

CVC303 - MOVING IMAGE

Course Title	MOVING IMAGE				
Course Code	CVC 303				
Course Type	Required				
Level	Bachelor				
Year / Semester	3 rd Year / 5 th Semester				
Teacher's Name	Artemis Eleftheriadou, Christos Andreou				
ECTS	6	Lectures / week		Laboratories / week	3
Course Purpose	<p>The course aims to examine, analyze and research the motion graphics area. Specifically, the courses' objectives are to:</p> <ul style="list-style-type: none"> • Examine the area of moving image in relation to motion graphics video production and relevant emerging trends • Evaluate and recognise various moving image practices and uses in television, film and new media • Investigate methods of conceptualising and applying specific or abstract ideas in the form of moving image employing methods of storytelling and narrative • Produce autonomous motion graphics samples that correspond to the contemporary trends • Advance visual awareness, intelligence and competence in the area of motion graphics and moving image • Engage students into situations where a designer can act as a mediator to communicate messages both commercially or socially 				
Learning Outcomes	<p>Students should be able to</p> <ul style="list-style-type: none"> • Recognise and appraise various forms of moving image, considering its role as a novel communication tool 				

	<ul style="list-style-type: none"> • Develop and present concepts and ideas that can be translated in a motion graphics video production through coherent visual presentations and storyboards • Design and produce short samples of moving image using various techniques • Demonstrate necessary visual intelligence and competency while experimenting with the effective use of the various aspects of moving image such as rhythm, sequence, sound relevance, staging, audience anticipation etc. • Employ coordination techniques in order to determine necessary visual perception and communication in a motion graphics production • Employ effectively the appropriate technology/media in order to complete the desired tasks 		
Prerequisites	CVC 206	Corequisites	-
Course Content	<p>The Moving Image course provides further understanding into the manifold aspects, applications and techniques concerning various moving image practices and uses in television, film and new media. It introduces the genre of title sequence as well as other promotional motion graphic applications providing a brief chronicle and analysis of key examples that form and inform contemporary title sequence and motion graphics.</p> <p>The importance of research, critical analysis, and concept development through storytelling and narrative development is a primal component and is highly emphasised. The course further deals with visual organisation, communication, creative brainstorming skills, storyboard creation and experimentation with numerous techniques and media such as stop-frame animation, digital animation, infographics, video-based animation, plastering experimentation etc.</p> <p>Through a series of projects, the course deals with different types of problem-solving strategies and aims towards a good understanding of visual narrative, linear or/and nonlinear storytelling methods, the effective use of time, visual sequence and rhythm, audience anticipation etc. Great emphasis is given in methods of successful application of</p>		

	<p>various facets of visual communication in motion graphics, such as typography, image composition and layout design. In addition, this course explores the importance of other underlying factors for achieving a quality result such as sound, music relevance and sound effects.</p> <p>Projects' topics often derive in collaboration with the industry and other institutions outside the University where students have hands-on experience with commercial or social moving image applications.</p>
<p>Teaching Methodology</p>	<p>The course is partly delivered through a series of lectures enforced with digital visual presentations on a brief survey on contemporary title sequence and various applications of moving image. The course engages with weekly group and/or individual tutorials ensuring constant evaluation, short exercises, practical workshops, one-day projects and extensive group critiques. Also, in-class discussions, inspirational exercises, visual research methodologies, brainstorming techniques, trial and error practices and concept development processes are applied.</p> <p>In addition, presentations, briefing and related material are available on the e-learning platform where students have access.</p>
<p>Bibliography</p>	<p><i>Bibliographical References:</i></p> <ul style="list-style-type: none"> • Shaoqiang Wang, <i>Motion Graphics - 100 Design Projects You Can't Miss</i>, Promopress, 2017 • Shaw Austin, <i>Design for Motion: Fundamentals and Techniques of Motion Design</i>, CRC Press, 2015 • Gasek Tom, <i>Frame-By-Frame Stop Motion: The Guide to Non-Traditional Animation Techniques</i>, Focal Press; 1 edition, 2011 • Bass Jennifer, Kirkham Pat, Scorsese Martin (forward), <i>Saul Bass: A Life in Film and Design</i>, Laurence King Publishing; Reprint edition, 2011 • Blazer Liz, <i>Animated Storytelling: Simple Steps For Creating Animation and Motion Graphics</i>, Peachpit Press; 1 edition, 2015 • Braha Yael, Bryme Bill, <i>Creative Motion Graphic Titling for Film, Video, and the Web: Dynamic Motion Graphic Title Design</i>, Focal Press; 1 edition, 2010

	<ul style="list-style-type: none"> • Meyer Chris and Trish Meyer, <i>Creating Motion Graphics with After Effects</i>, Focal Press, 2000 • Betancourt Micheal, <i>Typography and Motion Graphics: The 'Reading-Image' (Routledge Studies in Media Theory and Practice)</i>, Routledge; 1 edition, 2018
Assessment	<p>Overall, the course is evaluated as follow:</p> <p>Final Assessment 34%</p> <ul style="list-style-type: none"> • Design Intelligence 40%, • Research and Methodology 20%, • Experimentation and Analysis 20% • Time management and Presentation 20% <p>Course work 66%*</p> <ul style="list-style-type: none"> • Interim Critique 33% • Final Critique 33% <p>Students are continually assessed throughout the semester via monitoring their sketchbook and rough work. In addition, their class participation, enthusiasm, creative process and methodology are also taken in account. Usually, two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p> <ul style="list-style-type: none"> • Design Work* (Course work) <ul style="list-style-type: none"> - Project 01: 50% - Project 02: 50% <p>*Each project is evaluated as follows:</p> <ul style="list-style-type: none"> - Concept Development 20%

	<ul style="list-style-type: none">- Visual intelligence, originality and innovation 30%- Story-telling intelligence 20%- Storyboard development 10%- Motion graphics perception, intelligence 20%
Language	English