

ASHBOURNE COLLEGE SCHEME OF WORK

ACADEMIC YEAR... 2017 – 2018

SUBJECT... GRAPHIC COMMUNICATION

LEVEL... AS (Component 1: Portfolio)

TUTOR/S RESPONSIBLE FOR SCHEME... SS

TUTOR/S RESPONSIBLE FOR TEACHING... SS

SPECIFICATION TITLE/NUMBER GRAPHIC COMMUNICATION (7243/C)

PROJECT TITLE... 'Basics Designs for Communication'

Please Note:

① A basic foundation of Art & Design, three disciplines (carousel): Fine Art, Graphic and Visual Communication and Textile (fabric manipulation) and fashion will be introduced to all Art & Design students in the autumn term. Students will be divided into three different groups, with a four-week period for each group, there will be a week of museum/gallery visits at the beginning of each four-week period. Each visit preceded by a History of Art lecture relevant to the theme, and 3 weeks of teaching which will be moving/rotating so as to see each teacher of his/her particular subject. All the three disciplines will be working on the same theme, therefore, there will be 4 themes for each group to work on. All Art & Design students are advised to attend workshops after school hours and/or weekends.

② 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 component 1, portfolio, the project is divided into 3 main categories: ☉ Typography ☉ Graphic surfaces (patterns & textures) ☉ Visual/Images (Photography and Illustrations), students are required to complete all of them. Students are responsible for gathering instructional information, procedure, coursework and project guidelines on the assigned date. Any assigned class exercise will be completed during that class – briefs will be given and emailed to students before the class begins. 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 assessment.

③ Although Ashbourne provides digital studio facilities, all graphic design students are expected and required to have their own personal equipment: a) a DSLR & Interchangeable lens (mirrorless) cameras with HD video format, b) a home computer and/or a laptop with a Photoshop CC and other creative programmes installed. c) A Dropbox and AirDrop applications must be active on their computers so that they can transfer, save their work and do homework.

④ 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... 21 weeks

WEEK	COMPONENT	TOPIC	POSSIBLE/SUGGESTED HOMEWORK	AVAILABLE RESOURCES
1 4 th - 8 th Sept.	Graphic Majors (4hrs/week in the autumn) Diagnostic Studies	<ul style="list-style-type: none"> ▣ Students will learn to improve their design skills and techniques using a variety of tools and equipment, digital and traditional. In the class, students will design and create a variety of projects, both by hand and by using computer graphic design programmes. 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. ▣ Rules & Regulations: Health & safety warning when working with equipment in YGP & Darkroom and printing chemicals. ▣ Introduction to Graphic Communication and Visual Designs. ▣ Introduction to digital equipment and computer programmes: DSLR & Interchangeable lens (mirrorless) cameras, scanner, printer, paper types, etc. ▣ Introduction to the principles of two-dimensional designs ▣ Introduction to the elements & principle of designs: line, shape, texture, space, size, value, balance, emphasis, etc. ▣ Individual discussions: Themes & Concepts, Personal Interests, Styles, Techniques and Media. ▣ Introduction to traditional B&W darkroom photography 	<ul style="list-style-type: none"> ▣ Reference and Contextual Students study: <i>Reference material should be presented in the contextual studies notebook, or e-notebook 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, students should 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> ▣ Photo-drawing/photogram ○ Student research, study, collect and comment on examples of work of the following photographers and artists: Man Ray, Adam Fuss, El Lissitzky, Laszlo Moholy-Nagy, Marta Hoepffiner as well as digital-photogram artists & photographers, etc. 	<p>Lupton, E. & Phillips J. (2015). <i>Graphic Design The New Basics</i>. New York: Princeton Architectural Press.</p> <p>Taschen (2001). <i>Icons, Man Ray</i>.</p> <p>Marc Dachy. <i>Dada The Revolt of Art</i>, Thames & Hudson 2006</p> <p>The George Eastman House Collection. (2005) <i>A History of Photography from 1839 to the present</i>. Taschen</p> <p>Jeannine Fiedler, <i>LASZLO MOHOLY-NAGY</i>, Phaidon.</p> <p>Tony Worobiec & Ray Spence. (2003). <i>Photo Art</i>. Amphoto Books</p>

		<ul style="list-style-type: none"> ▣ Camera-less techniques: traditional B&W darkroom and digital techniques <p><i>Practical works: Photo-drawing/photogram & Digital photogram</i></p> <ul style="list-style-type: none"> ⊙ Single and double exposures photogram techniques ⊙ Students explore materials, media and techniques of basic photo-drawing ⊙ Students explore organic toning & staining B&W photography techniques ⊙ Students scan, edit and effect via digital equipment and computer programmes ⊙ Sketchbook & e-sketchbook presentations, comment and written notes. 	<p><u>Note:</u> list of artists and photographers will be given to each student</p>	<p>Bruce Wands. (2006). <i>Art of The Digital Age</i>. Thames & Hudson Ltd.</p>
	<p>Carousel (4hrs/week in the autumn).</p> <p><u>Note:</u> Trip to the Design Museum (all disciplines) on Thursday, 7th September</p>	<p>Theme: Lines, Shapes and Form (wk 1)</p> <p>The Head of department will introduce the following:</p> <ul style="list-style-type: none"> ▣ Introduction to the four disciplines in Art & Design by the head of the department: Fine Art, Graphic Communication, Textiles, Art, Craft & Design. ▣ Introduction to the carousel; differences between the three disciplines and introduce subject teachers as well as showing how the carousel works. ▣ A short lecture of history of art relating to the theme ▣ Trip to the Design Museum on Thursday, 7th September 	<p>Note: No homework</p>	
<p>2 11th - 15th Sept.</p>	<p>Graphic Majors Diagnostic Studies</p>	<p>Typography</p> <p>Students study the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and characteristics, history of design and typographic grids. Students build skills for the art of typesetting and typographic layout, and for expressive typography and conceptual thinking. A foundation of Graphic Communication and working knowledge of</p>	<ul style="list-style-type: none"> ▣ Reference and Contextual Students study: ⊙ Students research, study, collect and comment on samples of works of the following typographers & graphic designers: Gene Federico, Neville Brody, Bruno Maag, Stefan Sagmeister, El Lissitzky, Walter Ruttmann, etc. 	<p>Salts, I. (2009). <i>Typography Essentials</i>. Massachusetts: Rockport</p> <p>Lupton, E. & Phillips J. (2015). <i>Graphic Design The New Basics</i>. New York: Princeton Architectural Press.</p>

		<p>computer programmes i.e. Adobe Photoshop, Adobe Illustrator, InDesign, etc.</p> <p>In the studio, students will participate in the following:</p> <p><i>Theoretical Studies:</i></p> <ul style="list-style-type: none"> ▣ Introduction to Typography: <ul style="list-style-type: none"> ⊙ A brief history of typography: historical and contemporary developments of typefaces and letter forms ⊙ discuss and evaluate how typeface styles and letter forms communicate a message ⊙ identify & define the correct terminology for typefaces and letter forms ⊙ Understanding Type measurements and Selecting Typefaces ⊙ Reading and Legibility ⊙ Emphasis and Hierarchy ⊙ Type Basics classifications and Terminology <p><i>Practical works:</i> Typographic Treatments & typographogram</p> <ul style="list-style-type: none"> ⊙ experimental & produce design work that explores typefaces and letter forms ⊙ Exploring & Visualising Ideas ⊙ Typographic Treatments: sketches and hand-drawing types, typographogram ⊙ Basic digital and Photoshop features: scanning, editing and adding effects ⊙ Sketchbook, e-sketchbook presentations, comments and written notes 	<p><u>Note:</u> list of artists, designers, photographers and typographers will be given to each student</p> <ul style="list-style-type: none"> ⊙ Complete the outstanding/remaining work ⊙ Sketchbook & e-sketchbook presentations, comments and written notes 	<p>Kimberly Elam, <i>Grid Systems: Principles of Organizing Type (Design Briefs)</i>, Princeton Architectural Press, 2004</p> <p>Jim Krause, <i>Idea Index: Graphic Effects and Typographic Treatment</i>, North Light Books 2000</p> <p>Phil Baines & Andrew Haslam, <i>Types & Typography</i>, Laurence King Publishing</p> <p>Internet, Social Platforms and YouTube</p>
2, 3, & 4 11 th Sept – 6 th October	Carousel (Graphic & visual design group)	<p>Theme: Lines, Shapes and Form (3 weeks)</p> <p>Students will learn to improve their design skills and techniques using a variety of tools. In this class, students</p>	<ul style="list-style-type: none"> ⊙ Complete the outstanding/remaining work ⊙ Sketchbook & e-sketchbook 	<p>The George Eastman House Collection. (2005) <i>A History of Photography from 1839 to</i></p>

		<p>will design and create a variety of typographic, both by hand and by using computer graphic design programmes. 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.</p> <ul style="list-style-type: none"> ▣ Introduction to the theme: Lines, Shapes and Form. Individual discussions: Themes & Concepts, Personal Interests, Styles, Techniques and Media. ▣ Rules & Regulations: Health & safety warning when working with equipment in YGP and printing chemicals in the Darkroom. ▣ Introduction to traditional B&W darkroom photography ▣ Introduction to digital equipment and computer programmes: DSLR & Interchangeable lens (mirrorless) cameras scanner, printer, paper types, etc. ▣ Typography: This classes will introduce students to the principles of typography. Through a series of progressively complex studio assignments supported by readings, informal tutorials, and brief software tutorials, students will acquire a solid foundation for practicing purposeful and expressive typography. ⊙ A brief history of typography: historical and contemporary developments of typefaces and letter forms ⊙ discuss and evaluate how typeface styles and letter forms communicate a message ⊙ identify & define the correct terminology for typefaces and letter forms ⊙ Understanding Type measurements and Selecting Typefaces 	<p>presentations, comments and written notes.</p> <ul style="list-style-type: none"> ⊙ students are advised to practice on using digital and computer software and programmes 	<p><i>the present.</i> Taschen</p>
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3, 4 & 5 18 th Sept. – 6 th Oct.	Graphic Majors Diagnostic Studies	Intermediate Typography: Design your name (1) ‘Lettermark’ An application of typographic principles to applied	<ul style="list-style-type: none"> ⊙ Complete the outstanding and remaining work ⊙ Sketchbook/e-sketchbook 	Kimberly Elam; Grid Systems: Principles of Organizing Type (Design Briefs),

		<p>communication design projects of moderate complexity. Students strengthen skills in building typographic relationships and detail, creating sophisticated typographic layouts, including dynamic use of the grid, and employing type use and choice for creating expressive, conceptually-based typographic designs.</p> <p>Design Students explore the formal elements of design including composition, colour, texture, and shape in the form of applied visual problem-solving exercises in which typography and meaningful concepts are added in order to shape the work into effective graphic communications. Brief will be given.</p> <p>▣ Introduction to Construction Drawing, equipment and tools</p> <p><i>Practical works: Illustrative Typography: Design your name</i> (1) ‘Lettermark’, this exercise requires students to examine the characteristic shape and structure of the 2 letters and determine how the 2 forms can be integrated into unified whole to create a mark in which each other is integral to the other. It demands attention to all of the details of letterform design, including stroke, weight, contrast and especially positive and negative space. Students will develop and execute a mark that based on letterforms and incorporates curves. The exercise will also provide an opportunity to learn necessary design and technical skills such as:</p> <ul style="list-style-type: none"> ⊙ technical drawing ⊙ using letter as form ⊙ letterform details ⊙ negative and positive space problem-solving 	<p>presentations, comments and written notes</p> <p>▣ Reference and Contextual Studies: ⊙ Students research & study the works of contemporary artists, designers, typographers, photographers and film makers in the areas of their expertise and discuss and enrich their vocabulary of design</p> <p>Note: list of artists, photographers, typographers, Designers will be given to each student</p>	<p>Princeton Architectural Press, 2004</p> <p>Kimberly Elam; Geometry of Design: Studies in Proportion and Composition. Princeton Architectural Press 2011</p> <p>Jim Krause, <i>Idea Index: Graphic Effects and Typographic Treatment.</i> North Light Books 2000</p> <p>Phil Baines & Andrew Haslam, Types & Typography, Laurence King Publishing</p> <p>Robert Bringhurst, The Elements Of Typographic Style: Version 3.1. Hartley & Marks 2004</p> <p>Erik Spiekermann, E. M. Ginger; Stop Stealing Sheep & Find Out How Type Works.</p>
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5, 6, 7 & 8 2 nd – 20 th October & 30 th October – 3 rd November	<p>Carousel</p> <p>Note:</p> <p>a) Trips to RA (all disciplines) on Thursday 5th October, 2.00pm - 6.00pm</p> <p>b) Trips abroad to Florence, Tuesday 17th – Friday 20th October 2016</p>	<p>Theme: Tones and Colours (4 weeks)</p> <p><i>The groups, which rotate from other Art & Design disciplines to digital art will be studying the topics below for a three week period:</i></p> <p>▣ Students will learn to improve their design skills and techniques using a variety of tools. In this class, students will learn to edit and add effect to their work by using computer and digital programmes. 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.</p> <p>▣ Rules & Regulations: Health & safety warning when working with equipment in YGP & Darkroom.</p> <p>The group, which starts with graphic and visual communication, first will be studying the topics below for a three week period:</p> <p>▣ Introduction to basic digital art: digital equipment: scanner, printer and computer programmes: Adobe Photoshop features: layers, transfers, import, export, filters, etc.</p> <p><i>Practical works:</i></p>		

		<ul style="list-style-type: none"> ⊙ Students scan their work from which they have done from previous subject ⊙ Digital alterations and manipulations ⊙ Finishes & Effects ⊙ Sketch book and written notes ⊙ Completing their work and ready to move on to other Art 		
<p>HALF –TERM Monday 23rd to Friday 27th October</p> <p>⊙ Half-Term revision ⊙ Complete outstanding/remaining work ⊙ Visiting Museums & Galleries</p> <p>Note: lists of exhibitions, museums & galleries will be emailed, given to students as well pinned on the notice board in the classroom.</p>				
6, 7 & 8 9 th – 20 th October & 30 th October – 3 rd November	<p>Graphic Majors</p> <p>Diagnostic Studies: Diagnostic Studies and introduction to Personal Investigation (2hrs/week)</p> <p>Note:</p> <p>a) Students will spend 2hrs each week preparing for their personal project (Personal Investigation)</p> <p>b) Students will be introduced to and taught how to create and write their own project proposal: brief, theme and concept</p> <p>c) Students are required to submit their proposal, create their own business/product, logos/symbol, shops/stores designs and merchandising as well as branding, promoting and advertising (students will carry on and complete</p>	<p>Intermediate Typography (2): Illustrative Typography (Design your name (2) ‘The relationship of letters’,)</p> <p>Students explore and experience the formal elements of design including composition, colours, textures, and shapes in the form of applied visual problem-solving exercises in which typography and meaningful concepts are added in order to shape the work into effective graphic communications.</p> <p>▣ Illustrative Typography: Design your name (2) ‘The relationship of letters’. In addition to this exercise serving as an invaluable tool in beginning the thought process of developing a typographic symbol, it teaches students to look beyond the positive shape aspects of a form to its inner shape qualities and the shapes created by its natural boundaries – brief be given.</p> <p>The lessons will covered as the following topics:</p> <p>⊙ Students choose a word & interpret its meaning</p>	<ul style="list-style-type: none"> ⊙ Complete the outstanding/remaining work ● Reference and Contextual Studies: ⊙ Students research & study the works of contemporary artists, designers, typographers, photographers and film makers in the areas of their expertise and discuss and enrich their vocabulary of design Note: Lists of typographers, graphic designers and artists will be given to each student. ⊙ Complete the outstanding/remaining work 	<p>Elam Kimberly, Typographic systems, Rules for Organizing Type. Princeton Architectural Press, New York 2007</p> <p>Stefan Sagmeister: <i>Made You Look</i> - Peter Hall, 2001</p> <p>Stefan Sagmeister: <i>Things I have learned in my life so far</i> - New York: Abram 2008</p>

	<p>their project in their 2nd year)</p>	<p>typographically, using existing typefaces or a type design of their own – <i>brief and words will be given to students.</i></p> <ul style="list-style-type: none"> ⊙ Scanning & Cleaning via digital programmes & equipment ⊙ Digital image editing and altering: cropping & alternative cropping, edge treatments ⊙ Digital manipulating ⊙ Finishes & Effects ⊙ Digital printing ⊙ Sketchbook presentations, comments and written notes 		
<p>9, 10, 11 & 12 6th Nov. – 14th Dec.</p>	<p>Carousel (final) Note: a) Trips to Fashion and Textile Museum (all disciplines) on Thurs 16th November, 2.00-6.00pm</p>	<p>Theme: Patterns and Textures (4 weeks) The groups, which rotate from other Art & Design disciplines to digital art will be studying the topics below for a three week period:</p> <ul style="list-style-type: none"> ▣ Introduction to basic digital art: computer programmes and digital equipment. ▣ Health & safety warning when working with equipment in the YGP and Darkroom. <p><i>Practical works:</i></p> <ul style="list-style-type: none"> ⊙ Scanning or transferring their work to the computer programmes i.e. Photoshop, Illustrator and/or iMovie. <i>Practical works:</i> ⊙ Digital cleaning, altering, editing, manipulating ⊙ Digital patterns and repetitions ⊙ Finishes & Effects <p>Sketchbook presentations, comments and written notes</p>	<p>● Reference and Contextual Studies:</p> <ul style="list-style-type: none"> ⊙ Students research & study the works of contemporary artists, designers, typographers, photographers and film makers in the areas of their expertise and discuss and enrich their vocabulary of design <p>Note: Lists of typographers, graphic designers and artists will be given to each student.</p> <ul style="list-style-type: none"> ⊙ Complete the outstanding/remaining work 	

<p>9, 10, 11 & 12 6th Nov. – 15th Dec.</p> <p>Note:</p> <p>a) The Revue, ends of term show on Thursday 14th</p> <p>b) Term ends on Friday 15th at 13.00</p>	<p>Graphic Majors Diagnostic Studies:</p> <p>Note: Diagnostic Studies and introduction to Personal Investigation (2hrs/week)</p> <p>Note: a) Students will spend 2hrs each week preparing for their personal project (Personal Investigation) b) Students will be introduced to and taught how to create and write their own project proposal: brief, theme and concept</p>	<p>▣ Advance Typography: Type & Image, ‘Creative Words Play’ Students explore and experience the formal elements of design including composition, colours, textures, and shapes in the form of applied visual problem-solving exercises in which typography and meaningful concepts are added in order to shape the work into effective graphic communications.</p> <p>▣ Type & Image (Words Play Typography) <i>Some words can inspire their own visual solution, while others need more thought to bring ideas inherent in their meaning. Students are taught to approach words’ visual meaning, a more playful attitude in the particular words’ interpretation &/or an interplay of sound with meaning</i></p> <p>⊙ Students choose a word & interpret its meaning typographically, using existing typefaces or a type design of their own – <i>brief will be given to students.</i></p>	<p>⊙ Students research, study, collect and comment on samples of works of the following typographers & graphic designers: Gary Gibson, etc</p> <p>Note: Lists of typographers, graphic designers and artists will be given to each student.</p> <p>⊙ Complete the outstanding/remaining work</p> <p>⊙ Sketchbook presentations, comments and written notes</p>	<p>Lupton, Ellen and Phillips Jennifer. <i>Graphic Design The New Basics</i>. New York: Princeton Architectural Press, 2008</p> <p>Doust, Len. <i>Perspective Drawing for Beginners</i>. New York: Dover Publication, 2006</p>
<p>Christmas Break Monday 18th December to Tuesday 2nd January</p> <p>⊙ Complete outstanding/remaining work ⊙ Preparation for the next topic ‘Word and Image’</p>				
<p>12, 13, & 14 (3rd -26th Jan.)</p>	<p>Graphic Majors Diagnostic Studies and introduction to Personal Investigation (2hrs/week)</p> <p>Note: a) Students will spend 2hrs each week preparing for their personal project (Personal Investigation) b) Students will be introduced to and taught</p>	<p>▣ Personal Investigation Preparation (1): Project Proposal</p> <p>⊙ General Introduction to personal investigation</p> <p>⊙ Introduction to project proposal and brief writing</p> <p>⊙ Sample Proposals and brief will be shown</p> <p>▣ Basic Design: Word & Image (<i>Symbolism, Analogy, Metaphor & pun</i>) A visual idea can be described as a pictorial response to an abstract thought or problem. By merging words (fonts/types) and images (pictures), students can</p>	<p>⊙ Students research, study, collect and comment on samples of works of the following typographers & graphic designers: Eunice Ng and Nandini Trivedi.</p> <p>http://digitalsynopsis.com/design/punny-pixels-illustrated-puns-visual-wordplay/</p> <p>Note: Lists of typographers, graphic designers and artists will be given to each</p>	<p>Lupton, Ellen and Phillips Jennifer. <i>Graphic Design The New Basics</i>. New York: Princeton Architectural Press, 2008</p> <p>Doust, Len. <i>Perspective Drawing for Beginners</i>. New York: Dover Publication, 2006</p>

	<p>how to create and write their own project proposal: brief, theme and concept</p> <p>c) Students are required to submit their proposal, create their own business/product, logos/symbol, shops/stores designs and merchandising as well as branding, promoting and advertising (students will carry on and complete their project in their 2nd year)</p>	<p>create articulate messages to engage a viewer or convey information. This can be accomplished by skilful manipulation, interpretation, and juxtaposition of words and images, literally or figuratively, to suggest or imply a specific or desired meaning. The use of symbolism, analogy, metaphor, or pun may further expand your visual vocabulary. Students explore and experience the formal elements of design including composition, colours, textures, and shapes in the form of applied visual problem-solving exercises in which typography, image and layout meaningful concepts are added in order to shape the work into effective graphic communications.</p> <p>Assignment</p> <p>Your assignment is to think of three or select listed below and convey a conceptual message by the integration or juxtaposition of type and images, possibly in a new or unexpected way. The challenge here is to add another layer of meaning born from the combination of the word and image – brief will be give to students</p>	<p>student.</p> <ul style="list-style-type: none"> ⊙ Complete the outstanding/remaining work ⊙ Sketchbook presentations, comments and written notes ⊙ Mock preparation 	
<p>15, 16 & 17 (29th Jan – 23rd Feb</p>	<p>Graphic Majors</p> <p>Personal Investigation Studies:</p> <p>Note:</p> <p>Mock week (29th – 2nd Jan)</p>	<p>Mock – all students are required to sit and complete mock exam during their lessons time from Monday, 29th onwards</p> <p>▣ Visual: Photography and Illustrations</p> <p>Photography & Illustrations (caricatures & character designs, 2 & 3D)</p> <p><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>	<ul style="list-style-type: none"> ▸ Complete the remaining work ▣ Reference and Contextual <p>Students study:</p> <p><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</i></p>	

	<p>▣ Individual discussions: Personal Interests, Styles, Techniques & Media</p> <p>⊙ Introduction to:</p> <ul style="list-style-type: none"> ▪ various types of Illustrations ▪ various types of digital cameras, devices, equipment, recorders, and animation programmes ▪ collages & photomontages <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"> ▪ altered and manipulation <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"> ▪ various types of animations & moving image: basic handmade animations: (<i>Cut-out & Silhouette, Shadow play, Flip book, Stop motion and Thaumatrope</i>), films and digital animations <p><i>Theoretical Studies, students are required to research and study on the list bellow:</i></p> <ul style="list-style-type: none"> ‣ Exploring & Visualising Ideas ‣ Students collecting & selecting sample images of sport from newspapers & magazines ‣ Collage the images ‣ Paper cut techniques ‣ Sketching for ideas ‣ Drawing & Painting into design ‣ Dots, Line and Doodle ‣ Analog and digital 	<p><i>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 & graphic designers: Saul Bass, Paul Rand, Neville Brody, Christopher Wool, Craig Ward, Stefan Sagmeister, Alex Trochut, Mike Stilkey, James Victore, Peter Max, Boris Bonev, Joao Oliveira, etc.</p>	
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		<ul style="list-style-type: none"> ‣ Illustrator and Photoshop programmes ‣ Computer Graphics: Scanning, Cleaning & Adding Effects ‣ Sketchbook presentations, comment and written notes 		
<p>HALF –TERM Monday 12th to Friday 16th February</p> <p>© Complete outstanding/remaining work © Taking photographs © Visiting Museums & Galleries</p> <p>Note: lists of exhibitions, museums & galleries will be emailed, given to students as well pinned on the notice board in the classroom.</p>				
18 & 19 (26 th Feb – 9 th March	Graphic Majors Personal Investigation	<p>▣ Basic Logo and Symbol designs (1)</p> <p>▣ Introduction to Logo and Symbol designs</p> <p>▣ Elements of Design:</p> <p style="padding-left: 20px;">a) Understanding of characteristics of different elements & their inter-relationship with elements to elements and elements to the format.</p> <p style="padding-left: 20px;">b) Colour: Sensitivity towards the use of colours and colour combination to enhance the communication and to perceive things and differentiate elements from the background.</p> <p style="padding-left: 20px;">c) Principles: Understanding the most essential aspect of design, Unity, to achieve through different principles like Harmony, Rhythm, and Perspective etc., and create different compositions.</p> <p><i>Practical works:</i></p> <ul style="list-style-type: none"> © Sketches into designs © Construction and perspective Drawing © Digital alterations and manipulations © Finishes & Effects © Sketchbook presentation, comment and written notes 	<p>‣ Complete the remaining work</p> <p>▣ Reference and Contextual Students study:</p> <p><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 & graphic designers: Saul Bass, Paul Rand, Neville Brody, Christopher Wool, Craig Ward, Stefan Sagmeister, Alex Trochut, Mike Stilkey, James Victore, Peter Max, Boris Bonev, Joao Oliveira, etc.</p>	<p>Julius Wiedemann; Illustration Now! 3, TASCHEN, 2011</p> <p>Brothers Art Direction Design; Baetulona 100 Designs Fr History, Brothers, 2011</p> <p>Roger Walton; The Big Book of Illustration Ideas, HarperCollins, 2004</p> <p>Sanjay Patel; Ramayana: The Divine Loophole, Chronicle Books 2010</p> <p>Dreamworks Studio; Moonshine, Titan Books 2011</p>

<p>20 & 21 (12th – 23rd March)</p>	<p>Graphic Majors Personal Investigation</p>	<p>▣ Corporate Identity (1): Letterhead, envelope & Business Card Designs ⊙ General Introduction to all prints and electronic corporate identity: business cards, letterheads, envelopes and blogs <i>Practical works:</i> ⊙ Students collecting and selecting samples of logos, symbols & lettering then display and present onto their sketch book ⊙ Shapes and forms studies ⊙ Sketches into design ⊙ Digital alterations and manipulations ⊙ Sketchbook presentation, comment and written notes</p>		<p>OlinsW. (1995). <i>TheNewGuideToIdentity</i>, London: Aldershot.</p>
<p>Easter Break: Monday 26th March – Friday 13th April ▣ Easter Revision ▣ Complete outstanding/remaining work ▣ Visiting Museums & Galleries Note: lists of exhibitions, museums & galleries will be emailed, given to students as well pinned on the notice board in the classroom.</p>				
<p>22 & 23 (16th – 27th April)</p>	<p>Graphic Majors Personal Investigation</p>	<p>▣ Corporate Identity (2): Letterhead, envelope & business card designs <i>Practical works:</i> ⊙ Completing the corporate identity ⊙ Finishes & Effects ⊙ Sketch book and written notes</p>		
<p>24, 25 & 26 (30th April – 18th May) Note:</p>	<p>Graphic Majors Personal Investigation Note: students will carry on with the Visual designs and Merchandising as well as advertising and promoting ● All Graphic Students who will carry on to A2 are strongly advised to</p>	<p>▣ Products, shops/stores visual designs and Merchandising (1) ⊙ Individual discussions: Personal Interests, Styles, Techniques & Media ⊙ Exploring & Visualising Ideas ⊙ Students collecting, selecting & collage samples of shops, pop-up shops and store designs/ Merchandising the display and present onto their sketch book ⊙ Sketch into design</p>	<p>⊙ Complete the outstanding/remaining work ▣ Reference and Contextual Studies: ⊙ Students research & study the works of contemporary artists, designers, typographers, photographers and film makers in the areas of their expertise and discuss and enrich their vocabulary of design Note: Lists of typographers, graphic designers and artists will be given to each</p>	<p>Morgan Tom. (2011). Visual Merchandising: Window and In-Store Displays for Retail. London: Laurence King. Norsig Christina. (2011). Pop-Up Retail: How You Can Master This Global Marketing Phenomenon. New York: Bauhaus Press</p>

	visit university degree shows.	⊙ Construction and perspective drawing ⊙ Sketchbook presentations, comments and written	student.	Turgate Mark. (2012). Fashion Brands: Branding Style from Armani to Zara. London: Kogan Page.
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Deadline Notes:

- a) All students 2 days (21st & 22nd May) to complete all their work, sketchbooks and e-sketchbooks and must hand them in by Wednesday, 23rd May before 18.00
- b) All students will be given individual assessment and marks on 24th May (by appointment)
- c) All students will be given the feedback and suggestions on how to improve their work
- d) Students who will carry on with this subject in their A2-level will have the homework pack to do during summer break

Any student who will not carry on in this subject would be sitting the AS exams –the exam paper will be given in early February (awaiting exam papers from the exam board)