

**SYLLABUS FOR CS 2032
GRAPHIC COMMUNICATION**

Semester 2 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/Tutorial 1 @ L3SR1: Mondays 12:30 PM - 3:30 PM
Lecture/Tutorial 2 @ L3SR1: Tuesdays 9:30 AM - 12:30 PM

Assigned Texts

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

Materials

- 100 loose, blank white A4 sheets (**Do not use ruled pads as sketch pads**)
- Black binder and 50 plastic sleeves
- 2B pencils (not mechanical pencils)
- Sharpie markers, Color markers for explorations
- Tracing Pad
- Rulers, craft knives and scissors (where applicable)
- Petroleum-based rubber cement, glue sticks or spray mounts (where applicable)

Course Description & Objectives

This course prepares you for basic knowledge in applying the visual elements of communication into creative strategies. You will be inspired and challenged to conceptualize and realize assignments where methodical drawings and experimentations in ideas are used to help you successfully carry your ideas throughout a variety of media formats. Through computer assisted learning, students of Graphic Communication are exposed to basic skills in Adobe Photoshop and Illustrator through computer assisted learning exposures such as YouTube and other online tutorials. 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.

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 formats with one hour of lecture and two 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 course without any final exams, 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.

- 3 completed assignments: 15%
- 3 project briefs and adherence of the final solution to the brief: 15%
- 3 process documentations and presentations: 45%
- Contribution (Keeness to contribute, involvement and contribution to a positive learning environment): 10%
- Attendance (Punctuality in lecture and tutorial sessions) is graded as a factorial element that contributes to the quality of work performed and completed: 10%
- Class participation (for group discussions, if/where applicable) 5%

The process notebook should include the following to suggest your idea from thought to fruition:

- i) research data as well as any visual or written notations
- ii) sketches of ideas
- iii) refinements of the ideas and other steps that lead to
- iv) the final solution on A4 sheets presented in a black binder with plastic sleeves
- v) mockup (if applicable)

Content of a design brief

A design brief focuses on the desired results of a design, not aesthetics--an important element to distinguish as the brief seeks to provide a list of information to guide the team involved in a project in matters pertaining to developing the strategies, implementing the processes/steps and producing your final idea into its final form. A brief typically consists of the following:

Project background:

- Client profile, historical information such as past accomplishment, area of specializations, possibly a niche.

Project goals and objectives:

- Goals are something which you try to achieve while objectives are specific results that you aim to achieve within a time frame and with available resources. "I want to retire by the age of 50" is a goal while objectives would sound like: "In order to reach my goal, I need to save \$20,000 every year."

Project solution analysis:

- Single message – what is the one thing to tell the audience? If this is a tagline, how would you describe it as a unique selling point?
- Risk and benefits involved. Competitors
- Target audience – the demographics of those you wish to focus on. Is there anything that should be avoided (cultural, political or religious sensitivities)
- How will your solution affect and touch the targeted audience?
- Timeline – how soon is this needed? When is it expected to be done? How many rounds (revisions) will this project undergo?
- Deliverables – what is to deliver to the audience? What is the best way or place to reach this audience?
- Budget – how much can be spent to get this developed?
- Other constraints such as format chosen, production method, technical know-hows and other logistics

Project design outcome/solutions:

- Mandatory elements – Client's logo, address, phone number and other contact information (Facebook or Twitter).
- Format—Printed or time-based

Course policies

1. Due to our reliance on NTULearn to communicate, please check your school email regularly as it is the designated method for sending information and updates. Alternative emails are discouraged.
2. Works from other classes may not be turned in as a substitute for this class. If violated, you may receive an F for the assignment.
3. **Submission in absentia in a continuous assessment-base course is prohibited /discouraged** without prior arrangements. Understandably, due to unforeseen circumstances, late submission or any work turned in on your behalf may only be evaluated on a permitted basis, provide that you have communicated either an anticipated disruption or to notify your lecturer a week within the incident - failing to do so will render your absence as an unexcused absence.
4. You are expected to punctually attend all lecture and tutorial sessions. 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. Three unexcused absences will earn you a letter grade drop in the final grade.
5. Sending a notification email or a doctor's note does not exempt you from your obligations required by the course nor does it "buy" you extra time from a due date or exempt you from responsibility. If you expect an interruption in your schedule, please notify the lecturer in advance.
6. The lecturer is not obligated to repeat the delivery of course materials. It is your responsibility to find out from your classmates what you have missed and to seek clarifications from the lecturer. Please also note that email correspondences during weekends and public holidays or during designated conference dates will be affected.
7. **The deadline will not be extended for any assignments. There will be no "make up" opportunities for missed assignments/pop quiz.** You are not allowed to retake any missed quizzes/exams as those are specifically linked to your attendance unless you provide immediate documentation/notification within a week since the occurrence of the event.
8. Your behavior in the classroom affects the experience of those around you. All mobile phones are to be switched off during class sessions and kept away from sight (inside a bag, for example). Using mobile phones while the class is in session (receiving or making calls or reading/sending SMS messages) is considered disruptive behavior. You may be dismissed from class and your attendance grade adjusted.
9. 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.
10. In preventing mishaps to your artwork, please refrain from eating or drinking when in class.
11. Do not make any offensive remarks, read inappropriate materials, chitchat, sleep or engage in other forms of distraction such as talking while the lecturer is teaching and so forth.
12. It is preferred that works submitted are typed (word-processed, i.e. check for typos, misspellings), with attention paid to correct any linguistic mistakes. Hand-written materials will not be accepted unless they are applicable to your assignment. The format for your report/assignment delivered preferably in PDF, can be varied. Whenever in doubt, discuss with your lecturer.
13. If you do not ask questions or seek clarifications, the lecturer assumes that you understood what has been presented and will be graded accordingly.
14. All the works explored must be kept as the importance of process is not to be underestimated. You are encouraged to keep a separate process notebook to document your design process where you record every detail of your projects along the way. This makes sense because if you record all of your work in different places, it would be almost impossible to find important thoughts when you need to refresh your memory and, it would be arduous to gather all your work to present your final solution. Notebooks are a great way to avoid being disorganized.

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.

CS2032: GRAPHIC COMMUNICATION

Course Outline & Assignments*: Semester 2, AY 2014-2015

Please also note that some knowledge of Adobe Photoshop, Illustrator and InDesign are necessary for the module. There is a pre-requisite requirement of COM 206 and students are expected to have some layout, graphics and image-editing knowledge as well as access to computers and printing peripherals/facilities in order to fulfil project requirements throughout the course. Although we will spend time in class during tutorials, a huge portion of your time is required outside of scheduled class hours to successfully complete the assignment.

Always bring all your sketches and subsequent idea developments to class as weekly group discussion is expected.

Week	LECTURE	TUTORIAL 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 lecture and assignments.	Date
1	Introduction: course overview, getting to know each other, expectations, Q & A.	Introduction Add/drop period	Jan 12 Jan 13
2	Chapter 1, pp. 2 - 35. Defining the language of design. Principles and elements of design.	<ul style="list-style-type: none"> - Add/drop period ends - Assigning the 1st assignment - Develop a brief as outlined in the assessment components - Form groups to discuss and critique each other's brief - Reconvene and discussions 	Jan 19 Jan 20

		<p>- Q & A</p> <p><u>Assignment 1: The journey of a thousand miles begins with a single stamp</u> Design a graphic for a protective cover meant for containing a passport. This protective cover from an agency of your choice is meant as a promotional item for “selling” a destination which does not necessarily be of Singapore’s. The front of this cover measures 10 cm (w) x 14.5 cm (h) and the overall dimension measures 20 cm (w) x 14.5 cm ((h) + 2 flaps that fold inwards to secure the front and back pages of a passport. Develop your ideas on loose blank A4 sheets for an eventual documentation that leads to the completion of this project.</p> <p>Requirements:</p> <ul style="list-style-type: none"> - Work minimally with only 2 colors (excluding the color of the cover background) - Exercise visual thinking as this is primarily an image-based project. - Choice of colors must ideally exude characteristics that best represent a destination of your choice. - May incorporate the name of a hypothetical or real travel agency into your layout - Include a modified saying by Lao Tzu, “The journey of a thousand mile begins with a single [step] stamp,” (in English) as in the stamp found on passport pages. <p>Project goal: To explore and understand how simple graphics and minimal colors can be used as a marketing message which also serves to “sell” a message on an otherwise mundane surface through the use of captivating visuals.</p> <p>DUE: WEEK 5</p>	
3	<p><i>Chapter 5, pp. 172-205.</i> Managing effective design. Visual organization.</p>	<ul style="list-style-type: none"> - WORK IN CLASS - Develop a brief (no more than 2 pages, word processed) - Brainstorming in class crit (critique) - Refinement of ideas for next week - Prepare to present ideas in color as well as the choice of graphics and typefaces next week 	<p>Jan 26</p> <p>Jan 27</p>
4	<p><i>Chapter 6, pp. 208 - 239.</i> The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations & visual communication. Levels of intellectual maturity.</p>	<ul style="list-style-type: none"> - WORK IN CLASS - Selection of ideas based on refinement from last week - Refinement of type and color as well as graphics chosen - Class crit for feedback - Finalizing ideas for next week. - Project due next week 	<p>Feb 2</p> <p>Feb 3</p>
5	<p><i>Chapter 6, pp. 208-239.</i></p>	<p>Project 1 due at the beginning of the class</p> <ul style="list-style-type: none"> - Assigning the 2nd project - Develop a brief (no more than 2 pages, word 	<p>Feb 9</p>

	<p>Problem solving. Visual intelligence. Design as a process.</p>	<p>processed)</p> <ul style="list-style-type: none"> - Form groups to discuss and critique each other's brief - Reconvene and discussions - Q & A <p><u>Project 2: Phobia-induced typography</u> Log on to http://phobialist.com/ and pick from a list of phobias that best intrigue you. Working with primarily texts, you will develop 3 printed panels measuring 20 cm x 20 cm each.</p> <p>Requirements:</p> <ul style="list-style-type: none"> - 3 printed and foam-core mounted panels with soft copy - 1st panel consists of a short description of the phobia (e.g. Altophobia- Fear of heights). - 2nd panel typographically visualizes the torment and anxiety that run amuck in the minds of the sufferer and the final panel typographically illustrates the silver lining, a possible way to cope (overcome or assuage or accept) with the condition. - Research the conditions and your design solution must emotionally convey the intensity of the conditions through careful arrangements of juxtaposition and typographic manipulations to typographically describe the phobia. <p>Project goal: this project can help students to see type as image, bridging meaning with form and to explore techniques or software related to producing the desired effects.</p> <p>DUE: WEEK 8</p>	<p>Feb 10</p>
6	<p><i>Chapter 3, pp. 88-121.</i> Imagery in design. Symbols & logos. Informational imagery.</p>	<ul style="list-style-type: none"> - WORK IN CLASS - Design brief group discussions of your proposed ideas. - Remember to bring your findings, idea and sketches from last week - Selection of idea from sketches - Brainstorming in class crit (critique) - Refinement of ideas for next week - Prepare to present ideas in color as well as the choice of graphics and typefaces next week 	<p>Feb 16 Feb 17</p>
7	<p>Chapter 3, continued.</p>	<ul style="list-style-type: none"> - WORK IN CLASS - Selection of ideas based on refinement from last week - Refinement of type and color as well as graphics chosen - Class crit for feedback - Project due after the break 	<p>Feb 23 Feb 24</p>
RECESS WEEK Mar 2 - 6, 2015			
8	<p><i>Chapter 4, 122-171.</i> Color and design.</p>	<p>Project 2 due at the beginning of the class</p> <ul style="list-style-type: none"> - Assigning the 3rd project - Develop a brief based on page 7 - Form groups to discuss and critique each other's 	<p>Mar 9 Mar 10</p>

		<p>brief</p> <ul style="list-style-type: none"> - Reconvene and discussions - Q & A <p><u>Project 3: Poster For Tomorrow 2015 Call for Entries - Universal Right to Healthcare</u></p> <p>Log on to www.posterfortomorrow.org to research a global competition which is open to designers and design students from all over the world, The French Poster for tomorrow is in its 7th year calling for entries for social communication poster designs. This year, the theme is the universal right to healthcare. There is no entry fee.</p> <p>American President Obama's on-going struggles with the <i>Affordable Care Act</i> showed that healthcare is a major issue even in the world's richest countries. Millions of people around the world suffer from diseases that simple vaccinations, antibiotics and education could prevent. Yet for either financial or logistical reasons, people are denied access to the treatment that could save their lives.</p> <p>Your poster must address the three areas:</p> <ul style="list-style-type: none"> • Universal access to healthcare now! • Eradication of preventable Diseases • Access to clean water <p>Requirements:</p> <ul style="list-style-type: none"> - Poster in portrait format. - Designs submitted to the contest must be original artworks previously unpublished. - Participants may submit up to 10 different posters but you are only to produce (and submit) one. - Soft copy presented in vertical format, submitted as JPG files of 2953 x 4134 pixels at a resolution of 150 dpi (corresponding to 50 x 70 cm in printed size) saved in RGB color space. <p>Calendar</p> <p>Brief released: 10 March Call for entries open: 10 July Call for entries close: 20 July Online jury works open: 10 September Online jury works close: 10 October Competition results published & Worldwide exhibitions open: 10 December</p> <p>Poster for tomorrow will reward the best 100 designs by including them in the "Open Up!" exhibition, as part of an event called "<i>a day for tomorrow</i>", that will be held in a series of cities around the world on <i>10th December 2015</i> to celebrate the anniversary of the Declaration of Human Rights.</p> <p>A book about the exhibition will be published. The selected participants are entitled to a copy of the book free of charge, but are asked to cover the postage costs</p>	
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		at their own expense. DUE: WEEK 12. Softcopy and hardcopy.	
9	Chapter 4, 122-171. Color and design.	<ul style="list-style-type: none"> - WORK IN CLASS - Develop a brief (no more than 2 pages, word-processed) - Don't forget to bring your findings, idea and sketches - Selection of idea from sketches - Brainstorming in class crit (critique) - Readyng and finalizing your ideas ideas for week 11 	Mar 16 Mar 17
10	E-learning week.		Mar 23 Mar 24
11	Chapter 8, pp. 276-306. How graphic design functions in business and commerce. Specific areas of design. Preparing a portfolio.	<ul style="list-style-type: none"> - WORK IN CLASS - Selection of ideas based on refinement from last week - Refinement of type and color as well as graphics chosen - Class crit for feedback - Bring all documents from previous projects 	Mar 30 Mar 31
12	Chapter 8, continued.	Project 3 due at the beginning of the class Final presentation. Binder and all documents due. Pay attention to the course policy for artwork submissions.	Apr 6 Apr 7
13	No lecture	Reserved as a class to buffer for public holidays or for a substitute class. Subject to change with notice.	Apr 13 Apr 14