Graphic Design: GD 231 Typography in Motion

SYLLABUS

CLASS INFO:

Autumn 2015-2016
Section 401
MW, 3:10am-4:40am
CDM 526

Final Exam
Monday, November 23 from 2:30pm-4:45pm
Instructor: Heather Quinn
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mobile: 617.901.0284
Office: CDM 473
Office Hours: Monday and Wednesdays 1:30-3:00pm

Last edited September 8, 2015
Sept 22, 2015: Last day to drop classes with no penalty

Graphic Design: GD 231 Typography in Motion

COURSE DESCRIPTION

The purpose of this course is to gain an understanding of how to create moving "stories" using typography to communicate an idea. We will explore different ways of translating static type into moving, dynamic and dimensional forms. Using simple sequencing students will create typographic stories. The focus will be on good typography, concept and process and not about learning software. This course will include lectures, discussions, critiques/presentations, hand-sketching, and lab (computer work) time. You are expected to work about 3–6 hours a week outside of class.

COURSE OBJECTIVES
• Learn how to use storyboarding to work out concepts.
• Discover your own process/approach to storyboarding that works for you—to convey your ideas and concepts
• Learn how to maintain the integrity of good typography (even when its in motion) including spacing, kerning, leading, weight and balance
• Demonstrate knowledge of shape and form in kinetic typography
• Create kinetic typography that reflects an understanding of both abstraction and narration
• Use dynamic, kinetic typographic designs that express emotion and meaning

BASIC MATERIALS
Sketch Book, Large (11x14), White Paper
Small sketchbook that is easy to take along with you (approx. 8x7 inches)
Pencils, variety of pens (black)
Exacto knife
Good scissors
Ruler
Lots of blades
Glue stick
Double stick tape
Self healing cutting surface
External hard drive/flash drive
Binder clips
Always bring supplies to every class
We will need a few additional supplies throughout the quarter

SOFTWARE
Adobe Illustrator, InDesign, AfterEffects

PRINTER
Not required but helpful
Basic, Epson printer (Office Max, Amazon, for 75-100$)
(If you have another good color printer you can use that instead—suggest inkjet and not color laser
Ink cartridges
Inexpensive inkjet paper
Matte heavyweight epson paper

READING MATERIALS AND GENERAL TO-DO'S

REQUIRED
There will be weekly handouts from a variety of sources. No specific textbook.

NOT REQUIRED BUT FANTASTIC TO READ AND HELPFUL
Inside/Outside: From the Basics to the Practice of Design, Malcolm Grear. Van Nostrand Reinhold, 1993.
Any book by Paul Rand (check out the library) including, *A Designer`s Art, Design, Form and Chaos, From Lascaux to Brooklyn, Thoughts on Design*
Graphic: Inside the Sketchbooks of the World's Great Graphic Designers Paperback, by Steven Heller, 2010.

CHANGES TO SYLLABUS

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

ONLINE COURSE EVALUATIONS

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

ACADEMIC INTEGRITY AND PLAGIARISM

This course will be subject to the university's academic integrity policy. More information can be found at http://academicintegrity.depaul.edu/. If you have any questions be sure to consult with your professor.

ACADEMIC POLICIES

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx

STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296

ATTENDANCE

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

CLASS DISCUSSION

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers and projects. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments and projects. Students must keep up with the reading to participate in class discussion.

ATTITUDE

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

CIVIL DISCOURSE

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

CELL PHONES/ON-CALL

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undisruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

WHAT TO EXPECT IN THIS CLASS WEEK TO WEEK

This is primarily a studio class—in other words we will be working on projects, and critiquing them. Lectures and quizzes from me will be minimal.

Remember this is a Type in Motion class not a Motion Design class. Although we are obviously covering motion, the emphasis is still primarily on good typography and clear visual communication. If you don't have strong typography skills at the start of this class, we will work on that along the way. Selecting the right size fonts, using proper leading and kerning is just as important as how it moves and tells a story.

Over the course of the quarter we will work on 3 projects which focus on using typography to express visual communication concepts through motion. Coursework deals with how controlling typography in time can effect how we perceive and read textual messages. Each assignments builds on or adds another dimension to the concept of time-based typography.

In addition to the assignments, there will be reading material provided and some quizzes. I also expect you to maintain a sketchbook of your inspiration and process. The goal of the sketchbook is to carry it with you always so you can document your inspiration and begin to notice typography all around you. Once you open your eyes to the world of type, you will see everything differently. You'll want to draw the old retro signage in an alley, or photograph the graffiti you see on the train. You'll find yourself analyzing the spacing of logotypes and cringing at film titling when there is bad letterspacing. As designers we find inspiration in all kinds of ways. You'll be surprised at how the metal logo for a cement company on the sidewalk of Chicago becomes inspiration for your *poetry in motion project*, or how the gritty print out of an old xeroxed invoice gives meaning to your *visualized word project*.

You are encouraged to explore and experiment. Consider how different types of media—both traditional and non, analog and digital—can come together with different methods of motion capture and image creation to tell a time-based narrative.

A wide-range of production techniques and processes—from storyboarding to books, photography, contact and proof sheets, pdf animations, iphone photo animations with imovie, and whatever else moves you is great. The most important element is the idea or the concept and not how it is produced. (More on why that is in class).

We will be using AfterEffects for the final project. Flash is not a part of the course. This is not a software instructional course, I recommend using Google, Lynda and online resources. Software is difficult and AfterEffects is adaptable to user preferences—there are countless ways of doing things.

ASSIGNMENTS
Detailed information about each assignment will be provided at the start of that week.

WEEKS 1-2
Formal qualities of a letter

WEEKS 3-5
A word's meaning visualized

WEEKS 6-10
Poetry in motion

GUIDELINES

http://www.ibm.com/design/language/framework/animation/introduction
https://vimeo.com/93206523

INSPIRATION

WEBSITES
Google
Lynda
http://trollback.com/new/
https://vimeo.com/96741248
http://www.dannyyount.com/
http://www.artofthetitle.com/title/panic-room/
http://youtu.be/N6AfN5EiUIg
http://youtu.be/Muh6I1TnVg4
http://www.artofthetitle.com/designer/pablo-ferro/
Kinetic type channel http://vimeo.com/channels/kinetictypography
Art of the Film Title http://www.artofthetitle.com/
Creative Cow http://creativecow.net
Look at Karen Fong (she is designer/editor).
Though not typographic, mimes are interesting to study too… lots of overly accentuated movement which seems over the top but sometimes that bit of overdoing it helps make something seem more fluid and real

FILMS
Pulp fiction
Blow Up
Original Thomas Crown Affair
Barbarella
Vertigo
Superman
Dr Strangelove
Kiss Kiss Bang Bang
se7en (put Imaginary Forces on the map)

TV SHOWS
6 feet under
Bosch
Without a Trace

BOOKS
Basics Typography 01: Virtual Typography
MTIV: Process, Inspiration and Practice for the New Media Designer Hillman Curtis, 2006
Moving Type, Matt Wollman, Rotovision 2001
Motion Design, Matt Wollman, Rotovision 2004
Adobe After Effects Classroom in a Book, Adobe Press, 2006
Creating Motion Graphics with After Effects, Chris and Trish Meyer, 2004

GRADES

Grades are a reflection of the effort put forth as stated below. I do not look for perfection or the best final projects. I look for students who take risks, keep exploring, try new things and go back and improve projects after we review them. I want my students to develop a love and a passion for visual design. The course is meant to inspire you to discover design all around you. I expect you to work hard.

GENERAL GRADING POLICIES

10% *Participation/Attendance*
Everyone should participate in each class. Each week we will choose a new person to lead the critique. Not everyone is the best presenter, however its important to become comfortable leading a group and communicating.

30% *Assignments*
Have your assignments complete and take risks. I'd rather see you try something new and fail than have a perfect project.

10% *Sketchbook*
There will be weekly sketchbook assignments, but I also hope you will become attached to your sketchbook and take it with you everywhere. Collect interesting papers, receipts, wrapping paper, paste in photos, sketch things you see and observe, take notes.

10% *Quizzes*
There will be a weekly quiz based on the reading material.

10% *Craftmanship*
This class will develop a steady hand and craftsmanship with an exacto, printing, and sketching, as well as computer skills.

10% *Working with your classmates*
Learn to work with and help your classmates. We all have different skills and strengths (help each other out).

20% *Final Exam Project/Portfolio Review*
The final exam will be a review of your quarter's worth of work (with anything revised) as well as your final project.