

**SYLLABUS FOR CS 2032  
GRAPHIC COMMUNICATION**

Semester 2 AY 2013-2014

**General Information**

Lecturer : Dr Yeoh Kok Cheow  
Office : # 03-17  
Contact : 6790-8816; kcyeh@ntu.edu.sg (E-mail is preferred)  
Office Hrs: By appt only  
Lecture : Thursdays 9 - 10 AM  
Tutorial : Thursdays 10 - 12 noon

**Assigned Texts**

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2<sup>nd</sup> ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson.

Additional readings:

Wallschlaeger, C. & Busic-Synder, C. (1992), *Basic visual concepts and principles for artists, architects, and designers*. Boston: McGraw Hill.

**Assigned Materials**

- Some loose A4 for each class and a binder with at least 10 plastic sleeves big enough for A4 for documenting your work.
- 2B pencils (not mechanical pencils), Sharpie markers, A box of color pencils or preferably color markers.
- A thumb drive to save your digital work and a plastic binder for documentation.

**Course Description & Objectives**

This course prepares you for basic knowledge in applying the visual elements of communication into creative strategies. You will conceptualize and realize assignments where clear methodical drawings and experimentations in ideas are used to help you successfully carry your ideas throughout a variety of media formats clear methodical drawings and experimentations to help you successfully carry ideas through. Students of Graphic Communication will be exposed to basic skills in Adobe Photoshop and Illustrator. This course will examine the basic visual elements and principles of design related to promotional and marketing communications via compositional and visualization methods as illustration, graphics, and photography, and other media and formats.

If you intend to explore on the art side of design, advertising, PR or marketing communications, this course should prove invaluable as it prepares you for design thinking and methods to craft functional and creative ideas related to promotional and marketing communications. You will view award-winning advertising campaigns, outdoor work, agency reels and collateral publications that. It is hoped that you will be inspired and challenged to produce truly creative work for your portfolio.

The objectives are for students:

- To learn the basics of visual design (composition, color, texture, design and so forth)
- To improve creative thinking specific to strategic communications
- To learn how type and images affect visual communications.

## Lecture and Work Schedule

The course is structured under lectures, tutorials, and class discussions format with one hour of lecture and three hours of tutorials. Lecture sessions are meant to provide you with grounding in theories, followed by the tutorials which will give a practical application and understanding of the course. Class participation is expected in discussions, brainstorming sessions, as well as other presentations. When working in groups, peer evaluations are expected where every member has been assigned with specified tasks. Good studentship such as active participation in offering suggestions, constructive comments as well as timely completion of projects is also expected.

## Assessment Components

A continuous assessment, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result. These are series of exercises designed for you to understand and apply the elements and principles of design specific to strategic communications.

Assignment: 30%

10 weekly tutorials including documentation: 50%

Attitude (Keeness to learn, involvement and contribution to a positive learning environment) and Attendance (Punctuality in lecture and tutorial sessions), are graded as these factorial elements usually contribute to the quality of work performed and completed: 20%

## Course Policies

The following are some of the policies that you are expected to observe to maintain the decorum of the classroom. Others may be added to this list as the semester progresses and a need arises.

1. You are expected to attend all lecture and tutorial sessions. This is particularly important because of the nature of this course and the group assignment. Absenteeism will affect your grade. Group members should note this and consider it during peer evaluation purposes as well.
2. You are expected to be punctual to class. If you expect an interruption in your schedule, please notify the lecturer in advance. You are expected to find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the lecturer.
3. You should expect that the lecturer needs a reasonable time to respond (at least two working days).
4. It is the student's responsibility to submit their MC to the Level 4 General Office and notify their course instructors if they have missed a class test. The CA component will be calculated based on the remaining class assignments and tests.
5. The deadline will not be extended for any assignments. There will be no "make up" opportunities for missed assignments. You will receive 0 for missed assignments. **Unless specified, assignments are at the beginning of tutorial sessions. In cases when a lecture session is substituted as tutorial, all assignments are due at the beginning of the lecture session. Unless specified, no assignments will be accepted after the due date.**
6. **Due to the combined hours of lecture and tutorial, the penalty for tardiness and absences for lecture and tutorial sessions are as follows:**
  - 15 minutes after the start of the class is considered late.
  - 30 minutes and beyond is considered an absent.
7. Three unexcused absences equal a letter grade drop in the final grade. Note that sending a notification email or a doctor's note does not necessarily exempt you from your obligations required by the course.
8. Your behavior in the classroom affects the environment as well as those around you. All hand phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using hand phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You will be dismissed from the class meeting if you engage in such disruptive behavior without warning.
9. Any reference material, the source, including the Internet, must be properly credited. All the work presented in the class must be the product of your own effort. Any student caught in presenting others work will face disciplinary action, which may include a zero for the assignment, or an F grade for the class. This applies to all works submitted, either through oral presentation, or written work, including outlines, briefings, group campaigns, evaluations, etc.

10. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class. Do not make any offensive remarks, read inappropriate materials, sleep or engage in other forms of distraction such as talking while the professor is teaching, chitchatting, and so forth.
11. If you do not ask a question or seek clarifications, the lecturer assumes that you understood what has been presented.
12. Your engagement and participation is expected. Unless necessary, sites like YouTube are helpful to the course but social networking sites like Facebook are frowned upon.
13. During the lecture and/or tutorial sessions, permission must be obtained from the lecturer if the student wishes to record any presentation via any electronic or digital devices of any sort.
14. All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications.
15. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible.
16. Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.
17. All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Therefore, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

### **Policy on Plagiarism**

The work that you submit for assessment in this course must be your own individual work (or the work of your group members, in the case of group projects). The NTU Academic Integrity Policy (<http://academicintegrity.ntu.edu.sg/>) applies to this course. It is your responsibility to familiarise yourself with the Policy and to uphold the values of academic integrity in all academic undertakings. As a matriculated student, you are committed to uphold the NTU Honour Code (<http://www.ntu.edu.sg/sao/Pages/HonourCode.aspx>).

Acts of academic dishonesty include (source: <http://academicintegrity.ntu.edu.sg/policy/>):

- **Plagiarism:** using or passing off as one's own, writings or ideas of someone else, without acknowledging or crediting the source. This includes
  - Using words, images, diagrams, graphs or ideas derived from books, journals, magazines, visual media, and the internet without proper acknowledgement;
  - Copying work from the internet or other sources and presenting as one's own;
  - Direct quoting without quotation marks, even though the source is cited;
  - Submitting the same piece of work to different courses or to different publications.
- **Academic fraud:** cheating, lying and stealing. This includes:
  - Cheating - bringing or having access to unauthorised books or materials during an examination or assessment;
  - Collusion - copying the work of another student, having another person write one's assignments, or allowing another student to borrow one's work;
  - Falsification of data - fabricating or altering data to mislead such as changing data to get better experiment results;
  - False citation - citing a source that was never utilised or attributing work to a source from which the referenced material was not obtained.
- **Facilitating academic dishonesty:** allowing another student to copy an assignment that is supposed to be done individually, allowing another student to copy answers during an examination/assessment, and taking an examination/assessment or doing an assignment for another student.

Disciplinary actions against academic dishonesty range from a grade mark-down, failing a course to expulsion. Your work should not be copied without appropriate citation from any source, including the Internet. This policy applies to all work submitted, either through oral presentation, or written

work, including outlines, briefings, group projects, self-evaluations, etc. You are encouraged to consult us if you have questions concerning the meaning of plagiarism or whether a particular use of sources constitutes plagiarism. If you borrow artwork that is not your own for your artwork, cite it clearly in your accompanying report or on the back of the work itself. All works must be clearly labeled with your full name, course code, date, project name, credits as well as other relevant information on the lower right side on the back of a mounted/unmounted artwork, with at least half an inch for the margin on the edge.

\*The outlined lecture and tutorial sessions below serve as a guide only. When necessary, the lecturer reserves the right to add/remove/change/revise/recall the exercises and assignments.

**CS2032: GRAPHIC COMMUNICATION**  
Course Outline & Assignments\*: Semester 1, AY 2013-2014

Week	LECTURE	TUTORIAL	Date
1	Introduction: course overview, getting to know each other, expectations, and Q & A.	<b>No tutorial</b> Reading assignment: <a href="http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html">http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html</a>	Jan 16
2	<b>Chapter 1, pp. 1 - 30.</b> Defining the language of design. Principles and elements of design.	<b>Project: Life is worth losing.</b> Drawing inspirations from stand-up comedian, social and political commentator George Carlin’s show “Life is Worth Losing”, we will extract some key points from his social, political and satirical commentaries to create an A4-sized poster. Although we will rely on the computer to create an A2-sized poster, the idea is to explore hands-on methods to create a typographical poster. In the essence of Carlin’s rebelliousness, let’s declare that “We don’t need a computer to create a poster (sort of). In this digital age, handwritten methods such as scrawling, scratching, scripting, stitching, simulating, etc will be explored because they are important for stimulating creativity and developing artistic techniques, in addition to other photographic methods such as the use of props and lighting. <b>Digital file due in EdveNTUre on week 7 at the beginning of the class as your mid-term.</b>  <b>Weekly tutorial 1:</b> Exploring how compositional elements can be positioned on a 2D plane by using multiple divisive formats.  On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> <li>- Distinguish between conceptual and representational definitions of the basic visual elements, point, line, plane and shape.</li> <li>- Understand, visually interpret, and define point, line, plane, and shape as they are used in art and design.</li> <li>- Understand how professional designers and communicators use point, line and plane in their creations. Be aware of the physical representations of point, line, plane and shape within the environment.</li> <li>- Use point, plane, plane and shape to represent realistic or abstract images.</li> </ul>	Jan 23

3	<i>Chapter 5, pp. 155 - 183.</i> Managing effective design. Visual organization.	<b>Weekly tutorial 2:</b> Exploring how typographic and pictographic elements are laid out within a grid structure.	Jan 30
4	<i>Chapter 6, pp. 188 - 211.</i> The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations & visual communication. Levels of intellectual maturity.	<b>Weekly tutorial 3:</b> Exploring how structural forms via packaging can enhance a message within a chosen theme.  On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> <li>- Understand the visual attributes of form and how they are used in the creation of two- and three-dimensional figures and forms.</li> <li>- Understand definitions of basic terms discussed in the lecture and how they relate to visual communication.</li> <li>- Know techniques for using the physical and visual attributes (tone, value, texture, etc.) in creating and representing figures and forms.</li> </ul>	Feb 6
5	<i>Chapter 6, pp. 202 - 211.</i> Problem solving. Visual intelligence. Design as a process.	<b>Weekly tutorial 4:</b> Exploring with size, scale, dimension, proportion and tactile texture to reinforce meaning in visual images or words.	Feb 13
6	<i>Chapter 3, pp. 72 - 100.</i> Imagery in design. Symbols & logos. Informational imagery.	<b>Weekly tutorial 5:</b> Exploring how symbols can be a iconographic symbol to describe a sign intended for a general public.  On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> <li>- Understand how the concepts and principles of perception, communication theory, visual messages, products, and message-making work in a promotional environment.</li> <li>- Understand the visual qualities presented and use them to enhance messages and symbolic forms.</li> <li>- Utilize the theories presented to develop visual messages on two- and their applications in three-dimensional formats such as those in marketing.</li> <li>- Understand, identify and utilize symmetry and which form and structure to prescribe as means to solve complex visual organizational problems.</li> <li>- Understand and use grids as an organizational device in the process of form generation. Apply symmetry in the analysis and development of patterns.</li> </ul>	Feb 20
7	Chapter 3, continued.	<b>Project due at the beginning of the class</b> <b>Weekly assignment 6:</b> Exploring the expressive qualities in typography and how to “SCREAM” typographically.	Feb 27
RECESS WEEK Mar 3 - 7, 2014			
8	<i>Chapter 4, 106 - 147.</i> Color and design.	<b>Weekly tutorial 7:</b> Exploring how color palettes are used as a means to pry into the application of color in commerce.  On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> <li>- Understand basic color theory and phenomena and how they affect the creation and perception of figures and forms.</li> <li>- Understand basic color properties, dimensions</li> </ul>	Mar 6

		<p>and terminology.</p> <ul style="list-style-type: none"> <li>- Understand and discuss the basic color theories and historical color connotation systems presented.</li> <li>- Specify, mix and create colors compositions.</li> <li>- Select colors that can reinforce meaning in visual messages, products and interior environments.</li> </ul>	
9	Chapter 4, continued.	<b>Weekly tutorial 8:</b> Exploring minimalism in a maximalist market by simplifying an original packaging into a simpler variation.	Mar 13
10	<i>E-learning week</i>		Mar 20
11	<p><b>Chapter 8, pp. 246 - 264.</b>  How graphic design functions in business and commerce.  Specific areas of design.  Preparing a portfolio.</p>	<p><b>Weekly tutorial 9:</b> Exploring symmetry for unity in advertising. This is about Synthesis and juxtapositioning - putting together separate elements to form a new, original visual.</p> <p>On completion of these tutorials, you should be able to:</p> <ul style="list-style-type: none"> <li>- Understand the morphology of symmetry as a mean to organize form and structure.</li> <li>- Understand and utilize symmetry operations and transformations using grids.</li> <li>- Identify the components, purpose and application of a formal ordering system to solve complex visual organizational problems.</li> </ul>	Mar 27
12	Chapter 8, continued.	<b>Weekly tutorial 10:</b> Exploring how to add substance to a concept.	Apr 3
13		All 10 weekly tutorials due in a binder. Presentation of tutorials <b>THE END</b>	Apr 10