

DNMADE

Digital specialisation

Field of study

MOTION DIGITAL GRAPHIC DESIGNER

Foreword The Digital specialisation offers 2 fields of study:

- graphic designer motion design option
- graphic designer interface option

As a digital graphic designer, students follow every stage of a project from conception to completion. This includes graphic design, the creation of images, messages and audio-visual content, interface , art direction and motion design. The design project, which is at the heart of the overall teaching programme, is enriched by other courses that are grafted on as extensions, accompaniments or fundamental acquisitions. This first year brings together students from the two fields of study to give them a collaborative introduction to graphic design in the digital field.

DIGITAL GRAPHIC Number of students: 15
DESIGNER field of study

MOTION

Motion designers give shape to moving graphic elements to create meaning in audio-visual projects. They engage in creative reflection on the moving image, moving typography and sound design, producing channel and programme wraps, film or video/teaser trailers, visual identities, illustrations adapted to all digital media, artistic productions and events, etc.

FIRST YEAR (S1-S2)

Field of study **DIGITAL GRAPHIC DESIGNER MOTION**

Overview of the first year

During the 1st year, students in the specialisation Digital are combined with those of the typographic designer field of study in the Graphic Design specialisation for cross-disciplinary courses.

The aim of this common foundation is to unite and highlight the links and shared cultures which, over and above the field of study specialisations over the next two years, are essential for students' future professional lives: graphic design and its printed and digital media. These fundamentals will be developed and enriched throughout the course, depending on the specialism chosen, to give students all the skills they need to practise their future profession. Micro-projects, either fictitious or linked to partnerships, punctuate the rest of the year. The aim is to discover and acquire graphic design methodologies, from the survey to the brief, from exploration and research to the development of an idea, from artistic direction to the production of arguments, from the presentation of ideas to their finalised realisation. The organisation of inter-field of study workshops encourages openness and collaborative working through mixed teams working on competitions or partnerships. Teaching is broken down into weeks, fortnights, months or semesters. The number of hours is given here per week:

Discovery

During the first few weeks, a collaborative workshop will encourage an attitude of discovery, exploration and mutual support between the typographic designer and digital field of study.

Internship

The aim of two-week observation placement is to discover a sector of interactive graphic design or motion design. The observations made during this immersion are the subject of a video/animated or interactive production, in the form of a storytelling.

Oral review

At the end of each semester, a presentation of the work and a discussion enable the teams and students to take stock.

Out of doors

Visits to heritage sites (museums, libraries) and cultural outings (exhibitions, theatre, opera, etc.), either accompanied or on their own, help to

develop a visual culture and creative intelligence.

specialisation DIGITAL

field of study MOTION DIGITAL GRAPHIC DESIGNER

teaching field UNIT 1 / UNIT 5 GENERIC LESSONS

teaching component **EC 1.1 / EC 5.1 HUMANITIES - PHILOSOPHY**

teaching objectives	By reflecting on the notion image, the course in philosophy seeks to introduce a critical questioning of the status of the practice of image production today.
targeted skills	Written and oral expression, theoretical culture, critical thinking, argumentation.
training methods (teaching methods and resources used)	<p>Texts on philosophy and the humanities, artistic references (ancient and contemporary). "THE IMAGE</p> <p>A designer produces images in a world that is already saturated with them. What is at stake? What is the nature and function of images? The aim of this course is to explore the use and being of images, using texts from philosophy and the human sciences, as well as classical and contemporary works of art (applied and non-applied). Bibliography :</p> <ul style="list-style-type: none"> • Jean Baudrillard, <i>La société de consommation</i>, Paris, Gallimard, coll. Folio-essai, 1970. • Robert Bresson, <i>Notes sur le cinématographe</i>, Paris, Gallimard, coll. Folio, 1975. • Georges Didi-Huberman, <i>Devant l'image</i>, Minuit, 1980. • Marc Jimenez, <i>Qu'est-ce que l'esthétique</i>, Gallimard, coll. Folio-essai, 1997. • Gotthold Lessing, <i>Laocoon</i>, Paris, Klincksieck, coll. L'Esprit et les formes, 2011. • Plato, <i>The Republic</i>, Book X.
assessment	The assessments consist of questioning a subject by linking a theoretical text and an image in a short but structured form.

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teaching field UNIT 1 / UNIT 5 GENERIC LESSONS

teaching component **EC 1.1 / EC 5.1 HUMANITIES**

teaching objectives

In S1 and S2, these objectives reflect need take into account the diversity of the profiles received.

- Mastery of common analytical tools enabling the acquisition a literary culture (cross-knowledge of periods and genres; identification of registers; notions of linguistics).
- Exploring both written and oral expression techniques
- Developing analysis and synthesis skills
- Opening up to a wide range of cultures (traditional culture - known as "repertoire" - and contemporary creation).

target skills

- Know how to mobilise fundamental cultural references
- Express themselves with rigour and precision, both orally and in writing
- Identify and analyse various resources related to a research topic
- Synthesise information effectively
- Defend a point of view in a reasoned manner

**training methods
(teaching methods and
resources used)**

The sequential organisation of the year combines a project-based approach - which is also used in more specific courses - with an autonomous progression linked to the objectives set by the reference framework for the teaching of the Humanities.

assessment procedures

Writing workshops; reports on readings, exhibitions and conferences; writing reviews and notes intent; compiling research applications.

specialisation DIGITAL

field of study MOTION DIGITAL GRAPHIC DESIGNER

teaching field UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component** **EC 1.2 / EC 5.2 ARTS, DESIGN AND CULTURE
TECHNIQUES**

teaching objectives

- analyse works
- raise questions
- prioritise ideas and make arguments (written and oral)
- develop an awareness of the history of art and contemporary creation, put works from different periods into perspective and keep abreast of current events

target skills

- analyse a work using a specific and precise vocabulary
- give a concise account an exhibition
- identify one or more issues (work, theme, exhibition)
- know the chronological references specific to the history of art, design and technology.

**training methods
(teaching methods and
resources used)**

S1

- discover and experiment with the fundamentals: tools, gestures, modes of representation, colour, graphic language and their expressive and semantic value. Acquire a variety of graphic representation methods: synthetic, analytical, expressive or documentary.

S2

- To define a style of writing and a posture of personal expressive response through drawing, plasticity, signs, storytelling through images, colour, photography and multimedia. Stimulate the eye and perception by attempting to

assessment methods

Continuous assessment

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field of study MOTION DIGITAL GRAPHIC DESIGNER

teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component **EC 2.1 / EC 6.1 TOOLS FOR EXPRESSION AND**
COMMUNICATION **CREATIVE EXPLORATION**

teaching objectives

- discover and experiment with the tools, gestures, modes of representation and fundamental vocabulary of graphic language, and their expressive and semantic value
- stimulating the eye and perception by trying to find creative translations in a variety of media

target skills

S1

- Ability to experiment (using different tools and exploring different hypotheses); graphic and plastic acuity and mobility (observing and representing, adapting modes of representation and graphic language to suit a particular purpose); knowledge of and ability to experiment with/apply the fundamental laws of colour.

S2

- Ability to develop the skills acquired in S1 with greater autonomy and more personal expression, within the framework of a project. Ability to evoke a world and communicate an intention or meaning using an appropriate medium, technical means, graphic language, sign, colour register or image sequence. Ability to observe, represent and express.

training methods
(teaching methods and
resources used)

- Systematic practical experimentation with a variety of media and techniques.
- Sketchbook
- Survey and analysis

assessment
procedures

- continuous assessment

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS**

teaching objectives

- acquisition of vocabulary specific to writing and printing media
- acquisition of cultural and technical knowledge in the publishing field.
- analysis and study of printed and digital media

target skills

- experiment with the use of technical resources
- analyse an editorial project using a specific and precise vocabulary
- know the chronological landmarks in the history of printing techniques and media

**training methods
(teaching methods and
resources used)**

The pedagogical aspects of group work :

- Note-taking as part of a lecture (notebook)
- Sandwich-placement exercises (hands-on) using different techniques and media, followed by theoretical analysis exercises (case studies).

assessment methods

Continuous assessment (written / oral analysis)

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS / LABO SON**

teaching objectives

S1

Raising awareness, discovering and exploring audio-visual techniques and know-how.

S2

Learning to , edit and produce sound.

target skills

S1

- Ability to switch from written to the visual
- know how to use filming and post-production equipment

S2

- know how to produce a structured and dynamic presentation
- the ability to understand the principles of sound writing

**training methods
(teaching methods and
resources used)**

The teaching is organised around practical, open-ended exercises, combining sound and image, or sometimes focusing on sound alone. After viewing and analysing visual and audio examples, students work in small groups to create films, exploring methods and techniques for audio-visual synergy.

assessment procedures

Students hand in films or sound tracks, which are assessed, analysed and marked.

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component **EC 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES**

teaching objectives

Discover and experiment with the basic digital environment of the graphic designer:

S1

- producing and retouching digital images
- introduction to various moving image techniques S2
- introduction compositing and VFX
- introduction to 3D

target skills

S1

- distinguish between the working methods and creative challenges of digital and printed images
- practise and experiment with basic tools and software for image retouching, vector graphics and moving images

S2

- acquire a method and organisation for a digital creation project
- ability to identify the right techniques for the job

**training methods
(teaching methods and
resources used)**

The course consists of theoretical and practical contributions, progressively acquired through tutorials and short creative exercises using the methods and tools presented, in line with the project practice they enrich, develop or introduce.

assessment methods

Continuous assessment, tutorials and exercises
Reports in the form of digital applications.

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component **EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

teaching objectives

- consolidation and development of English language skills
- training students to communicate both personally and professionally.

target skills

Development of language skills (oral and written production, oral and written comprehension); acquisition of a lexicon specific to the course and a culture of international art and design. The aim is to achieve level B2 of the Common European Framework of Reference for Languages in language skills and to enable students to communicate independently.

**training methods
(teaching methods and
resources used)**

The teaching of English will be based on authentic audio/audiovisual and written resources, the section's teaching projects and the work done in other subjects, and will take account current events, particularly cultural events.

assessment

Assessment of language skills
continuous.

specialisation **DIGITAL**

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS
LEGAL**

teaching objectives

Understand and use economic, legal, social, tax and management knowledge to find their bearings in the professional environment of the field of study.

target skills

Understand and memorise economic, legal, social, tax and management knowledge in order understand the professional environment of the field of study.

**training methods
(teaching methods and
resources used)**

Whole class work (lessons); resource sheets available via Pronote.

assessment procedures

The various assessments will contribute to the validation of the following skills: C5.1, C5.2, C5.3, C5.4

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field of study MOTION DIGITAL GRAPHIC DESIGNER

teaching field UNIT 3 / UNIT 7 PRACTICAL AND
PROFESSIONAL TEACHING

teaching component **EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS**

teaching objectives

S1

- raising awareness and discovering techniques and know-how specific to digital technology (story board, wireframe, etc.)
- Introduction to making moving images S2
- introduction to the challenges user experience and interfaces
- introduction HTML and CSS

targeted skills

S1

- summon and bring into play your resources
- devise response hypotheses
- define the development challenges of a digital project

S2

- conduct an exploratory approach to digital technology
- mobilise specific digital vocabulary and culture.

**training methods
(teaching methods and
resources used)**

This course sandwiches theory and practice, the form of micro-projects, to develop the personal use of digital tools and practices.

assessment methods
presentations

Continuous assessment: homework, practical work, oral presentations, etc., to demonstrate the acquisition of digital methods and codes.

specialisation DIGITAL

field of study MOTION DIGITAL GRAPHIC DESIGNER

teaching field UNIT 3 / UNIT 7 PRACTICAL AND
PROFESSIONAL TEACHING

teaching component **EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE
PROJECT**

teaching objectives

- constraints, needs and context taken into account
- specific project methodology in place

target skills

- collect, locate and use textual or iconographic resources
- classify and prioritise data
- structure, prioritise and synthesise what you say
- adapting its modes and codes of representation to suit a particular purpose
- adopt a critical distance to develop your work

**training methods
(teaching methods and
resources used)**

- Experimentation (visual and technical, analogue and/or digital)
- Lectures (presentation of a context: videoprojection, field trip, presentation by external professionals)
- Case studies (analysis of existing communications, digital graphics, animation, etc.)
- Team, group or individual work
- Micro-projects (structuring specifications, finalised production)

**assessment
procedures**

- formative assessment (oral presentation)
- summative assessment (practical exercises)

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teaching field UNIT 3 / UNIT 7 PRACTICAL AND
PROFESSIONAL TEACHING**teaching component** **EC 3.3 / EC 7.3 COMMUNICATION AND MEDIATION OF
THE
PROJECT**

teaching objectives

S1

- Argumentation and synthesis S2
- Develop critical thinking skills by working in groups and analysing what already exists.
- Acquire an appropriate vocabulary and know how to use it in a professional context.

target skills

- formulate, question and analyse an approach
- written and oral skills
- working independently and in groups

**training methods
(teaching methods and
resources used)**

- Interdisciplinary projects involving several media and skills
- Speaking practice: presentation to the group
- Writing skills to hypotheses and analyses

assessment

Overall assessment (application) or individual assessment (critical reflection, short statement of intent, etc.)

specialisation DIGITAL	
field of study MOTION DIGITAL GRAPHIC DESIGNER	
teaching field	UNIT 4 / UNIT 8 PROFESSIONALISATION
teaching component	EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY
teaching objectives	<ul style="list-style-type: none"> • help you find a work placement • optimise the use of school resources (CDI, library, etc.) • Discover the possibilities terms of studies and professions associated with the three fields of study. • showcase and promote your experience and projects
target skills	<p>S1</p> <ul style="list-style-type: none"> • Locate and use resources in and around the school. • present themselves, their work and their skills by presenting themselves, looking for an internship, through a paper or digital presentation (internship report, end-of-year report, etc.). <p>S2</p> <ul style="list-style-type: none"> • asking questions, listening and observing in order to clarify your study and career plans
training methods (teaching methods and resources used)	<p>S1</p> <p>Work and discussion meetings, visits, surveys and observations linked to the various stages of the field of study and life in the classroom: discovering the CDI and the library, presenting work, speaking, writing a covering letter, putting together a CV, etc.</p> <p>S2</p> <p>Meetings with professionals and DSAA students Sharing internship experiences and monitoring the completion of the internship report in the form of a singular lexicon.</p>
assessment	Formative assessment of commitment and autonomy, assessments and advice, based interviews, discussions and documents produced.

DNMADE GENERAL SKILLS CATALOGUE

C1 Use digital reference tools

- Use the reference digital tools and IT security rules to acquire, process, produce and distribute information and to collaborate internally and externally.

C2 Express oneself and communicate orally and in writing in at least one foreign language.

- Use the different registers of written and spoken French with ease.
- Communicate clearly and unambiguously, orally and in writing, in at least one modern foreign language.

C3 Positioning relation to a professional field [competence assessed by the undergraduate dissertation jury in S5].

- Identify resources and apply research tools and methods specific to the professional field in question
- Experiment with creative tools and plastic and conceptual research to structure the stages of a project and their interactions
- Characterise and promote your identity, skills and career plan.

C4 Use data analysis purposes

- Identify, select and analyse critically a variety of resources in their specialist field
- Gathering resources to document a subject and synthesising this data with a view to using it.
- Analyse and summarise data with a view to their use
- Developing a critical argument

C5 Act as a professional in the field of [the relevant specialisation].

- Situate your role and mission within an organisation so that can adapt and take the initiative
- Respect the principles of ethics, professional conduct and environmental responsibility
- Identify and situate the professional fields potentially related to the knowledge acquired in the specialisation as well as the possible fields of study for accessing them.
- Take account of the economic environment professional activity and understand entrepreneurial approaches.

C6 Carry out professional monitoring activities in design and craft trades

- Identify the challenges facing the sector and its professions in the light of current developments and prospects, as part of a forward-looking approach
- Find out about workshop practices and emerging productions, whether or not they combine digital technology and CAD/CAM.

C7 Use different information and communication techniques in design and craftwork

- Develop your own mediation and communication resources, methods and tools
- Ensuring that knowledge and skills are in line with changes and needs in the business.

C8 Cooperating and working as part of a team

- Maintain links and dialogue within the teams, with project partners and associated experts
- Sharing knowledge a team and a network of multidisciplinary professionals
- To take responsibility for the project, taking into account the tools and methods of design, creation and production.

C9 Develop a personal strategy for digital professions

- Demonstrate personal writing and experimental practice: the plastic, sensory, graphic, volumetric, technological, structural and meaningful dimensions of the digital environment.
- Formalise your experience and make it visible to enhance your personal identity:

- in the conception and management of digital design projects
- in project management and the production of a digital design product
- Evaluating and challenging yourself to learn:
 - Mastery of digital design tools, protocols and techniques
 - Developing a professional digital and communication culture (product and service design, audiovisual, photographic, literary, typographic, artistic and visual arts, etc.)

C10 Develop and implement digital creation and research tools

- Define a collaborative approach with all the players involved: client, specifier, commissioning authority, artistic direction, production, clients, photographers, users, experts, partners and, depending on the scale of the programme, elected representatives, semiologists, sociologists, etc.
- Suggest creative and forward-looking directions in the field of digital design
- Experiment with different areas of hypothesis, taking into account the formal aspect (plastic, sensory, graphic or volumetric), the structural aspect (technology, sequences, tree structures, etc.) and the uses, the user experience, etc.)
- Check the technical, economic and legal feasibility of producing and publishing the digital design project, based on the initial request, and order.
- Ensure that deadlines are met and that technical and artistic control is carried out in accordance with the rules of the trade
- Research architectures, interfaces and digital environments; justify creative and design choices using appropriate 2D and/or 3D and/or video and/or interactive media.
- To apply innovative techniques and technologies to the design and production of all or part of a digital design project: storytelling, interactivity, communication and multimedia, motion design and sound design, video games, interactive documentaries, packaging, digital and interactive editorial creations, interfaces, animations, physical interactive devices, connected objects, etc.

C11 Design, manage and supervise a digital production [SKM assessed by the diploma project jury in S6].

- Understand the characteristic elements of a digital design project through drawings, mock-ups and samples, taking into account the design and production stages.
 - Prototype or produce all or part of the project using digital CAD and DTP tools
 - Establish principles for the evolution of the digital design project according to explicit criteria
 - Demonstrate that the digital design project is in line with the initial request and its general economics
 - Plan and manage the various stages of a project right through to delivery and approval, taking into account usage, the environment of digital media and devices and sustainable development practices.
 - Encourage dialogue within the teams and with the project partners and associated experts: clients, specifiers, clients, artistic direction, production, clients, photographers, users, experts, partners and, depending on the scale of the programme, elected representatives, semiologists and sociologists.
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