

course number: desn 340-01
credit hours: 3
course meetings: m w 8–10:40
course location: futura room / dsb 101
course blog: fl0narrative.blogspot.com

instructor: tyler galloway, assistant professor, tgalloway@kcai.edu 816.802.3543
office hours: w f 2:30–4:30, design building



KCAI school of design *course syllabus*

narrative in sound & motion

COURSE DESCRIPTION

explorations in this course will focus on time-based communication through sequence, rhythm, pacing, sound, narrative, and progression. the sequential and temporal possibilities of graphic design can influence and shape meaning in many ways. demonstrations and lectures will build a working knowledge of current tools and techniques using storyboarding techniques, sound, and key frame editing. basic software principles will give life to the storyboard process, and allow the graphic designer to manipulate time as a communicative element.

COURSE OBJECTIVES

as a result of this course, students will be able to:

- interpret principles of 2-d design within temporal media
- demonstrate an understanding of story boarding through sequencing explorations
- construct messages over time that address stated communication objectives
- explain the differences between simultaneous and sequential communication
- explain the affordances of screen-based linear narratives in relation to printed communications
- apply knowledge of narrative, its manipulation, and application across media in linear and non-linear forms
- apply the communicative potential of the various temporal elements (duration, motion, and transition) and communication channels (image, text, voice, music, sound effects) to classroom projects
- develop a range of form generation methods from analog to digital
- explain the differences and qualities of digital and analog motion
- hold a perspective on the practical applications of narrative in the design field and its practitioners
- apply knowledge of proper planning and creative processes (ideation, story boarding, writing, file management, editing, and presenting) to classroom projects
- apply deeper technical understanding of aftereffects, flash, photoshop, illustrator, and video / sound software to the production of classroom projects
- apply presentation and dialogue skills and critical thinking to class critiques
- speak and write critically about temporal media

COURSE STRUCTURE

- design projects/exercises
- writing exercises, including critiques, content development and/or reports
- assigned readings from required, recommended, on-line, or reserve texts
- classroom critiques on projects and discussions on readings
- lectures and technical demonstrations as needed for each project

COURSE POLICIES

USE OF STUDIO SPACE AND TIME

rapid progress is a benefit of the frequent interactions occurring in a community environment. therefore, students are encouraged to work in the studio, utilizing the space provided for them. students are expected to plan and manage their time properly, and are required to be actively working in the class area during studio time, with the following allowances (with instructor's

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tyler galloway
ASSISTANT PROFESSOR
tgalloway@kcai.edu
816.802.3543

permission): working in the wood shop, library research, computer lab, or any area within the classroom building. leaving to get supplies, food, etc is not acceptable, and should be done before or after class.

STUDENT CONDUCT

students are expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. students are required to observe the student code of conduct, which includes an anti-discrimination statement and no harassment policy. please refer to your student handbook for more information.

ATTENDANCE POLICY

“excused absences” may include illness of the student, illness of an immediate family member for whom the student must care, death of an immediate family member, religious observance (where the nature of the observance prevents the student from being present during class), or representation of KCAI in an official capacity. students seeking to excuse an absence must provide documentation to the ARC to substantiate the reason for absence. the ARC will notify instructors that the documentation is on file. absences will be considered unexcused until the instructor receives the proper paperwork from the ARC. the KCAI attendance policy allows for a reasonable number of missed classes, for illness, emergencies and special circumstances. *excuse of an absence is ultimately at the instructor’s discretion.*

ATTENDANCE DETAILS FOR THIS COURSE

please take note of the following:

any absence (excused by the ARC or unexcused) negatively affects your grade.

“late” = out of the classroom during roll call at the beginning of class.

“absent” = late by 30 minutes or more, asleep, disengaged or lack of participation.

three lates = one absence.

3 unexcused absences = one letter grade reduction.

5 unexcused absences = two letter grade reduction.

6 unexcused absences = course failure.

ATTENDANCE PROCEDURES

if a student has been marked absent (could include tardies counted as an absence) for 15% or more of the class, the instructor, if it is before mid-term, will give them a down grade if the mid-term earned grade lowered by one full letter grade is a C– or less. at any point in time during the semester, if a student is marked absent for 15% or more of the class, the instructor will inform their department chair and the associate vice president for student achievement. the associate vice president for student achievement will send notification to the student warning them they have missed 15% of the class(es), telling them this will have a negative impact on their grade, and requiring them to meet with the department chair who will reinforce where they stand and explain to them what will happen if they are marked absent for 20% of the class.

if a student has been marked absent (could include tardies counted as an absence) for 20% or more of the class, the instructor will inform their department chair, the associate vice president for student achievement and the registrar’s office. the associate vice president for student achievement will send notification to the student informing them they will receive a failing grade (f) for the class. the notification will let them know that, if the absences are excused absences as outlined in the policy, they may request the failing grade be changed to a withdrawal (w). the academic standards committee will review these requests to verify if the absences were excused and warrant a withdrawal from the class.

DISABILITIES ACCOMMODATIONS

KCAI will provide services and accommodations as mandated by the americans with disabilities act and section 504 of the rehabilitation act.

students requesting accommodations based on disability status should provide KCAI appropriate documentation. the documentation must be in written form from a licensed health care professional or educational professional who is qualified to diagnose the disability and recommend specific accommodations. documentation must be within 3 years of being current. KCAI has the right to require a student to supplement the documentation if it is determined that the information

in the initial documentation is incomplete, inadequate, or the qualifications of the health care provider or professional are in question. the documentation should state the specific disability and include recommended accommodations with a rationale if needed. all documentation will be kept confidential.

students with documented disabilities are encouraged to provide documentation whether or not they opt to have accommodations in place so that if a specific need arises, an accommodation can be put in place in a timely manner. accommodations are not made on a post facto basis. accommodations are not put in place unless requested by the student. all requests are confidential.

send documentation to: katherine keller, disabilities coordinator, kkeller@kcai.edu, 816.802.3485

ACADEMIC DISHONESTY POLICY

academic dishonesty is defined as follows:

- a) the copying of another student's, work or the use of unauthorized notes and materials during examinations,
- b) plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own

plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. as such, it is important to know what plagiarism is in both one's studio and liberal arts work. according to the modern language association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." in other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. students are required to learn the arts-standard, chicago manual of style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects. for proper citation method, following the chicago manual of style, refer to maria buszek's website at http://www.mariabuszek.com/kcai/citation_style.htm

students are also expected to be honest in their studio practices, particularly since the practice of appropriation is such an important strategy in art history. though they might appear to be similar, plagiarism and appropriation are actually two very different practices. while it is true that appropriation involves taking possession of something often without permission – which for the visual artist usually means taking an image – it is also true that an appropriated image isn't passed off as the original production of the appropriating artist. indeed, the appropriation artist wants the viewer to recognize that an image has been utilized and referenced. (an artist who appropriates an image inevitably wishes to comment upon the original source in some way, usually as a critique, parody, or homage – all of which happen to fall under the realm of "fair use" in copyright law.) as such, appropriation is actually more like citing a source than plagiarizing it. all academic dishonesty is taken as an offense against the institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the judicial board, up to and including expulsion.

when a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. the faculty member will forward a report in writing to the dean of student life for presentation before the KCAI judicial board. the judicial board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. additional penalties, up to and including expulsion, will be determined by the judicial board working in tandem with the faculty member who reported the offense.

COURSE PLAGIARISM POLICY

any project/paper discovered to have its origins anywhere other than the student's mind will result in an *f* for the project/paper. research or opinion papers utilizing any ideas directly from a source must cite the source properly, utilizing the chicago manual of style.

CHEATING/UNAUTHORIZED ASSISTANCE

it is inappropriate for students to provide or receive unauthorized assistance during an examination or for other assignments. for example, the use of cheat sheets, copying from another individual's paper/examination is in violation of the KCAI student code of conduct.

LATE/INCOMPLETE/MISSED PROJECTS

projects submitted for any final critique that are obviously not completed will be graded as-is. any project not submitted at the beginning of its final critique will result in a failing grade for the project, unless the absence or tardy can be excused with proper documentation. students that miss classes will be expected to make up all studio work in addition to homework assignments and will not be granted extensions to project deadlines.

PROJECT REVISIONS

any project is subject to improvements based on instructor and student feedback. after a final project critique, revisions may be necessary and are encouraged for your portfolio development. students are encouraged to make necessary revisions in a timely manner (approx 2 weeks) after the initial critique date but are not required for re-submittal until the last day of class. project revisions and improvements will be reflected in your end-of-term grade .

USE OF COMMUNICATION TECHNOLOGIES

regarding the myriad ways we may digitally communicate with one another – please practice the utmost respect for classmates, instructors, and your own intellectual development during designated course times. cell phone rings, texting, and other unproductive digital activity will result in dismissal from class and an unexcused absence.

END OF SEMESTER REVIEW

the junior review is a closed, private event that will be graded as pass/fail. strengths and weaknesses will be formally recorded and serve to signal each student's level of preparedness to advance to senior level courses. a passing grade in junior review is required to advance to senior level classes, and a failing grade may result in remediation of certain coursework. it provides the opportunity for students to verbally and visually demonstrate their command of design. it includes the framing of process and select projects for faculty to review.

COURSE AND PROCESS DOCUMENTATION

students are required to maintain a web-based archive of interim process and final project documentation (set up your own flickr, blogger, or similar account – many are free). post any process and all final documentation for each project throughout the semester. Further, some project critiques will occur online. this archive will figure into the "process" and "presentation" portions of your grade.

physical process books documenting hand-generated work are also encouraged, but not required. if undertaken, these may be turned in at final critiques for consideration on your project grades.

GRADING

each major project will be graded on four levels, each worth up to 25 points:

objectives – ability to meet stated project objectives (listed at the start of each project you receive) that clearly exhibits learning through risk-taking, failure, and pushing one's limitations.

presentation – attention to detail and sense of craft. level of quality and refinement achieved in final presentation design, and clarity of project presentation in final critiques and reviews.

participation – ability to articulate thoughts and ideas verbally and in written form in a group setting and with the instructor, in a professional and respectful manner, daily and in final critique. absences will negatively affect your average in this area.

process – consistent level of effort, and ability to follow a logical and thorough path from concept through refinement to completion. absences will negatively affect your average in this area.

shorter exercises and papers will be graded on various criteria more appropriate to their purposes, described in each project sheet. extra credit will be offered at the instructor's discretion.

the four areas will be totaled for a final project grade with 100 points being the maximum possible grade. the grading scale is as follows:

a	90–100	superior
a-	81–89	
b+	75–80	
b	68–74	above average
b-	61–67	
c+	55–60	
c	48–54	average
c-	41–47	
d+	35–40	
d	21–34	below average
f	20–0	failure

students will be graded against the instructor's perception of their full potential, as well as upholding a bachelor of fine arts degree and in relation to expectation for entrance into professional practice. if you have worked at your absolute full potential in all areas, you will earn a project score of superior or above average. if you make no special efforts beyond your normal capabilities, you will earn a score of average or below.

MATERIALS

consider sharing or using reasonable substitutes.

- software required: flash cs4 or higher, imovie, audacity (free sound editing software)
- software strongly recommended: aftereffects cs4 or 5. click <http://www.journeyed.com/> and search for "aftereffects" to purchase at student discount rate.

bring to every class:

- laptop!
- flash drive, rewritable cd or access to reliable data storage and retrieval system
- sketching and note-taking materials (whatever system that works best for you; just be sure to keep it organized so you don't lose your valuable ideas).

lynda.com will be utilized for aftereffects cs4 tutorials. kcal has an account for this and details will be provided before the tutorials are required.

bring to class when noted:

- xacto knife
- metal straight edge for cutting
- cutting surface: self healing mat 20 × 30
- adhesive: rubber cement, glue stick, spray mount, or studio tac
- black matte board for presenting projects
- any other mock-up, creation, or construction supplies you normally use

TEXTS

required:

none.

recommended:

some texts will be on the reserve shelf, and you are highly encouraged to browse through them this semester.

understanding comics by scott mccloud

hillman curtis on creating short films for the web by hillman curtis

type in motion 2 by matt woolman

motion design: moving graphics for television, music video, cinema, and digital interfaces

by matt woolman

onedotzero: motion blur by shane rj walter and matt hanson