

**SYLLABUS FOR CS 2032  
GRAPHIC COMMUNICATION**

Semester 1 AY 2014-2015

**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 1 : Tuesdays 9:00 - 10:00 AM  
Tutorial 1 : Tuesdays 10:00 - 12:00 noon  
Lecture 2 : Thursdays 3:30 - 4:30 PM  
Tutorial 2 : Thursdays 4:30 - 6:30 PM

**Assigned Texts**

Poppy Evans & Mark A. Thomas (2013). Exploring the elements of design (3<sup>rd</sup> ed). Publisher: Delmar Cengage Learning

**Materials**

- A4 Layout pads/Sketch pads (**Do not use ruled pads as sketch pads**)
- 2B pencils (not mechanical pencils)
- Sharpie markers, Color markers for explorations
- Color pencils, Crayons and Pastels or Water Colors, Acrylic, water color, Poster paint and brushes for executions
- Palettes and water container (where applicable)
- Tracing Pad
- Rulers, compasses, craft knives and scissors (where applicable)
- Petroleum-based rubber cement or glue sticks

**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

- iii) 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.

- 5 tutorials: 20%
- Documentation of process for the 5 tutorials: 70% (14% per tutorial)
- 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: 10%

### 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.

\*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 2014-2015

Week	LECTURE	TUTORIAL	Date
1	Introduction: course overview, getting to know each other, expectations, and Q & A.	After class activity: Collect data or information for next week's tutorial	Aug 12 Aug 14
2	<b>Chapter 1, pp. 2 - 35.</b> Defining the language of design. Principles and elements of design.	<u>Tutorial 1: Pictorial Singapore</u> Using different pictures that you snap of iconic landscapes, architecture, or things that remind you of an authentic Singapore experience, you will then crop each image to spell out the characters of SINGAPORE. Your 9 pictures must depict "elements" that best represent Singapore. Fit the image horizontally onto an A3 paper.  On completion of the tutorial, you should be able to: <ul style="list-style-type: none"> <li>- Understand how cropping works to maximize or for emphasis.</li> <li>- Understand, visually interpret, and define point, line, plane, and shape as they are used in art and design.</li> <li>- Use shapes to represent realistic or abstract images.</li> <li>- Understand basic compositions as in how they affect the creation and perception of figures and forms.</li> </ul>	Aug 19  Aug 21
3	<b>Chapter 5, pp. 172-205.</b> Managing effective design. Visual organization.	<b>* Work in class to complete the tutorial. Tutorial 1 due at the end of the class followed by presentations and discussions.</b>  <u>After class activity:</u> Collect data or information for next week's tutorial. Find out the meaning and significance of the mid-autumn festival. Be ready to discuss about this in class in terms of how it could be represented on a dimensional packaging.	Aug 26  Aug 28
4	<b>Chapter 6, pp. 208 - 239.</b> The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations	<u>Tutorial 2: Moon cake packaging</u> September 8, 2014 is the mid-autumn festival. Celebrate by injecting the "flavor" of the festival onto a 3D packaging to bring out the essence of the festivity and in the form of a repetitive pattern on a packaging (3D). You are only concerned with designing the outer shell of the packaging, not the moon cake design. A template of the packaging will be provided.	Sep 2  Sep 4

	& visual communication. Levels of intellectual maturity.	On completion of the tutorial, you should be able to: <ul style="list-style-type: none"> <li>- Understand the visual attributes of form and how they are applied in the creation three-dimensional forms.</li> <li>- Understand and use grids as an organizational device in the process of form generation.</li> <li>- Apply symmetry in the analysis and development of patterns.</li> <li>- Understand and apply colors to enhance a message in visual making.</li> </ul>	
5	<b>Chapter 6, pp. 208-239.</b> Problem solving. Visual intelligence. Design as a process.	<b>*Work in class to complete the tutorial. Tutorial 2 due at the end of the class followed by presentations and discussions.</b>  <u>After class activity:</u> Collect data or information for next week's tutorial. Bring actual printed samples of icons (at least 3 per person) to class. Be ready to discuss the significance of these mascots to ready you for your ideas.	Sep 9  Sep 11
6	<b>Chapter 3, pp. 88-121.</b> Imagery in design. Symbols & logos. Informational imagery.	<u>Tutorial 3: A Singaporean lion.</u> Design a cute mascot for the tourism board of Singapore which utilizes an anthropomorphized lion to promote one of the following scenarios: the foods of Singapore, a landscape of Singapore, and Singlish usage for foreigners. Focus on the mascot before working on the scenarios which serves as a background for your mascot.  On completion of these tutorials, you should be able to: <ul style="list-style-type: none"> <li>- Understand how mascots 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> <li>- Understand how mascots are used within promotional and symbolic contexts.</li> <li>- Apply human emotions to express the idea of cuteness within a commercialized or politicized context.</li> </ul>	Sep 16  Sep 18
7	Chapter 3, continued.	<b>*Work in class to complete the tutorial. Tutorial 3 due at the end of the class followed by presentations and discussions.</b>	Sep 23  Sep 25
RECESS WEEK Sep 29 - Oct 3, 2014			
8		<b>(POSSIBLY) ATTENDING AN OVERSEAS CONFERENCE. Class postponed.</b>	Oct 7  Oct 9
9	<b>Chapter 4, 122-171.</b> Color and design.	<u>Tutorial 4: Passport Cover</u> Design a passport cover which measures 10 cm (w) x 14.5 cm (h) on the front. The overall dimension measures 20 cm (w) x 14.5 cm ((h). Your design, which consists of lines and dots only, must exude playful characteristics that best represent the country. By default, you will design a Singaporean cover but you may also choose another country of your choice.	Oct 14  Oct 16

		<p>On completion of these tutorials, you should be able to:</p> <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 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>	
10	E-learning week	<p><b>We will discuss tutorial 4 online in NTULearn under a discussion forum. You are to complete and post your final lined and dotted artwork in NTULearn. Everyone is required to write a detailed paragraph in response to another student's design.</b></p> <p><b>Be prepared to tutorial 5 next week. Look up Sun Tzu's Art of War.</b></p>	<p>Oct 21</p> <p>Oct 23</p>
11	<p><b>Chapter 8, pp. 276-306.</b>  How graphic design functions in business and commerce.  Specific areas of design.  Preparing a portfolio.</p>	<p><b>Tutorial 5: Sun Tzu's Calendar</b>  Inspired by Sun Tzu's Art of War, written some 2500 years ago, we will create an integrated typographic design which combines both Chinese and English characters drawn from any of the 13 chapters. You will also add graphical elements to visually suggest/describe what the chapter is about. Hypothetically for a calendar, your design (for a month) must also include the numerical numbers intended for both the Gregorian and lunar calendars.</p> <p>On completion of the tutorial, you should be able to:</p> <ul style="list-style-type: none"> <li>- Integrate type and image as one element.</li> <li>- Understand textual and visual qualities and use them to enhance messages.</li> <li>- Understand the morphology of design as a mean to organize a complex visual organizational problems.</li> <li>- Identify and mix different textual representations to achieve visual acuity.</li> </ul>	<p>Oct 28</p> <p>Oct 30</p>
12	Chapter 8, continued.	<p><b>* Work in class to complete the tutorial. Tutorial 5 due at the end of the class followed by presentations and discussions.</b></p>	<p>Nov 4</p> <p>Nov 6</p>
13	No lecture	<p>Reserved as a class to buffer for public holidays or to make up for missed classes due to conference or other obligations. Subject to change with notice.</p>	<p>Nov 11</p> <p>Nov 13</p>

**\*ALTHOUGH WE WILL SPEND SOME TIME IN CLASS DURING TUTORIALS, PLEASE NOTE THAT A HUGE PORTION OF YOUR TIME IS REQUIRED OUTSIDE OF SCHEDULED CLASS HOURS TO SUCCESSFULLY COMPLETE THE ASSIGNMENT.**