriate piece to work with. This audio will then form the basis of a moving image piece provoked and inspired from the emotions, textural, dynamic, visceral and narrative qualities within the audio piece.

Consider carefully the mood and pacing. Try to avoid using a simplistic 'iTunes visualizer' approach and instead work on expressing the audio in an innovative and surprising way. The visual response to the audio could be abstract, literal, narrative driven, or a combination of all three.

The piece can contain text, illustrations, animation, photography, CGI generated elements, 3D, 2D, video, or a combination of these elements. All material must be original or copyright free. The use of stock footage is not permitted.

The work should have a title and end credits. The final piece needs to be slated with a five second caption board on screen showing your name, date and project title, followed by one second of black before the work starts. The piece should also have one second of black after the final frame. These are not included in the duration of the work.

The final outcome must be between 30-60 seconds in length. Delivery file should be 1280 x 720 @ 25fps, Pro Res 422, approval file should be 1280 x 720 @ 25fps h264 file, or upload to Vimeo.

Supporting Material

You are required to keep a blog to document your research and coursework. Blogs will be setup in class during Week 1.

Submission of Practical Work:

Your Storyboard and Animatic should be uploaded to your Blog by the deadline date. Submit a copy on a CD-Rom to the Coursework Submission Office (BR-262). Print off a cover sheet to accompany the disk.

The Major Practical Project needs to be delivered to a professional standard, including labelling and titling. You are required to submit TWO versions of your major project: one

high quality version to be submitted to the <u>Coursework Submission Office</u> (BR-262) on CD-/DVD-Rom and another lower quality to be uploaded to your research blog. Details

are as follows:

1. Broadcast Standard
   Full size widescreen 1280 x 720 @ 25fps
   Compression: Pro Res 422
   Saved on CD or DVD

2. Presentation Copy
   Low-resolution movie file uploaded onto blog
   Compressed using H264 compressor at full size 1280 x 720

Assessment Criteria

We are looking for the following in your practical work:

- Evidence of thorough research from a range of sources
- Meaningful investigation into the subject matter
- An original and innovative response to the brief
- A clear link between the form and content of the final piece
- High production values and use of appropriate software skills
- Well documented production process

Coursework 3: Project Evaluation (25%)

You are required to submit two copies of a 500-word written reflection on your major project.

This needs to be a critical analysis of the final product and the production process. Think about how successful the work is in meeting the brief and if it communicates your ideas clearly. Support your own ideas with those of other artists and designers you have researched during the project. Reference work you have been exploring and reflect on how this has influenced your own ideas and working practices. Include sketches, diagrams, music, films and other visual material as necessary.

The final submission must be typed and printed onto A4 paper. The presentation should be clear and professional, using standard fonts and reasonable point sizes. Include your name, project title and the title of the module on the front page. Visuals can be posted onto your blog and referenced in the written document.

Assessment Criteria

- We will evaluate your written work in relation to the following:
- Critical evaluation of idea and its development
- Identification of strengths and weaknesses of the underlying idea or theme
- Arguments supported effectively by evidence, including examples, quotation, references to theory
- Evidence of relevant research using a range of books, journals, websites and other sources in production process
- Use of independently researched sources and examples, not relying exclusively on examples provided in class
- Critical evaluation of production process and the production work
- Identification of strengths and weaknesses of production work

5.3 Coursework Deadlines

Formative Assessment

Interim Group Crit: Presentation of Storyboard & Animatic, Friday 7 November (Week 7)

Summative Assessment

Coursework 1: Storyboard & Animatic, Wednesday 15st November (Week 7)

Coursework 2: Major Practical Project, Wednesday 13th December (Week 12)

Coursework 3: Project Evaluation, Wednesday 10th January 2017

6 FEEDBACK

Verbal feedback will be given to you during discussion throughout the module. Formal verbal feedback will be given in the interim crit in week 7. You will also receive, in addition to this prompt formative feedback, final written summative feedback and a grade once your work has been submitted for assessment, normally at the end of the module, and has been assessed and double marked. Written feedback will generally be given to students 20 working days after the submission of date, and work can normally be collected from the Coursework Submission and Return Office, BR-262, Borough Road Building. The Course Administrator will email you (on your LSBU account) when this summative feedback is ready for collection.

7 INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The seminars will broadly cover the following:

Contemporary contexts for motion graphics and moving image work

- ☐ Moving Image and audio
- ☐ Production practice
- ☐ Developing visual communication
- ☐ Planning, researching and developing ideas in time based media practice

Technical workshops will explore

- ☐ Grading and special effects
- ☐ Masking and compositing
- ☐ Animation techniques
- ☐ Working with footage

7.2 Overview of Types of Classes

The module will be delivered over 12 weeks by a combination of seminars, workshops, and critical feedback sessions.

7.3 Importance of Student Self-Managed Learning Time

Students are expected to spend approximately seven hours per week, outside of the supervised session, to self-managed learning. This should include time for independent research and study and completion of the set tasks.

7.4 Employability

The module will address the growing need for cross platform computing skills, incorporating advanced still imaging principles into video editing and post-production / animation processes. It will give students the opportunity to develop a familiarity with the technical and conceptual frameworks for moving image work, which is increasingly found across a variety of professional contexts: web design, broadcast graphics, DVD menu design, animation, installation and fine art practice, VJ and club culture, music videos as well as more traditional forms of video production.

8 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

8.1 Week 2 (Thursday 5th October)

Seminar: Introduction to Motion Graphics / Moving Image Production. Motion Graphic Inspiration.

Motion Experiment 1
Create an abstract Ident using only self-generated footage. You will be given more information in class and brief feedback at the end of the session.

8.2 Week 3 (Thursday 12th October)

Seminar: concepts of working with existing footage, media: Track matte, Masking, Pre-composition, Keying, Adobe Flash intergration.

Motion Experiment 2
Generate material to create an IDENT using a smart phone/available cameras. All material to be user generated. You will be given more information in class.

8.3 Week 4 (Thursday 19th October)
Seminar: Typography a tool for design and style   plus Introduction to Compositing in 3 dimensional editing space

Motion Experiment 3
Create an 'IDENT' of no more than 10 seconds of your name using only typography in 3 dimensional workspace. You will be given more information in class. After Effects support will be available.

8.4 Week 5 (Thursday 26st October)

Workshop: MOODBOARDS, STORYBOARDS, ANIMATICS, ANIMATION SCRIPTS

Major Project – On Synaesthesia
Develop three 'audio routes' from Brief. Begin research into Synaesthesia, creating a mood board.

8.5 Week 6 (Thursday 2nd November)

Reading Week

8.6 Week 7 (Thursday 9th November)

Present 'audio routes ' and verbal ideas for visual treatments to tutor.
Research visual treatments for MAIN BRIEF, develop material, develop mood boards/animatic/mood films.

After Effects/Premiere support available in class.

8.7 Week 8 (Thursday 16th November)

Interim Group Crit: Presentation of Animatic / Mood Film / Concepts in progress

After Effects/Premiere support available in class.

8.9 Week 9 (Thursday 23th November)

Production: Individual Project work.

8.10 Week 10 (Thursday 30th November)

Production: Individual Project work.

8.11 Week 11 (Thursday 7th December)

Production: Finalise project and Render final version for the deadline.

8.12 Week 12 (Thursday 14th December)

Group Crit: Final Presentations and Screening of all major projects. Focus on evaluating the success and failure of your practical projects.

9   STUDENT EVALUATION

Informal student feedback will be sought throughout the module via class discussions and tutorials. Formal student feedback will be taken in the final week via a survey. The feedback collected in this way will inform the future development of the module.

As a result of feedback from last year the following changes have been made:

- Motion Experiments introduced to help generate ideas and develop your skills in After Effects/Premiere
- More time devoted to working on major project at the end of the module

10   LEARNING RESOURCES

10.1 Core Material

- Danchev, A., 2011. 100 Artists' Manifestos: From the Futurists to the Stuckists, Penguin Classics
- Meyer, C & Meyer, T., 2010. Creating Motion Graphics with After Effects, 5th Edition: Essential and Advanced Techniques, Focal Press
- Cook, B & Thomas, G., 2006. The Animate! Book, LUX
- Baines, P. & Haslam, A., 2005. Type and Typography: Portfolio Series, Laurence King
- Krisztian, G & Schlempp-Alker, N., 2006. Visualizing Ideas: From Scribbles to Storyboards, Thames & Hudson
- Brereton, R., 2009. Sketchbook: The Hidden Art of Designers, Illustrators and Creatives, Laurence King
- Woolmann, M., 2005. Type in Motion 2, Thames & Hudson
- Drate, S & Robbins, D., 2007 Motion by Design, Laurence King

10.2 Optional Materials

- Onedotzero Volumes 105, Various Artists. 2004-2007
- Best of British Animation Awards Volumnes 1-6
- RCA: 25 Years of Animation – 50 films, 2011

10.3 After Effects Tutorials

- http://videocopilot.net/tutorials/
- http://library.creativecow.net/tutorials/adobeaftereffects

10.4 Moving Image Communities & Resources

- http://www.motionographer.com
- http://www.mograph.net/
- http://www.mographwiki.net/
- http://seenoevil.tv/
- http://dotmogo.com/
- http://www.artofthetitle.com/
- http://www.watchthetitles.com/
- http://idents.tv/blog/

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