Course Description and Objective

Studio, six hours; outside study, nine hours. Preparation: completion of preparation for the major courses. Enforced requisites: courses C101 or 104 or C106, and 154A. Integration of print and digital information technology, with continued emphasis on fully integrating visual vocabulary with mastery of conceptual and creative procedures. P/NP or letter grading.

In this class students will be introduced to strategies of visual communication through kinetic elements, focusing on form, speed, rhythm, orientation, color, texture, and quality of motion. Students will explore the expressive potential of typography in a variety of exercises dealing with dynamic typography and motion graphics. Students explore and experiment with typography in print expressed and unleashed in motion.

Through analyzing contemporary and historical examples, such as film and TV titles, music videos, commercials, as well as exemplary typography work in print design students will develop their own potential for expression through dynamic typography. Each student will give a research presentation about a designer and discuss his or her contributions to design, animation, and typography.

There are three projects which focus on learning how to express visual communication concepts through motion. For the final project each student will select an excerpt or a poem animate it to reveal its message. These assignments deal with how controlling the typographic presentation in time can affect how we perceive and read textual messages.

Students are encouraged to explore and experiment with many different media both traditional and non-traditional medium that may explore expressing ideas in combination with the usage of software tools such as Flash, After Effects, Premiere or FinalCut. Any other production techniques and media which enables one for narrative sequences are strongly given support to (i.e. story boards, flip books, series of photographs, contact sheets, proof sheets, slides, film strips, video tapes and video cameras, hand-drawn stop motion animation, Super 8, rotoscoping animation, and thaumatrope animation).

Students are required to turn in a process book documenting their exploration and experimentation in print and motion. Students will also be making a DVD at the end of class to document projects, compositions and process book. Please note, exercises are not complete until they are on the class server, named correctly, and displaying through the web interface.

There are storyboard template in AI and TIFF format.

Instructional Methods:
Audiovisual materials from early 1900’s to current professional examples, demonstrations, group discussion, individual crit, lecture, required reading, guest speaker, fieldtrip to a studio based on the students’ research

Spring 2008

DSMA 155 DYNAMIC TYPOGRAPHY

UCLA DEsign | MEdia ARts

Class Hrs Tuesday/Thursday
Sec. 1 - 9:00-11:50 am

Classroom Broad 4220

Office Hrs T/Th Broad 4220, 4256
11:50 - 12:30 and/or by appointment

INSTRUCTOR Milka Broukhim
mbroukhi@verizon.net
**Required**

Hand-out (will be provided)

“Moving Type Designing for Time and Space”  
by Matt Woolman

**Recommended**

“Motion Graphic Design and Fine Art Animation”  
by Jan Krasner

“Exploring Motion Graphics (Design Exploration)”  
by Rebecca Gallagher, Andrea Moore Paldy

“Motion Graphics: Film & TV”  
by Kathleen Ziegler

“Motion Graphics for Broadcast and Film”  
by Steven Curran

“Type in Motion”  
by Matt Woolman

“Motion Design: Moving Graphics for Television, Music, Video, Cinema and Digital Interfaces”  
by Matt Woolman

“Flash + After Effects”  
by Chris Jackson

“Exploring Storyboarding (Design Exploration Series)”  
by Wendy Tumminello

“Sight Sound Motion”  
by Herbert Zettl

“View from Lookout Mountain”  
by Pat O’Neill

**General Materials**

Must have access to:

- **Video Camera** (digital, Super 8, or 16 mm)
- **Photo Camera** (digital, 35mm, or polaroid)
- **Color printer**
- **Photocopy machine**
- **Scanner**

Essential materials but not limited to

- **Digital storage devices**
- **Hard-cover spiral sketch book about (i.e. 11x 14”) (NOT SCORED)**
  (Keep your sketch book everywhere you go!)
- **Markers w/ fine and wide point** – in 3 shades: Light, medium, dark
- **Xacto knife handle no1 size w/blades**
- **Scissors**
- **Cutting mat** (i.e. Letramax 4000 Ruling Mechanical Boards)
- **Ruler**
- **Metal Straight edge, T-square, Metal cork backed**
- **Mounting adhesive**: glue, removable & permanent spray and tape
- **Kneaded eraser or Pick up square**
- *****Transparency paper** “2 in one cropper” by Delta found at Photo stores-call first
  ...OR
- **Cut 2 pieces of “L” shapes (2” thickness, 7 x 7” length)**
  as a window template

**Notebook or Sketchbook:**

You must keep a notebook or sketchbook to keep track of your thinking, ideas, sketches, drawings, collages, class notes, etc... Keep it organized and include all process, handouts, notes.

**Websites:**

Please get yourself familiar with some of the leading designers and design firms: I am providing you with a list. Please add any other innovative and high-end design sites that you find inspirational and helpful to you.

**Journals:**

Please get yourself familiar with many print design magazines: (i.e. Communication Arts, Graphics, Step by Step, Eye magazine, ID magazine, Print, How, Upper & Lower Case - out of publication, but I will bring examples to view)

**Attendance**

You must attend each class. This class will cover a lot of material in a short period of time. There is little, if any, way to make up for a lost class.

3 tardies = 1 absent

1 absence = one letter grade for each unexcused absence

3 absence = F. For any missing classes or tardiness, it is the student’s responsibility to get in touch with at least 2 other students to get all the missing information.
Grading Outline

Each class you will be evaluated based on the below:
Your final grade is the average of all the below evaluations (student, project, professional, acquired knowledge) grades in combination with your attendance records.

### Students
- Complete projects on time
- Participation
- Discussions in critiques
- Keep track of work
- Take careful notes
- Critical thinker
- Open & Creative thinker
- Explorer, Observer
- Open to surendipity
- Experiment & Make mistakes
- Quality of effort & being Proactive:
  - Take charge, self-motivated, self-driven, do beyond what’s expected

### Projects
- Sketch book
- Design process: documentation of your work and its process
- Collection of effective design samples
- Effective Idea/concept
- Innovation
- High end execution &
  - High end craftsmanship for final project

### Professional
- Preparedness
- Discipline
- Excellent studio work habit
- Attention to detail
- Active listener
- Good attendance
- Clear/effective/prepared project presentation
- Respect & Appreciation for the instructor/client
- Generosity in contributing your time and effort to your class mates and the class

### Acquired Knowledge
- Learning from your peers
- Develop visual thinking
- Develop how to really look/see
- Applying what has been discussed in class crit to your projects
- Quizzes based on the reading materials and required books
- Research/written components

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**If you feel the course is not going well or you come across a problem, please communicate this with me ASAP. With no disrespect, please note that I am not here to police you, nor mother you. I am here as a professional designer/educator to help you to develop your critical design education and career to the fullest. My goal is your success. Therefore, please visit me during my office hours or contact me via e-mail. Your communication to me helps me to help you to achieve your goals.**

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**Grading Definition**

**A**
An A is a high honor grade, which is reserved for exceptional students who have excelled in the production required for the class in either visual or written form. The work leaves little or no room for improvement. The structure is complete; the content is clear and substantial. In addition the student has participated actively and helpfully in class critiques. The student sees many sides of an issue, integrates ideas previously learned and anticipates the next steps in the progression of ideas. The A student is an example for others to follow.

**A-**
An A- is a high honor grade, which represents work of excellence. The focus is clear. While the work is substantial there is room for slight improvement in form, content or technique.

**B+**
A B+ is an honor grade, which represents very good work- just shy of excellence. All areas of skill or knowledge have been grasped but perhaps not fully exploited. The potential for excellent work is visible. The work is complete, the focus is clear, but the work requires some refinement in form, content or technique.

**B**
A B is an honor grade, which is given to students who demonstrate a solid understanding of the assignments given and have produced work of considerable achievement. The B student is an active listener, and accomplishes more than the minimum work required. The work is good; the focus is clear, however some areas though grasped, have not been used, developed or exploited. A “B” should be considered a high grade given to students of great potential that have specific areas to be developed.

**B-**
A B- is an honor grade, which represents essentially good work where areas of form, content and/or technique need to be more fully realized or examined. The material is understood, though the focus is not entirely clear.

**C+**
A C+ is an average grade, which demonstrates a satisfactory comprehension of the subject. C + work accomplishes the minimum requirements with only basic competency and momentary flashes of insight.

**C**
A C is an average grade, which demonstrates a satisfactory comprehension of the subject matter, accomplishes the minimum requirements, displays little initiative, communicates orally and in writing at an acceptable level, and generally has an acceptable understanding of all basic concepts. However, while there is understanding, the student has not yet found a way to make the material his or her own.

**C-**
A C- indicates work that is just acceptable. Significant development needs to occur in more than one area.

**D**
The quality and quantity of work in and out of class is below average and unsatisfactory. Several major areas of work have not been understood.

**F**
An F is a failing grade, which is given to student who have been absent from class 3 or more times and/or have not produced the work required. The work does not qualify the student to progress to a more advanced level.
### DSMA 155 - Dynamic Typography

#### Course Outline

**INSTRUCTOR** Milka Broukhim  
MilkaBroukhim@artcenter.edu  
To accommodate the different interests and skill levels of students, some flexibility is necessary in the schedule; for this reason, there may be some informed changes to facilitate the class and the students towards their success.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Day</th>
<th>Class Introduction</th>
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</table>
| 1    | 4/01 | T   | Intro: Project 1 and Project 2  
HW: Start your research on Project 2 - Come to class with 3 choices |

**Intro**  
Project 1: Bring all materials to work in class (esp cropping tool)  
Sign up for presentation date

**Lecture**  
Show type/motion work

**HW**  
Study type & movement examples: [http://classes.dma.ucla.edu/Fal03/155/index.html](http://classes.dma.ucla.edu/Fal03/155/index.html)  
Continue working on Project 1 (process 1 - 4)  

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<tr>
<th>Week</th>
<th>Date</th>
<th>Day</th>
<th>Due &amp; Critic</th>
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<tbody>
<tr>
<td>2</td>
<td>4/08</td>
<td>T</td>
<td>Project 1: process 4 (present the story boards + the original collage)</td>
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</tbody>
</table>

**Lecture**  
Discuss visual signifiers: texture, depth, focal point, laws of 3rd, grouping and value

**HW**  
Continue working on Project 1 (to process 6)  

**Software Demo**  
After Effects fundamentals

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<tr>
<th>Week</th>
<th>Date</th>
<th>Day</th>
<th>In-class work</th>
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<tbody>
<tr>
<td>3</td>
<td>4/15</td>
<td>T</td>
<td>Project 1: Bring all your material and digital files to work in class and for individual meeting</td>
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</tbody>
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**Lecture**  
Type/motion work

**HW**  
Work on finishing Project 1  

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#### Presentation

**Group 1**  
Due & Critic: Project 1 Final Animation  
(on class server, named correctly, and displaying through the web interface before class starts)

**Intro**  
Project 3

**HW:**  
Study chapter “Space” and “Form” on [http://orbitfinder.com/motiondesign/](http://orbitfinder.com/motiondesign/)

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<th>Date</th>
<th>Day</th>
<th>Due &amp; Critic</th>
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</table>
| 4    | 4/22 | T   | Group 2  
Due & Critic: Project 3: process 1 - 4  
Present chosen word, 3 different type choices (at 72 pt.), 3 story boards, 5 computer self portrait roughs (with the letters of the word) and a proposal describing your ideas. |

**Presentation**  
Group 3

**Lecture, Work in class & Individual crit**  
Revisions based on the previous crit  
Bring all materials to continue working on your self-portrait / animation in class.

**Read**  
pg 06 - 27 (Introduction, Typographic Fundamentals, Legibility, Space)

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<tr>
<td>4/24</td>
<td>Th</td>
<td>Presentation: Group 3</td>
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**Course Outline**

**DSMA 155 - Dynamic Typography**

**Instructor** Milka Broukhim  
MilkaBroukhim@artcenter.edu

To accommodate the different interests and skill levels of students, some flexibility is necessary in the schedule; for this reason, there may be some informed changes to facilitate the class and the students towards their success.
### Course Outline

#### Wk 5 4/28 T
**Presentation Group 4**
Lecture: Work in class & Individual crit
- Bring all materials to continue working on your self-portrait/animation in class.

**Read**
- **Type:** pg 32 - 41 ((Meaning: Interpretation, Intonation), (Characteristics: Case, Face, Posture, Width, Weight, Scale), (Form: Distortion, Elaboration), (Formal Characteristics: Dimensionality), (Support: Line, Symbol, Shape, Image, Audio))

#### 5/1 Th
**Presentation Group 5**
Lecture: (on read material) and a Possible Pop Quiz from “Moving Type” pg 6 - 41!
Work in class & Individual crit
- Bring all materials to continue working on your animation in class.

#### Wk 6 5/6 T
**Presentation Group 6**
Due & Critic: **Project 3 Final Animation**
Intro: Project 4

**5/8 Th**
Guest speaker: TBA
Due: Project 4: phase 1
Lecture: Presentation on Project 4 related visual materials
(Please note, no office hrs today due to AC Conference attendance - longer office hrs are held on Tues)
Read: pg 42 - 46 (Tech 3: Animation fundamentals and techniques)

#### Wk 7 5/13 T
Due & Critic: Project 4: phase 2

**5/15 Th**
Due & Critic: Project 4: phase 3
Read:
- pg 45 - 63 ((Kinetics: Direction, Orientation, Rotation, Proximity, Grouping, Layering), (Sequence: Structure, Juxtaposition, Hierarchy, Transition, Rhythm and Pace, Duration and pause, Foreshadow and recall))
- pg 62 - 69 ((Planning stages of designing a sequence / storyboarding))

#### Wk 8 5/20 T
Lecture: (on read material) and Possible Pop Quiz from “Moving Type”, pg 42 - 69,
Work in class & Individual crit
- Bring all materials to continue working on your animation in class.

**5/22 Th**
Work in class: (possible 2nd guest speaker)
(Please note the instructor will be out of town - But the class will still meet with the T.A.)
Read: pg 70 - 155 ((Design Education), (Professional Profiles))

#### Wk 9 5/27 T
Lecture, Work in class & Individual crit
- Bring all materials to continue working on your animation in class.

**5/29 Th**
Field trip to a motion graphic design studio (or wk 10 depending on the studio’s schedule)

#### Wk 10 6/3 T
Lecture, Work in class & Individual crit
- Bring all materials to continue working on your animation in class.

**6/5 Th**
Due & Critic: **Project 4 Final Animation and Process book**
(Project 1 - 4 including the storyboards must be available on the class server.)

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**Course: DSMA 155 - Dynamic Typography**

**Instructor:** Milka Broukhim
MilkaBroukhim@artcenter.edu
Project 1: DECONSTRUCTED TYPE IN MOTION

This is an abstract type collage project that is about form not content. Students will be exploring typographic forms, characters, body of text in an active realtionship, in a flat piece of print as a frozen frame, which is then hybridized and affected by time exposure.

LEARNING OBJECTIVES:

→ To review variety of type styles, forms and characterisitcs, deconstruct type, let loose, explore and paint with typography
→ To become aware & learn how to make dynamic compositions and story boards via cropping vs. working inside a parameter
→ To develop and explore other visual signifiers via type and motion: Depth, Texture, Value, Color, Form, Shape,
  Size, Scale, Dimension, Position, Focal Point, Grouping,
  Orientation, Perspective, Direction, Movement, Sequence, Time,
  Space, Structured, Organic, Pattern, Rhythm, Relationship, Zoom in/out, Transition

PROCESS:

1 - Collect and gather a variety of different type samples from B/W magazines or newspapers. For example: Words or single letters in different sizes (xtra large to xtra small), different weights (xtrabold to xtra light to regular, italic, all cap, or combination of all), body copy in different sizes and weights with different leading to create texture and depth, reverse of all the above, etc...

2 - Cut and paste them down on about 15" x 15" piece of board to create and design a collage. Readability and legibility is not an issue. Create an abstract composition with depth and texture.

3 - Make a cropping tool: Cut or make two (2) shapes: 10"/ each length, 2" wide - made from a foam/hard board. This will be used to frame series of story board compositions.

4 - Develop 3 storyboards: 3 series of 10 sequences (for dimension see # 5). Create the comps via the cropping tool. Use scale, zoom in/out, rotation, cropping to achieve your desired abstract composition. You may make several B/W copies (via photocopying or scanning) of the collage to frame and crop the area...but, as a visual thinker, it's up to you how you want to figure out the process.

5 - Digital deliverables & dimensions: Mac/window 640 x 480 px or 4:3 ratio, Video/DVD 720 x 486 px, Film 2048 x 1536 px (see p 14, Moving Type) and thumbnail image. Place the files in your personal directory in the class “projects” directory and have it displaying through the web interface.

6 - Using simple technique in any media: AE, Flash, Premier, video, stop motion animation, flip cards, etc...animate or bring the flat pieces of print into motion. Since this is about form not content, consider how this piece of animation could be telling a story, how it's taking the viewer on an journey, how is it creating a visual experience, leaving an impression, mood, feeling etc...(I will be showing you many work for inspiration.)

Wk1 Th - Work in Class
Bring all your materials, tools + the cropping frames to work in class and make the type collage

Wk2 T - Storyboard Presentation
Storyboard presentation: Mount the 10 framed compositions as clean B/W copies / print outs on a black board. Also, bring the original collage to the class for process discussion.

Wk3 T - Final Type Collage in motion
Final project 1 motion presentation due
Project 2: RESEARCH PROJECT

Learning Objectives:

→ To become familiar and aware of the work of some of the professional leading type in motion designers or design firms
→ To be inspired and motivated by other leading designers and artists’ work
→ To learn and value researching, investigating via different sources, organizing, preparing and presenting information to a group of audience
→ To enlighten, inform, and give the gift of greater knowledge and understand self and others

Process:

Choose one of the designers or a company from the provided list of pioneer artists and designers in motion: Trailer designer, Film Title designer, TV Title designer, or Film Title companies
Your research report is a 10-minute in-class presentation to your peer students. This presentation is based on research. The following structure is expected:

1 - Abstract
   Short biographical statement

2 - Background
   Biographical/conceptual context

3 - Description
   Description of the person’s work, archivements

4 - Analysis
   Why is the work significant to our context?

5 - Conclusions
   Your evaluation and opinions

6 - References (30 seconds)
   Minimum of three books, articles, essays, websites about the topic

7 - Be certain to practice and time your presentation before presenting in class. You will be evaluated based on the substance of your research and clarity of your presentation. You may use HTML, Flash, pdf, or other web-accessible technology to present your topic.

8 - Have your presentation accessible from the class website for viewing and presenting. Optimize the amount of information per page, legibility of typography and images based on a presentation context and a screen resolution of 1024 x 768 pixels.

9 - Make sure to enjoy.

Schedule

→ Please sign up with the class TA for your presentation date and time (Presentations start wk 2 Th)
→ Please make sure to actively listen and take notes of every class-mate’s presentation
Project 3:

LETTERS AT PLAY

This project deals with individual letters of a word. The student produces an animation to demonstrate how the letters in movement reveal the connotation of the chosen word in the emotions of a self-portrait. Denote the unexpected transformation, evolution or revealing the relationship between the word vs. the expressed portrait.

LEARNING OBJECTIVES:

→ To become aware a letterform is not just type; it can also be a series of visual entities.
→ When these entities are unleashed and expressed through series of sequences, they may connect type more as abstract forms & shapes.
→ To investigate the relationship of letterforms translated to a graphic illustration to portray a message or visually describing a definition.
→ To discover the power of time and movement to create another layer of meaning and definition, interpretation.
→ To use the power of transition, and transformation, progression, development, evolution and revelation to create a gestalt (an organized whole that is perceived as more than the sum of its parts)
→ To discover how the forms of different types of families (Old Style, Modern, Slab Serif to San Serif) may visually enhance the more appropriate emotion, connotation, or the hidden meaning.

PROCESS:

1 - Choose & research the full definition of a word that describes a strong feeling/of a state of being (i.e ecstatic, anger, up-tight, liberated, crazy, stressed, toxicated, surprised, schizo, sociopath, fruitcake, on cloud nine, in seventh heaven, thrilled, astonished, having a rude awakening, flabbergast).

2 - Think about & choose an appropriate type choice. (A digital library of type has been provided for you.) Present the 3 most effective type choices & present along the storyboard.

4 - Compose a self-portrait via the letters of the word. As a reference you may use a mirror or a recent photo to illustrate and express the emotion of the chosen word. Think about different views, angles and compositions which enhances your intent. Use upper and/or lower case, different sizes and weights (italic, reg, light, bold) to strengthen the visual depth and the message of the chosen word.

SCHEDULE:

Wk4 T - CLASS CRIT - process 1 - 4
Present your chosen word (with its complete thorough definition) Present the 3 different type choices (at 72 pt.) (you will only be using one of them - hint: apply the font choices to the above definition to get a better feel for them.)
Show 5 computer roughs using the letters of the word to visually portray the mood in a self portrait
Present 3 story boards.
Write a proposal describing your idea.

Wk4 Th - LECTURE, WORK IN CLASS & INDIVIDUAL CRIT
Present revisions of the story board, concept, or type choice, etc.. based on the previous class crit
Bring all material to continue working on your self-portrait in class.

Wk5 T/Th - WORK IN CLASS ANIMATION

Wk6 T - PROJECT 3 DUE

REFERENCES:

→*Bembo’s Zoo (An animal ABC book)* by Robert de Vicq de Cumptich
→www.BembosZoo.com
→http://www.lycettebros.com/notmytype/press.htm (Not My Type by John & Mark Lycette)
→Words at Play by Robert de Vicq de Cumptich + Matteo Bologna
→www.wordsatplay.com
→Search: “Typographic Portrait”
Dear Student,

As an instructor, my goal is your success. Studies show a small class size increases student achievement and opportunity for individual interaction. Therefore, it is important for me to get to know each one of my students as much as possible to help you more individually as well as with the class expectation. Please answer this questionnaire sheet to provide me with needed information. Please write with clear, legible handwriting. Please note, some of these questions are also to help you with better time management for better desired achievements.

1 - Student name and Contact information

2- State your current Major and year -

3 - What inspired you to chose this major?

4- What was your previous major if applicable, why switched? Do you find it a good decision or still deciding?

5- Besides UCLA, tell me about your design or art education (may go back as far as high school)?

6 - What are your special interests?

7 - What is most precious unique talent about you that brings you great pride and satisfaction.

8 - What are your strengths as a student, as a designer, and as a peer?

9 - How do you plan to use this asset for your good, your class and the Art department?

10- Please rate your experience and knowledge with AfterEffects, Flash and Priemer (-0- (know nothing) to 10 (expert)).

11 - What do you hope to do once graduate?

12 - What is your main goal for this quarter besides graduating or getting a degree.

a-

b-

c-
13 - Schedule of after-school extra-curriculum activity weekdays/weekends.

14 - Do you have a regular time to do your art/design assignments.

15 - For this term, have you considered how to manage your time and have 9 hours +/- outside time for this class.

16 - Do you ever go back and re-visit your work? How much has that impacted or improved your work?

17 - How do you help yourself to cope with daily school stress?

18 - How often do you read design/art magazines, books, web, or any other design related media?

19 - Do you subscribe to any? Name.

20 - How often do you visit any art/design events and lectures?

21 - Which design organization are you familiar with? member?

22 - How much do you discuss about art/design with your peers?

23 - What are your expectations from this class?

24 - How are you planning to achieve your class expectations

25 - What are your expectations from the instructor?

26 - As a student what do you hope to contribute to your class?

27 - If you were the instructor, what would be your expectation from your students?

28 - (optional) Any health concerns that as an instructor I should be aware of (i.e. color blind, add, adhd, etc...)

Thank you for your time.