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Degree Programme: FPM/DM - Level 2

Project Title:

Distortion: Title Sequence (Detective Thriller Genre)

Story of a story: Kinetic Typography

Project Concept *This is the basic premise of the idea. Basic plot or subject matter. To include research and images (1000-1250 words).*

Creative Concept Outline (25%)

Marks will be given for the strength of the project idea including research and plan.

Research your subject matter - (300-400 words) - evidence of research for the idea and reference examples of AE techniques (eg tutorial example and / or 3rd Party Plugins).

CONCEPT (700-850 words) – outline your idea, use sketches & images to support.

Introduction

For my projects, I am planning to do two separate projects and split the three minutes between two different projects. My first project idea is an intro title sequence for a hypothetical detective mystery TV series called 'Distortion'. My second project will primarily focus on the use of kinetic typography with some illustration.

Project 01: Title Sequence

Research

The LinkedIn course 'Creating a Mograph Title Sequence' provides a useful instruction to planning, storyboarding, and preparing the motion graphic aspects for the title sequence. I have already researched to gain inspiration and collected some ideas through the process of free writing and defining keywords (figure 3).

I researched tutorials detailing how to create this affect using these methods and also looked at how to best prepare my footage in photoshop to best get this effect (Budgen, 2020; David, 2020; Stern E and Harauz N, 2020).

Step 1: Inspiration research

For The Son's opening title sequence used the transitions to create the effect of almost falling through the earth by combining this with a mix of drone footage and visual effects elements. The result is an account of the characters life in a continuous shot.

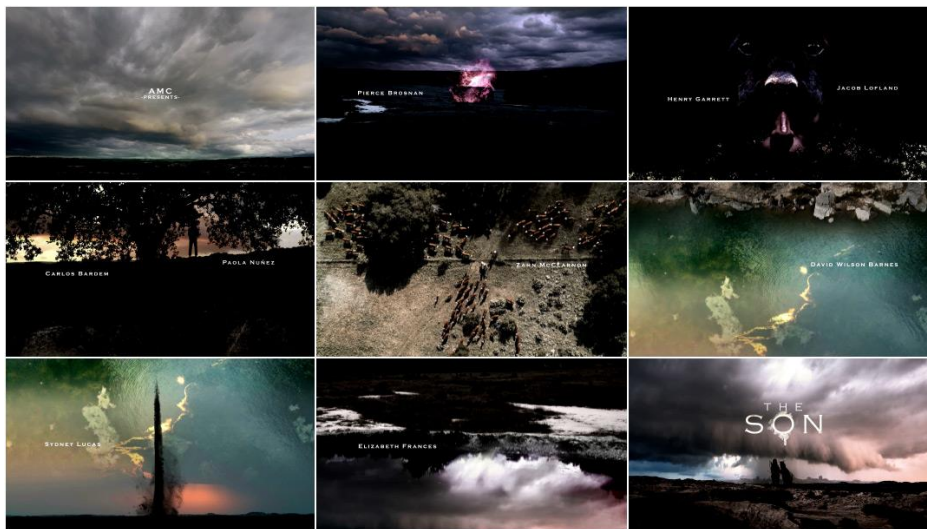


Figure 1.1: Image set of The Son (2017) "Totem" concept by Huge Designs (Perkins W 2017).

The opening credits of true Detective by Elastic Drew production studio, the sequence is inspired by the style of double exposure photography and was achieved in aftereffects using a variety of blend modes and track mattes. To avoid a digital look much organic imagery was utilised with gritty textures and yellow and green tints (Art Nectar, 2014)

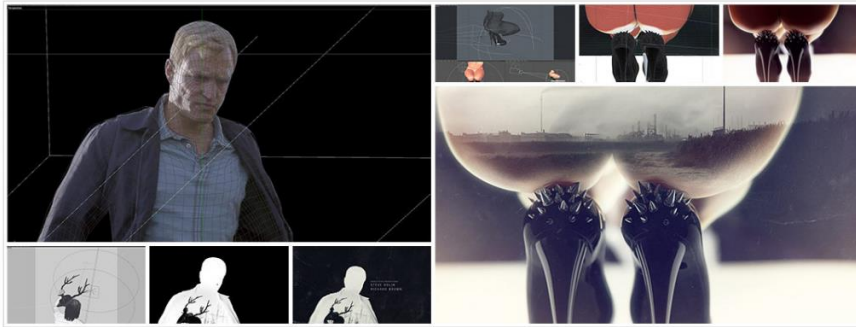


Figure 2.1: the creative process behind the main title sequence created, by Jennifer Sofio Hall *and* directed by Patrick Clair, for HBO's series True Detective (Perkins W. 2014)



Figure 2.2: Stills of the main title sequence created, by Jennifer Sofio Hall *and* directed by Patrick Clair, for HBO's series True Detective (Perkins. 2014).

Step 2: Research keywords for the detective genre and the theme of distortion.

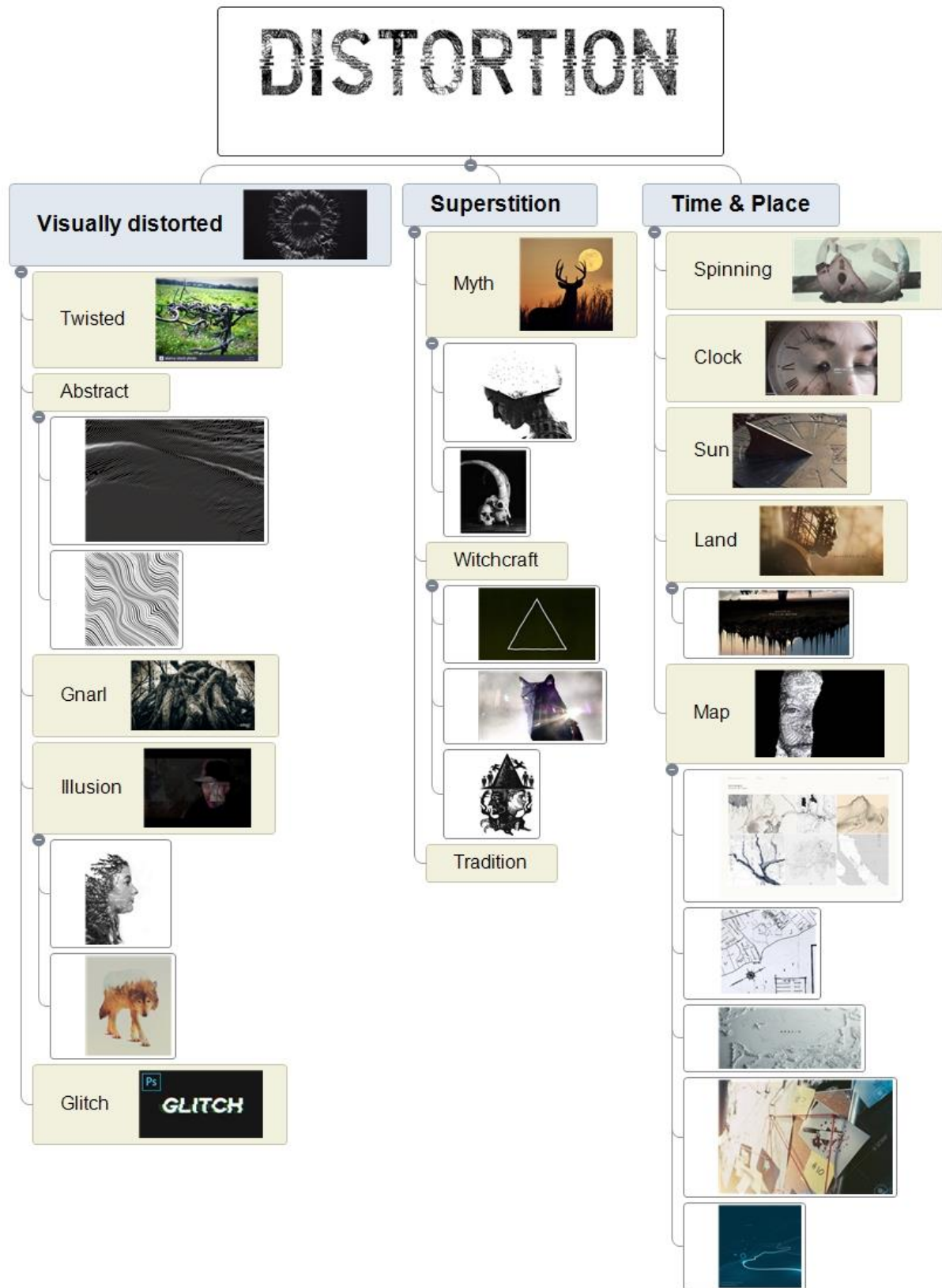


Figure 3.1: Mind map of key words and concepts.

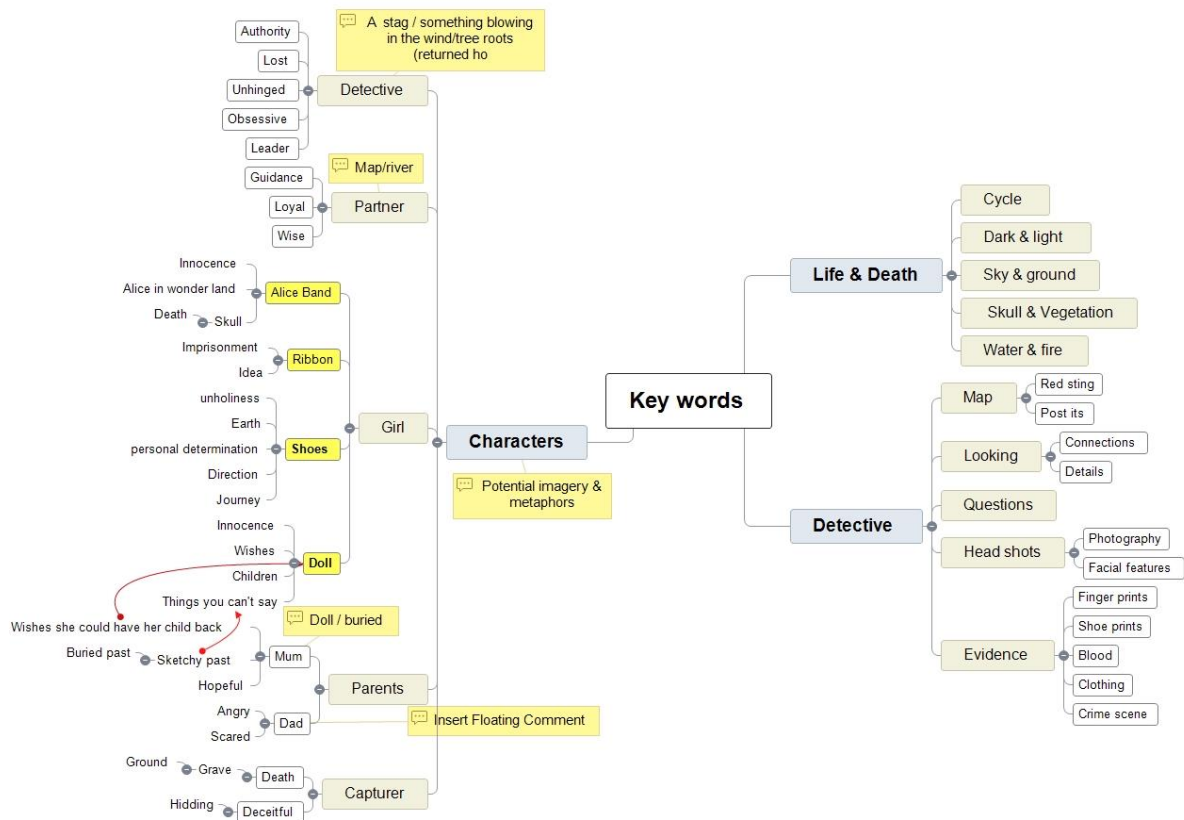


Figure 3.2: Mind map of concepts relating to distortion and examples of imagery that visually represent the concepts.

Concept

Synopsis

A detective who has recently moved back to his hometown in the rural English countryside is tasked with finding a young girl who seemingly disappeared into thin air. Local superstition is quick to impede on the reality of the situation. The series follows multiple timelines simultaneously, which eventually catch up to each other to form the full picture at the end of the series. Distortion of reality as a key theme throughout the series as the characters eventually must come to terms of what really happened and their own internal struggles.

(self) Brief

Make a 50-90 second title sequence animation for the above synopsis of a dramatic detective mystery series entitled Distortion.

The title sequence should represent and summarise the series's story, without giving anything of note away. I want to try and achieve this using metaphors and symbols: animal and object metaphors to represent the characters and their situation, some of which are detailed in the mind maps.

It should consider the themes of, distorted reality and time; land and place; life and death. For example, to visually illustrate how many of the characters fail to grasp reality, I could have a shot of someone's hands with double exposure against the landscape.

The story is very much tied to the location, the land, and the local superstitions in this very rural and isolated area. I want to see if I could tie the simple double exposure effects with transitions to create an effect of falling into location, almost like a dark and twisted reference to Alice in Wonderland falling down the rabbit hole.

Format

1920 x 1080 25fps (UK/European audience)

Target audience:

20 to 50

Assets

Photos & video: either stock footage or original

Music : suspense, instrumental

Visual treatment

Colour and tone: natural earthy colours, slightly desaturated to create a dreamlike effect; light and dark tones.

Imagery: realistic natural images with a slightly abstract treatment through the double exposure and transitions; realistic illustrations may be used for silhouette or outline elements.

Effects: double exposure,

Typography

Functional properties: medium weight, capitalised, non-italicised,

Textual organisation: loose tracking

Motion effects: glitching

Project 02: kinetic typography, Story

Research**Step 1: Topic research**

Since beginning of our species humans have been telling stories; ‘humans are hard wired for storytelling’ (Bayer et al 2019 p1) Stories were shared orally before we developed the skill of drawing and then of writing. The narrative of stories are developed through the combination of emotions with data. Our ability to share stories with one another connects us to each other’s life’s. (Bayer et al 2019). Coinciding with the rapid pace of digital and technological developments, storytelling is now even more visible as a cultural practice, with the world of digital storytelling continuing to grow. Additionally, it is increasingly seen as a marketing or political strategy. By thinking of hypertext’s as digital stories it furthers the observation of stories acting as links which people can follow to assemble a wider story in the minds (Alexander, 2017). Given the prevalence of storytelling for our species I think it could be a powerful topic to explore through kinetic typography.

Story of a story	Humans have b	
Data and emotion conveyed to another. A way to connect A window into another life A description of a series of events	an account of past events an account of people an account of life a narrative of imagination an anecdote of people a tale of war a plot of death	Spoken from the mouth Spoken from the heart Sung in a song Shown in shadows Performed in dance Written in stone Written on the page Pictured on the screen Written on the web
Either fiction (fictitious) or truth Fiction or imagined Fairy tales or politics	a school/workday a heartbreak an adventure a triumph a tragedy a failure a lesson	in prose or verse in text or speech in writing or spoken in dance or song in 0 and 1 or ABCs in paint or pixels

Although this example is quite complex, this piece was an interesting example of kinetic typography that didn't have an accompanying spoken element. Instead the kinetic movement is complemented by the accompanying music. The visual style of the film gradually changed to create a strong progressive narrative across the entire animation.

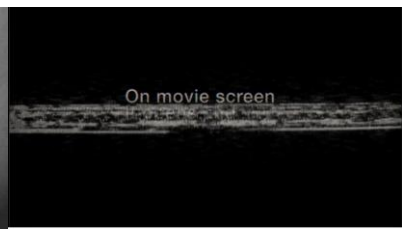


Figure 5.1: a graduation animation project by graphic designer Thibault de Fournas showing the evolution of typography from paper to screen

The example below once again uses a combination of movement and graphical elements to add another depiction of the lyrics other than just the words that form the lyrics.



Figure 6: A typographical kinetic typography and motion graphic piece to The Hush Sound's Lions Roar song.

Step 2: Research tutorials

As well as using the knowledge from the tasks set within the module I will follow some online video tutorials to help confirm and expand on my kinetic typography skills, while also looking into using some third-party plugins to make the creative process easier and more efficient (Robinson, 2014; Noble Kreative, 2018; Rosten, 2011).

Concept

Synopsis

The kinetic typography piece will explore the definitions and concepts around how stories have shaped and communicated major aspects of human society.

(self)Brief

The 90-130 second video will explore the definitions and then move into the functional concepts of stories, such as what the story is actually communicating. Finally, the form that stories can take will be explored. The movement of the typography will reflect the music which will be non-vocal and will also kinetically or visually represent the topic being discussed.

Format

1920 x 1080 25fps

Target audience:

18 to 40 years old

Assets

Music: calming piano instrumental (I may pause the music and add a sound effect such as a gunshot for dramatic effect and to provide a change of pace)

Visual treatment

To keep the focus on the kinetic aspect of the typography, the remaining visual treatment should be minimalistic. The movement should be fluid and rhythmical; it should connect fairly seamlessly throughout to visually reflect how stories form the links between the lives of people.

Colour and tone: black-and-white

Imagery: simplistic silhouette images may be included or provide an outline for the text to fill, but these should be lower in the visual hierarchy than the key text.



Figure 7: A collection of rough sketches as a starting point to build on ideas and develop

Typography

The typography may change slightly throughout, depending on the tone and topic at any one time. However, I plan for much of the typography to be serif as typically, this is the font most commonly associated with storytelling.

References

Alexander, B. (2017). *The new digital storytelling : creating narratives with new media* (Revised and updated edition.). Praeger, an Imprint of ABC-CLIO, LLC.

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Stern, E and Harauz, N. 2020. *Creating a Mograph Title Sequence*. [Online]. [18/10/2020]. Available from: <https://www.linkedin.com/learning/creating-a-mograph-title-sequence-1-visualization-and-planning/what-to-know?u=57895809>

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