

DG 2230

Prof.: Daniel Wildberger

animación gráfica formativa

COURSE OVERVIEW

The role of the graphic designer is no longer limited to static compositions on the printed page. Animation's growing popularity and accessible technology has made what it once was a complicated or unusual addition to design a requisite for almost all media. Linking the word design to motion is not new, yet it surely became more common as the needs for motion on the web, tv, and numerous hand-held devices expanded in the marketplace.

This class comes to address how graphic designers should be educated now, in a time when motion literacy has become essential. This course will look at key genres that have shaped the discipline of motion graphics (abstract film, kinetic typography, visual music) as well as some of its methods (storyboarding, styleframing, and rotoscoping). Through a series of lectures, exercises, and problem-solving assignments, students will gain understanding and practice the principles of the moving image.

SUPPORT MATERIALS

Recommended

- *Design for Motion: Fundamentals and Techniques of Motion Design*, by Austin Shaw

PRACTICE

There will be several studio projects and exercises over the course of the semester. Projects are designed to encourage conceptual thinking and develop problem-solving skills. Each project will be graded based on:

- **Analytical Thinking:** understanding the problem
- **Creative Thinking:** conceptual approach, innovation, surprise
- **Execution:** form and composition
- **Visual Impact:** the way it looks and how it makes us feel
- **Project Development:** class to class progress, participation, punctuality, work ethic, preparedness, ability to work with others
- **Presentation:** movie output and class presentation

Every stage of each project will be considered in the grading process (research, thumbnail sketches, iterations, final pieces, and class discussion.) The process of designing, developing and how you got there is as important as the final piece you made. Hence the student must be prepared to hand in all stages of work involved in a particular project: everything counts.

Final work must be submitted in digital media, published in the designated google drive folder. Digital files must be labeled with your full name (FirstName_LastName).

WORKLOAD

Animation is very time consuming. Expect to work at least one hour for each second of your project. Working outside class time and being productive during in-class work sessions is crucial. In order to take advantage of the course, progress must be made between class meetings – not being prepared will affect your grade.

CALENDAR

With each new assignment a calendar will be presented covering the expectations and schedule for the project. **If you miss a critique or deadline your grade will be affected:**

- Late work will be lowered 10 pts for every class period that work is not turned in.
- You'll lose 10 pts if you miss the final project critique.

When due dates are given it means that the project is due or the critique will begin at the beginning of class period, unless otherwise specified. Projects turned in on the due date but after the beginning of the critique will lose 5 pts.

RE-SUBMISSION

Students are allowed to resubmit one project with their final at the end of semester. This re-submission will be reevaluated and the new grade, if superior, will replace the old grade. However, **it needs to be a complete new design, otherwise it won't be considered.** Please let your instructor know beforehand if you are willing to resubmit a project.



WRITING

It is important for a designer to be able to express himself/herself on paper in a clear and professional manner. During this course, you may be required to write the following (essay format, typed, at least 300 words in length):

Creative Think Piece (CTP)

An essay which gives you an opportunity to reflect, consider, ponder – that is, think about - ideas presented in class or in readings.

Writings will be graded based on clarity, precision, eloquence, and ability to articulate ideas. Move past purely factual information such as dates, locations, descriptions, etc. – critical analysis is far more enlightening. **If you fail to turn any of the essays your project grade will be lowered by 10 pts.**

LECTURES & CRITIQUES

Participation in discussions is essential during lectures and critiques. You are expected to take notes and ask questions. Ability to eloquently and constructively speak about your work and the work of your peers is a necessary skill in the field of graphic design. Do not underestimate the value of peer review—fellow students can be a great resource for understanding and improving an assignment. Each member of the class is expected to make an equally strong contribution.

There will be group and individual critiques held during class (individual critiques are between the instructor and the student).

GRADING

Completing the minimum requirements outlined on an assignment qualify as average (70–79) work. The degree and quality of effort with which a student engages in the different criteria (above or below the minimum requirements) for each assignment determines how well they do.

GRADING SCALE

90–100

Outstanding work with class participation

80–89

Above average work and class participation

70–79

Average work with required amount of involvement

60–69

Below average work with little or no involvement in class

59–0

Poor, unacceptable, not submitted

ATTENDANCE

Limit of absences for this course: 2

To benefit from this course you must be here to interact with your instructor as well as your peers. Attendance is mandatory and will be taken at the beginning of each class. On-time arrival is also mandatory. Habitual tardiness is not only disrespectful, it will affect your final grade: **two occurrences of arriving late, leaving early, or a combination of both will equal one full absence.** If you reach a total of two absences, you will have reached the limit for the semester. If you have excessive absences due to a serious issue, you may withdraw from the course.

LAB

No food or drink in the lab. Silence your phones. Headphones are permissible during open studio time, but should be removed for any lectures, discussions or announcements. Respect those around you and use your class time wisely. The failure of adhering to a professional studio etiquette will affect your class performance and, therefore, your final grade.

ACADEMIC CONDUCT

Please adhere to the rules of academic integrity described at: <http://www.udem.edu.mx/Esp/Somos-UDEM/Pages/Sistema-de-integridad.aspx>

CHEATING AND PLAGIARISM

Plagiarism will not be tolerated. As it is related to this class, plagiarism is the copying of existing art, photography, written information or another designer’s ideas whether they are classmate or professional. The evidence of cheating and/or plagiarism will result in penalties as outlined in UDEM’s student code of rights and responsibilities.

CHANGE IN COURSE REQUIREMENTS

Since all classes do not progress at the same rate, I may wish to modify the requirements or their timing as circumstances dictate.

SOME RESOURCES

- motionographer.com
- vimeo.com/channels/staffpicks
- <http://www.artofthetitle.com>