

## ASHBOURNE COLLEGE SCHEME OF WORK

ACADEMIC YEAR... 2017 – 2018

SUBJECT... **GRAPHIC COMMUNICATION**

LEVEL... **A2** (Component 1: Personal Investigation)

TUTOR/S RESPONSIBLE FOR SCHEME... **JSK**

TUTOR/S RESPONSIBLE FOR TEACHING... **JSK**

SPECIFICATION TITLE/NUMBER **GRAPHIC COMMUNICATION (7203/C)**

PROJECT TITLE... **'Designs for Communication & Conceptual Design Basics'**

### **Please Note:**

- ❶ This is a personal investigation unit; students are required to select their own topics and themes.
- ❷ Graphic Communication is an intensive exploration of the fundamental principles of graphic design through a series of weekly studio assignments and critiques, supplemented by short readings, class discussions and tutorials. The classes focus on developing the ability to skilfully manipulate and combine core design elements such as type, shape and image, to transmit meaning and values. Students will investigate the use of communicative tools such as composition, colour, hierarchy, scale, rhythm, and visual metaphor. To foster a better understanding and appreciation of craft and materials, students will work by hand and explore simple analogue processes and they will move on to work with computer creative programmes such as Adobe Photoshop, Adobe Illustrator, InDesign, and After Effects, etc. There will be a few tutorials to facilitate this transition, however, the class is not software-orientated and students will be partly responsible for practising themselves. The additive, systematic nature of the assignments are designed to help students develop a working process that leads to a body of accomplished visual work, as well as a vocabulary for critically engaging that work, laying a solid foundation for further studies. For this Personal Investigation, the scheme of work is created for many different bodies of the whole project such as: designing brand & identity across media , print: posters, brochures, leaflets, flyers, etc, environmental graphics: exhibition & signage, interaction & motion designs: digital devices, media platforms and/or film/TV title sequences, station (channel) identities, ads advertising & promotional materials (print & electronic), packaging and shopping bag designs for products and/or foods. Students are responsible for gathering instructional information, procedure, coursework and project guidelines on the assigned date. Planning, Research and Contextual Studies are expected as homework for any project assigned. All assigned projects must be completed and handed in on their due date for critiques, feedback and assessment.
- ❸ Students will be encouraged and persuaded to work from short briefs (briefs will be given to each student based on topic and project) and attend class critique so as to stimulate the development of their independent study and prepare them for a higher education. Also students will be given a handout and a book of suggestions to read for each topic.
- ❹ This component requires **WRITTEN SUPPORTING ESSAY OF One – Three Thousand words.**
- ❺ All students are required to have their own: a DSLR & Interchangeable lens (mirrorless) cameras with HD video mode, b) a home computer and/or a laptop with a Photoshop CC and other creative programmes installed and c) A Dropbox and AirDrop applications must be active on their computers so that they can transfer, save their work and do homework. All equipment must be maintained and updated.
- ❻ All students are responsible for saving and protecting their own work on the school server, and making regular and thorough backups.
- ❼ All students are required to used and check their Ashbourne email accounts
- ❽ Students are expected to have respect for the property and others in the classroom. The conduct policy for this class prohibits the following behaviour: a) late arrival and missing attendance, b) bringing in hot foods & hot drinks, eating or drinking near the computers, c) excessive or distracting conversation, disruption of

class by use of mobile phones, audible beepers and instant messaging. In accordance with the school policy, any student guilty of the above may be dismissed from the class, and/or be referred for further discipline proceedings.

AVAILABLE TEACHING WEEKS... 20 weeks

WEEK	TOPIC	POSSIBLE/SUGGESTED HOMEWORK	AVAILABLE RESOURCES
1, 2 & 3 4 <sup>th</sup> – 22 <sup>nd</sup> Sept.	<ul style="list-style-type: none"> <li>▣ Students will learn to improve their design skills and techniques using a variety of tools. In the class, students will design and create a variety of projects, both by hand and by using computer graphic design programs. They will maintain good studio organization and careful use of a variety of equipment and tools. They are expected to maintain facilities in an appropriate working condition.</li> <li>▣ Rules &amp; Regulations: Health &amp; safety warning when working with equipment in YGP &amp; Darkroom and printing chemicals</li> <li>▣ A brief introduction to:               <ul style="list-style-type: none"> <li>▪ the project: What is branding? What is Advertising? What is Promotional Material? and What is Packaging?</li> <li>▪ various types of Print advertising (Posters, Billboards, Banners, etc.) and Publications (Magazines, Newspapers, Brochures, Leaflets: (the 'Enquirers' series, the 'Believers' series and the 'Presentation' series), Direct mails, Newsletter, etc.,</li> <li>▪ electronic advertising: Television, Radio, Online, Mobile and Social Network</li> <li>▪ available equipment, technology and media (still &amp; video cameras, image &amp; sound editing, computer and digital programs.</li> <li>▪ digital equipment and computer programmes</li> <li>▪ various types of packaging: What makes good packaging? What's on the package?</li> <li>▪ brand differentiation</li> <li>▪ packaging, advertising and communication</li> <li>▪ various types of material and protection</li> <li>▪ various types of labels</li> <li>▪ various types of surface graphics</li> <li>▪ various types of visuals and images</li> <li>▪ various types of graphic information: symbols, icons and barcodes system, etc.</li> <li>▪ the darkroom equipment, darkroom paper types as well as health &amp; safety care when working in the darkroom.</li> </ul> </li> </ul>	<p>▣ <b>Reference and Contextual Students study:</b>  <i>Reference material should be presented in the contextual studies note book, along with written notes - these notes should include personal opinions about the photographers' and artists' work as well as evaluation about the students own images. For research, consult the work of as many artists as possible. Students are asked to base their research on what they are considering to attempt for the practical response. Also to make links and explain the connections that exists between these artists and the development of their ideas.</i></p> <p>▸ Students research, study, collect and comment on example works of the following advertising agencies, artists typographers &amp; graphic designers: Saul Bass, Paul Rand, Neville Brody, Christopher Wool, Ni9e, Craig Ward, Stefan Sagmeister, Alex Trochut, Mike Stilkey, James Victore, Peter Max, Boris Bonev, Joao Oliveira, etc.</p> <p>• Lists of advertising agencies, artists typographers &amp; graphic designers will be given to each student relating to their product/brand choice.</p> <p>▣ <b>Reading:</b> 'Meaningful: The Story of Ideas That Fly' by Bernadette Jiwa</p>	<p>Pincas Stephane &amp; Loiseau Marc. (2008). <i>History of Advertising: Creative Promotion</i>. Taschen. London</p> <p>Berger John. (2008). <i>Ways of Seeing</i>. Penguin Classics</p> <p>Pricken Mario. (2008). <i>Creative Advertising: Ideas and Techniques from the World's Best Campaigns</i>. Thames and Hudson. London</p> <p>Foster John. (2008). <i>New Masters of Poster Design: Poster Design for the Next Century</i>. Rockport. London</p> <p>Weill Alain. (2004). <i>Graphics: A Century of Poster and Advertising Design</i>. Thames &amp; Hudson London</p> <p>Chen Design Associates. (2006). <i>Fingerprint: The Art of Using Handmade Elements in Graphic Design</i>. How Design Books. London</p> <p>Flam Kimberly. (1990). <i>Expressive Typography – The Word as Image</i>. Van Nostrand Reinhold</p> <p>D&amp;AD. (2011). <i>D&amp;AD, the Copy Book</i>. Taschen GmbH</p>

<ul style="list-style-type: none"> <li>▪ the written supporting essay and the Harvard system bibliography</li> <li>▣ Individual discussions: Themes &amp; Concepts, Personal Interests, Styles, Techniques &amp; Media.</li> </ul> <p><b>Designing Brand Identity:</b> illuminates the difference between brand &amp; brand identity - <i>handout will be given to students</i></p> <p>Introduction to:</p> <ul style="list-style-type: none"> <li>▪ what is brand and brand primary function?</li> <li>▪ brand touchpoints: advertising, signage, publications, websites, social network, etc.</li> <li>▪ what is brand identity? What is branding?</li> <li>▪ principles for designing a strong brand</li> <li>▪ brandmarks, topology marks, etc.</li> </ul> <p><i>Theoretical Studies, students are required to research and study on the list below:</i></p> <ol style="list-style-type: none"> <li>a) Branding; when is launch, consumer target group/age, what is the brand logo and image - this is important for their sketchbook and for them to understand the brand well before starting their design.</li> <li>b) The product/brand advertising campaigns and media; where, when &amp; how often/ for how long they plan the ads to be published i.e. magazine ads - in how many magazines is the product be advertised and how long for - weeks, months, outdoor ads - what type of ads; posters, billboards, banners, bus ads - where on the bus; sides, back or both - they have to jot all these down and of course take photos to put in their sketchbook!</li> <li>c) History of advertising &amp; media i.e. magazine &amp; newspaper ads, outdoor ads i.e. posters, billboards and banners and electronic ads</li> <li>d) History of Posters</li> <li>e) The product/brand packaging and shopping bag styles, colours and images</li> </ol> <ul style="list-style-type: none"> <li>▣ Individual discussions: Themes &amp; Concepts, Personal Interests, Styles, Techniques &amp; Media</li> </ul> <p><i>Practical work, students are required to create/design on the list below:</i></p> <p><b>Brandmarks, wordmarks, letterforms, emblems, pictorial, logotype &amp; signature &amp; abstract/symbolic marks</b> - <i>Assignment Brief will be given to students</i></p> <p><i>A signature is the structured relationship between a logotype, brandmarks &amp; tagline...</i></p> <ul style="list-style-type: none"> <li>▸ Sketching for ideas</li> <li>▸ Drawing &amp; painting into design</li> <li>▸ Computer Graphics: Scanning, Cleaning &amp; Adding Effects</li> <li>▸ Sketchbook &amp; e-sketchbook presentations, comment and written notes</li> <li>▣ Consideration &amp; caution</li> </ul>	<ul style="list-style-type: none"> <li>▸ Complete the remaining work</li> <li>▸ Sketchbook presentations, comment and written notes</li> </ul> <ul style="list-style-type: none"> <li>▣ <b>Museum &amp; Gallery visiting:</b> <ul style="list-style-type: none"> <li>◆ lists of exhibitions, museums &amp; galleries will be emailed, given to students as well pinned on the notice board in the classroom.</li> </ul> </li> <li>▣ <b>University Open days visiting (A2 &amp; A1 students only):</b> <ul style="list-style-type: none"> <li>◆ lists of Universities will be emailed, given to students as well pinned on the notice board in the classroom</li> </ul> </li> </ul>	<p>D&amp;AD; D&amp;AD. (2010). <i>The Best Advertising and Design in the World</i> Taschen</p> <p>Barry P. (2012). <i>The Advertising Concept Book: Think Now, Design Later.</i> Thames and Hudson</p> <p>Calver Giles. (2004) <i>What is packaging design? Essential Design Handbooks.</i> Roto Vision SA.</p> <p>Lois George. (2012). <i>Damn Good Advice (For People With Talent!): How To Unleash Your Creative Potential.</i> Phaidon Press</p> <p>Himpe Tom. (2008). <i>Advertising is Dead: Long Live Advertising!</i> Thames &amp; Hudson Ltd</p> <p>Wheeler, Alina. (2013). <i>Designing Brand Identity.</i> Canada: John Wiley &amp; Sons, Inc.,</p> <p>Internet YouTube and Social Network</p>
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	<ul style="list-style-type: none"> <li>◆ Colours (<i>colour creates emotion, triggers memory &amp; gives sensation...</i>)</li> <li>◆ Typography (<i>typography is a core building block of an effective identity programme. The right typefaces embody, promote &amp; complement a great brand... support the positioning strategy and information hierarchy</i>)</li> </ul> <p><i>Technical and Practical Considerations: Drawing, Pencils &amp; Pen, Colour &amp; Texture, Painting, Paper cuts, Stencil, Collage, Computer Graphic &amp; Multimedia</i></p> <p>▣ ▣ <b>Note:</b> First draft/sketch must be present for feedback on Friday 15<sup>th</sup> Sept. 2017 and final outcome due for class critique on Friday, 22<sup>nd</sup> Sept. 2017 (TBC)</p>		
<p>4, 5 &amp; 6 25<sup>th</sup> September - 13<sup>th</sup> October</p>	<p><b>Visual: Photography and Illustrations</b> Photography &amp; Illustrations (caricatures &amp; character designs, 2 &amp; 3D) <i>Imagery is a staple of much packaging design because it is so immediately powerful and also has the ability to differentiate one brand from another.</i></p> <p>Introduction to:</p> <ul style="list-style-type: none"> <li>▪ various types of Illustrations (for advertising and packaging)</li> <li>▪ various types of digital cameras, devices, equipment, recorders, and animation programmes</li> <li>▪ collages &amp; photomontages</li> </ul> <p><i>A picture can be cut into a pattern of slices, disks or squares, then rearranges out of register, or interleaved with another sliced photographic image. A montage is a construction of photographs arrange so that they join, overlap or blend with one another.</i></p> <ul style="list-style-type: none"> <li>▪ altered and manipulation</li> </ul> <p><i>Photo manipulation is an ever-evolving collaboration between photography and graphic design. Combining certain elements to create a unique image, that can convince even the most experienced set of eyes, requires a very creative set of skills.</i></p> <ul style="list-style-type: none"> <li>▪ various types of animations &amp; moving image: basic handmade animations: (<i>Cut-out &amp; Silhouette, Shadow play, Flip book, Stop motion and Thaumatrope</i>), films and digital animations</li> </ul> <p><i>Practical work, students are required to create/design images (individual concept &amp; theme) and participate on the list below:</i></p> <ul style="list-style-type: none"> <li>▸ Individual discussions: Personal Interests, Styles, Techniques &amp; Media</li> <li>▸ Exploring &amp; Visualising Ideas</li> <li>▸ Collecting &amp; selecting sample images of illustrations, photo-illustrations from newspapers &amp; magazines</li> <li>▸ Sketching for ideas</li> <li>▸ Drawing &amp; Painting into design</li> <li>▸ Students create illustrations from the following media &amp; techniques:</li> </ul>	<ul style="list-style-type: none"> <li>▸ Complete the remaining work</li> <li>▣ <b>Reference and Contextual Students study:</b> <i>Reference material should be presented in the contextual studies note book, along with written notes - these notes should include personal opinions about the photographers' and artists' work as well as evaluation about the students own images. For research, consult the work of as many artists as possible. Students are asked to base their research on what they are considering to attempt for the practical response. Also to make links and explain the connections that exists between these artists and the development of their ideas.</i></li> <li>▸ Students research, study, collect and comment on example works of the following advertising agencies, artists typographers &amp; graphic designers: Saul Bass, Paul Rand, Neville Brody, Christopher Wool, Ni9e, Craig Ward, Stefan Sagmeister, Alex Trochut, Mike Stilkey, James Victore, Peter Max, Boris Bonev, Joao Oliveira, etc.</li> <li>◆ Lists of advertising agencies, artists typographers &amp; graphic designers will be given to each student relating to their</li> </ul>	<p>Burtenshaw K. Maho N. &amp; Barfoot C. (2006). <i>The Fundamentals of Creative Advertising</i>, AVA Publishing</p> <p>Stoklossa Uwe. &amp; Rempen Thomas. (2010) <i>Advertising: New Techniques for Visual Seduction</i>, Thames &amp; Hudson</p> <p>Tondreau Beth. (2011). <i>Layout Essentials: 100 Design Principles for Using Grids (Essential Design Handbooks)</i></p> <p>Susan Sontag. (2002). <i>On Photography</i>. Penguin Classics. London</p> <p>Charlotte Cotton. (2009). <i>The Photograph as Contemporary Art (new edition)</i>. Thames &amp; Hudson. London</p> <p>Diane Routex. (2012). <i>Crazy Photography</i>. Vivays Publishing. London</p> <p>Internet YouTube and Social Network</p>

	<ul style="list-style-type: none"> <li>▶ Collages,</li> <li>▶ Paper-cut,</li> <li>▶ Doodle/zentangle techniques</li> <li>▶ Computer Graphics: Scanning, Cleaning &amp; Adding Effects</li> <li>▶ Analog and digital</li> <li>▶ Illustrator and Photoshop programmes</li> <li>▶ Sketchbook &amp; e-sketchbook presentations, comment and written notes</li> </ul> <p>■ <b>Note:</b> First draft/sketch must be present for feedback on Friday 29<sup>th</sup> Sept. 2017 and final outcome hand-in for class critique is on Friday, 13<sup>th</sup> October 2017 (TBC)</p>	<p>product/brand choice.</p> <ul style="list-style-type: none"> <li>▶ Complete the remaining work</li> <li>▶ Sketchbook presentations, comment and written notes</li> <li>□ <b>Reading:</b> a) 'Visual and other pleasures', part IV 'Avant-Garde' by Laura Mulvey</li> <li>b) 'On Photography' by Susan Sontag</li> </ul> <p>□ <b>Museum &amp; Gallery visiting:</b></p> <ul style="list-style-type: none"> <li>◆ lists of exhibitions, museums &amp; galleries will be emailed, given to students as well pinned on the notice board in the classroom.</li> </ul>	
<p>7, 8 -&amp;9 16<sup>th</sup> October - 10<sup>th</sup> November</p> <p>■ <b>Note:</b> a) trip to Florence; Tue 17<sup>th</sup> - 20<sup>th</sup> Oct. b) Half- term; 23<sup>rd</sup> - 27<sup>th</sup> Oct.</p>	<p><b>Advertising &amp; promotional materials (1)</b> Students are to required to create a series of 3 various media advertisements (TV, Print &amp; Internet) with the following criteria:</p> <p>a) they must first identify which media and magazine they have chosen to place their advertisements in and why (including research producing a thorough audience definition using psychographics, demographics and behavioral characteristics)</p> <p>b) they must use of stereotypical images and language is expressly prohibited.</p> <p>c) at least one of the ads must be copy-heavy (mainly typography)</p> <p>Introduction to:</p> <ul style="list-style-type: none"> <li>■ print advertising &amp; promotional material: editorials, outdoors, kiosks and airport advertising, publications, etc.,</li> <li>■ electronic advertising: mobile, web designs, blogs, apps, moving images, etc.,</li> </ul> <p><i>Theoretical Studies, students are required to research and study on the list bellow:</i></p> <p>a) a brief history of advertising</p> <p>b) social media/network (<i>social media/network has become the fastest-growing in the advertising marking. Mobile &amp; smartphone devices have become second nature: check emails, read news, conduct business, watch films, etc.</i>)</p> <p>c) apps &amp; their icons</p> <p>d) editorials &amp; publications</p> <p>e) posters, billboards</p> <p><i>Practical works, students are required to create/design on the following topics:</i></p>	<p>■ <b>Reference and Contextual Students study:</b></p> <ul style="list-style-type: none"> <li>◆ Lists of advertising agencies, artists typographers &amp; graphic designers will be given to each student relating to their product/brand choice.</li> </ul> <ul style="list-style-type: none"> <li>▶ Complete the remaining work</li> <li>▶ Sketchbook presentations, comment and written notes</li> </ul> <p>□ <b>Museum &amp; Gallery visiting:</b></p> <ul style="list-style-type: none"> <li>◆ lists of exhibitions, museums &amp; galleries will be emailed, given to students as well pinned on the notice board in the classroom.</li> </ul> <p>□ <b>Reading suggestions:</b> a) 'Representing Women: Myths of Femininity in the Popular Media' by Myra Macdonald</p> <p>b) 'Way of Seeing' by John Berger</p> <p>c) 'How to make it as an advertising creative' by Simon Veksner</p>	<p>Berger John. (2008). <i>Ways of Seeing</i>. Penguin Classics</p> <p>Gill Eric. (2013). <i>An Essay on Typography</i>. Penguin Classics</p> <p>D&amp;AD. (2011). <i>D&amp;AD, the Copy Book</i>. Taschen GmbH</p> <p>D&amp;AD; D&amp;AD. (2010). <i>The Best Advertising and Design in the World</i> Taschen</p> <p>Barry P. (2012). <i>The Advertising Concept Book: Think Now, Design Later</i>. Thames and Hudson</p> <p>Calver Giles. (2004) <i>What is packaging design? Essential Design Handbooks</i>. Roto Vision SA.</p> <p>Lois George. (2012). <i>Damn Good Advice (For People With Talent!): How To Unleash Your Creative Potential</i>.</p>



<p>&amp; 13 30<sup>th</sup> October – 24<sup>th</sup> November</p>	<p>Introduction to:</p> <ul style="list-style-type: none"> <li>▪ digital cameras, recorders, and animation programmes</li> <li>▪ social media/network (<i>social media/network has become the fastest-growing in the advertising marketing. Mobile &amp; smartphone devices have become second nature: check emails, read news, conduct business, watch films, etc.</i>)</li> <li>▪ apps &amp; their icons</li> <li>▪ various types of animations &amp; moving image: basic handmade animations: (<i>Cut-out &amp; Silhouette, Shadow play, Flip book, Stop motion and Thaumatrope</i>), films and digital animations: Adobe After Effects CS6, Photoshop, iMove and/or Flash)</li> <li>▪ computer image, sound recording and editing: cleaning, enhancing and/or changing an existing sound</li> <li>▪ music and sound effects</li> </ul> <p>▣ Individual discussions, concept, theme, personal interests &amp; techniques</p> <p><i>Theoretical Studies, students are required to research and study on the list above.</i></p> <p><i>Practical works, students are required to create/design on the following topics:</i></p> <ul style="list-style-type: none"> <li>▸ Exploring &amp; Visualising Ideas</li> <li>▸ Practical works: frames, sequences and storyboards</li> <li>▸ Camera works: frames and angles</li> <li>▸ Character Studies</li> <li>▸ Sketching for ideas</li> <li>▸ Scene, background, prop</li> <li>▸ Transfer the Handmade (still) animation to digital and visual effects</li> <li>▸ Editing, Sound and Special Effect</li> <li>▸ iMovie &amp; Adobe After Effect tutorials &amp; practice</li> </ul>	<p><b>Students study:</b></p> <ul style="list-style-type: none"> <li>▸ Students research, study, collect and comment on example works of the following artists, animators, designers and photographers: Roy Kerr, Ed Chen, Miguel Jiron, Freddy Arenas and...</li> <li>• Lists of animators, film makers, photographers, illustrators and artists will be given to each student</li> <li>▸ Complete the remaining work</li> <li>▸ Sketchbook presentations, comment and written notes</li> </ul> <p>▣ <b>Museum &amp; Gallery visiting</b></p> <ul style="list-style-type: none"> <li>• lists of exhibitions, museums &amp; galleries will be emailed and given to students as well pinned on the notice board in the classroom.</li> </ul> <p>▣ <b>Reading:</b> a) ‘<i>Representing Women: Myths of Femininity in the Popular Media</i>’ by Myra Macdonald</p> <p>b) ‘<i>Way of Seeing</i>’ by John Berger</p> <p>c) ‘<i>How to make it as an advertising creative</i>’ by Simon Veksner</p> <p>d) ‘<i>Ogilvy on advertising</i>’ by David Ogilvy</p>	<p><i>Great Cuts Every Filmmaker and Movie Lover Must Know.</i> Michael Wiese Productions</p> <p>D. Katz Steven. <i>Film Directing Shot by Shot: Visualizing from Concept to Screen.</i> Michael Wiese Productions</p> <p>Dawber Martin. (2009). <i>Big Book of Contemporary Illustration.</i> Batsford</p> <p>Williams Richard. (2012). <i>The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators.</i> Fourth Ed. Faber &amp; Faber</p> <p>Internet YouTube and Social Network</p>
<p>14, 15 &amp; 16 27<sup>th</sup> Nov. – 15<sup>th</sup> Dec. ▣ <b>Note:</b> a) ‘<i>Revue</i>’ show on Thur, 14<sup>th</sup> Dec.</p>	<p>▣ <b>Packaging &amp; shopping Bag Designs (1)</b></p> <p><i>Theoretical Studies, students are required to research and study on the list below:</i></p> <p><b>Shapes and Forms (2D &amp; 3D):</b></p> <p><i>Shapes and Forms can be divided into the five categories featured right.</i></p> <ul style="list-style-type: none"> <li>▪ Basic Geometric (<i>Basic geometric shapes can be used as stand-alone graphic elements, icons, illustrations and patterns</i>)</li> <li>▪ Complex Geometric (<i>More complex than the simple shapes above, these forms are still easily identifiable and often carry with them a specific connotation or meaning.</i>)</li> </ul>	<p>▣ <b>Reference and Contextual Students study:</b></p> <ul style="list-style-type: none"> <li>• Lists of animators, film makers, photographers, illustrators and artists will be given to each student</li> <li>▸ Complete the remaining work</li> <li>▸ Sketchbook and/or e-sketchbook presentations, comment and written notes</li> </ul>	<p>Calver, Giles. (2004). <i>What is packaging design? Essential Design Handbooks.</i> UK: Roto Vision SA,</p> <p>Jackson, Paul. <i>Folding Techniques for designer.</i> UK: Laurence King</p> <p>Internet YouTube and</p>

<p>b) Term ends on Fri, 15<sup>th</sup> Dec. at 13.00</p>	<ul style="list-style-type: none"> <li>▪ Structured Freeform (<i>Abstract forms such as these can be built entirely from straight lines, curved lines or as combination of both.</i>)</li> <li>▪ Random Freeform (<i>A random and organic feel defines these forms.</i>)</li> </ul> <p>Literal Freeform (<i>This category contains recognisable letterforms, icons and graphic images.</i>)</p> <p><i>Shapes and forms also contain sizes, texture and materials</i></p> <ul style="list-style-type: none"> <li>▪ Materials selection is hugely important in packaging design. The product being packaged often determines the choice of materials. The primary consideration at this point is that the product is preserved, protected, transported, displayed and delivered in a hygienic and safe manner.</li> <li>▪ Information Layout and Hierarchy (<i>All packaging displays information to a greater or lesser degree.</i>)</li> <li>▪ Back-of-Pack (<i>Packaging design is concerned with “telling stories” about the brand: each side shows features of the story or reveal different aspects of it. Back-of-pack focuses on the type of information being displayed and reader’s needs.</i>)</li> <li>▪ Typography (<i>Products have names, descriptions, uses, benefits, variants, ingredients, components, instructions, safety warnings, customer care information, and ownership details. All of these details need to be displayed on the pack in a legible manner to enable consumers to read and understand the information they are looking at.</i>)</li> <li>▪ Photography and Illustration (<i>Imagery is a staple of much packaging design because it is so immediately powerful and also has the ability to differentiate one brand from another.</i>)</li> <li>▪ Colour (<i>Colour can be used as part of a brand’s identity, helping to visually define a brand to differentiate a product in its competitive set and range.</i>)</li> <li>▪ Symbols and Icons (<i>Such as recycled or recyclable factors, reusable, vegetarians, nut allergy sufferers, clear and present danger etc.</i>)</li> </ul> <p><b>Finishes and Effects</b> (<i>Such as foil blocking, varnishes, laminates, embossing and die-cutting or laser cutting.</i>)</p> <ul style="list-style-type: none"> <li>▪ Weights, Measures and Barcodes (<i>All packaging is required to carry some information relating to weights, measures and barcodes.</i>)</li> <li>▪ Container breaks down (Lids tabs flaps slots bases sides closures)</li> </ul> <p><i>Theoretical Studies, students are required to research and study on the list below:</i></p> <p><b>Shape &amp; Form Studies (2D &amp; 3D):</b></p> <p>› Studing shapes and forms and the five categories featured right: Basic Geometric, Complex Geometric, Structured Freeform, Random Freeform</p>	<p>☐ <b>Museum &amp; Gallery visiting</b></p> <ul style="list-style-type: none"> <li>• lists of exhibitions, museums &amp; galleries will be emailed and given to students as well pinned on the notice board in the classroom.</li> </ul> <p>☐ <b>Reading:</b></p> <ul style="list-style-type: none"> <li>a) ‘<i>What is packaging design?</i>’ by Giles Calver</li> <li>b) ‘<i>Packaging Design: Successful Product Branding From Concept to Shelf</i>’ by Marianne R. Klimchuk and Sandra A. Krasovec</li> <li>c) ‘<b>Think Simple: How Smart Leaders Defeat Complexity</b>’ by Ken Segall</li> </ul>	<p>Social Network</p>
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	<p>and Literal Freeform</p> <ul style="list-style-type: none"> <li>‣ Collecting, selecting &amp; collage samples of packaging in different categories of product as well as shapes, forms lettering and image.</li> <li>‣ Practical works: 3-D Package Designs Lids, Tabs, Flaps, Slots, Bases, Sides &amp; Types of Closures</li> <li>‣ Tuck-in Flap, Tap Lock &amp; Postal Lock</li> <li>‣ Zippers Closures</li> <li>‣ Skillet/Sealed Ends</li> <li>‣ Web Corner Tray</li> <li>‣ Six-Point Glued Try with Integral Lid</li> <li>‣ Sketchbook presentations, comment and written notes</li> </ul> <p>▣ <b>Written Supporting Essay</b></p> <ul style="list-style-type: none"> <li>▪ <b>The written supporting essay and the Harvard system bibliography</b></li> </ul> <p><i>Theoretical Studies, students are required to research and study on the list below:</i></p> <p>The essay &amp; bibliography structures</p> <p>What is the purpose of writing an essay?</p> <p>How much do you know?</p> <p>How much do you understand?</p> <p>How much can you apply of what you know?</p> <p>How much can you criticise?</p> <p>How much can you analyse?</p> <p>How well can you express yourself?</p> <p>Any quotations that inspire you and relate to your work?</p> <p>Any art forms (i.e. movies, theatre, concerts, dances, mime, etc.) that inspire you?</p>		
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**CHRISTMAS HOLIDAY Monday 18<sup>th</sup> December to Monday 1<sup>st</sup> January**

- ◎ WRITTEN SUPPORTING ESSAY
- ◎ Complete outstanding/remaining work
- ◎ Visiting Museums & Galleries
- ◎ Preparing for an interview for further studies

Note: lists of exhibitions, museums & galleries will be emailed, given to students as well pinned on the notice board in the classroom.