

# INSCAPE DESIGN COLLEGE

**SYLLABUS: Graphic Design Programme 2008**

**SAQA QUALIFICATION ID: 48810**

**TITLE: Bachelor of Design**

**MINIMUM CREDITS: 360**

## **YEAR ONE**

### **1. APPLIED DESIGN I: DESIGN PROJECTS(A)**

It is critically important to understand that Inscape does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

#### **1.1 Summary of content**

- Composition making and the application of design principles and the creative and effective use of design elements are investigated and developed.
- Realistic and challenging projects combining the skill and knowledge acquired in all other first year subjects.
- Fundamental theory and practical design are covered for various Graphic Design applications such as simple visual identities (logos, corporate and brand identities) with related promotional applications such as brochures, elements of "above the line" advertising campaign with related applications.
- Integration of type and image - layout.
- Visual and conceptual continuity in larger projects comprising of a number of related graphic applications/items.
- Stylization and symbol design
- Group projects requiring collaboration by students divided into creative teams.
- Verbal ,physical and written presentation of design solutions

#### **1.2 Outcomes** (in addition to those listed under critical cross field outcomes)

Upon completion of this subject, students should:

- understand the inter-related nature of the different aspects of design (subjects),
- be able to identify, define and solve simple Visual Communication problems creatively,
- produce exciting Graphic Design, reflecting the student's passion for design,
- demonstrate visual literacy and aesthetic sensitivity,
- be able to conduct relevant research - gather information relevant to solving specific Visual Communication problems,
- demonstrate working knowledge of the design elements and principles,
- be able to integrate image and type to produce exciting compositions and effective Visual Communication of a clearly defined message,
- be able to solve problems independently and confidently - while still relying on the lecturer for significant guidance and instruction,
- have started developing the ability to work in creative teams and collaborate with other designers to find solutions to problems,
- be able to manage multifaceted Graphic Design projects while managing time effectively and meeting deadlines consistently and,
- be able to prepare professional physical presentations of work.

## **2 APPLIED DESIGN I:DESIGN FUNDAMENTALS (B)**

### **2.1 Summary of content**

The following aspects of basic design knowledge are covered:

- Projects involve effective problem definition, research, creative problem solving and effective visual communication by means of applying the fundamental principles of graphic design.
- Introduction to skill application, the usage of different mediums to communicate a message.
- Design on a timeline, covering the various techniques and the reasons to variety in design styles and the different communication needs.
- Definition of Graphic Design and fundamental introduction to Visual Communication - this includes a model for Visual Communication (and general model for communication). Related terminology (design language) is included.
- Introduction to the design process with emphasis on problem definition, research and conceptualisation.
- Introduction to design elements as well as design principles and graphic space (visual order and composition making). Related terminology (design language) is included.
- Stylization
- The role of Graphic Design in the economy and society.
- Visual awareness and visual research.
- Fundamental Graphic Design terminology.

### **2.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have good understanding of what Graphic Design entails and how Graphic Designers think and work (using the design process).
- have developed fundamental level of visual literacy (significant contribution to this by other subjects is assumed).
- have developed fundamental design language sufficient to communicate intelligently about design and Visual Communication, particularly with lecturers and peers in subjects such as Applied Design, Typography, Exposure and Image Making,
- have basic graphic problem solving skills and practical comprehension of Visual Communication - (learning in Conceptual Studies contributes significantly to this),
- have a thorough understanding of the design elements and design principles (visual order) and be able to apply this practically to solve basic Visual Communication problems,
- have established sound research skills and techniques (including referencing and documentation) and understand the importance of research in the design process, and
- be able to express knowledge gained through written or oral presentations.

## **3 VISUAL COMMUNICATION I**

### **3.1 Summary of content**

The following aspects of Visual Communication and design theory as well as design and visual literacy are covered:

- Methodology for the analysis of Visual Communication :role and definition
- Research methodology.
- Critical analysis of design and an introduction to appreciation and evaluation of good versus poor design.
- Visual perception.
- Visual research and visual awareness.
- Visual culture, visual language, interpretation of visual material and the development of a visual vocabulary - introduction to Semiotics.
- Basic introduction, investigation and critical analysis of style, trend and problems presented by fashion in Graphic Design.
- Introduction to Information Design.
- Fundamental theory of popular culture, consumer culture, culture in general and communication across cultural barriers.
- Theory of Advertising and ethics in advertising.

- Specific terminology and vocabulary relevant to all the above.

### 3.2 Outcomes (in addition to those listed under critical cross field outcomes)

Upon completion of this subject, students should:

- Think like a practicing Graphic Designer (using the design process),
- have developed fundamental visual literacy (significant contribution to this by other subjects is assumed),
- fundamental competency in critical analysis Graphic Design and Visual Communication - using the model for critical analysis of Graphic Design and a generic communication model,
- have fundamental ability to interpret the meaning of visual material,
- be able to use fundamental design terminology during discussion and presentation of design,
- have established research skills and techniques (including referencing and documentation) and understand the importance of research in the design process,
- understand the design process, how Visual Communication works (the basic model for communication/Visual Communication), and be able to discuss and apply these during simple critical analysis of Visual Communication and Graphic Design,
- be familiar with relevant terminology
- have fundamental and sound knowledge and comprehension of:
  - style, trend and problems presented by fashion in Graphic Design,
  - consumer culture, culture in general and communication across cultural barriers,
  - ethics in advertising

## 4 INFLUENCES I

### 4.1 Summary of content

- Influences is concerned with the history of Visual Communication - the social, cultural, economic and technological influences on Visual Communication and design and the people involved, with specific reference to the means of expression, at any time during history.
- Methodology of History of Design and History of Art with specific emphasis on factors influencing design and art at any specific time during the timeline.
- History and appreciation of Graphic Design with reference to relevant History of Art.
- Criticism and evaluation of art
- The invention of writing , relating to several alphabets
- Printing and photography-implication and consequences.
- The information is timeline *as well as* paradigm based (chronological and thematic).
- The information is timeline *as well as* paradigm based (chronological and thematic).
- The influences of art movements-from Renaissance till Contemporary Art on Graphic Design
- History of Art of the 20th Century with references to Graphic Design of the 20th Century.
- History of Design in general with reference to other design disciplines such interior and industrial design and architecture.

### 4.2 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- be able to conduct research into the people, societies, cultures and technologies that have influenced the development of contemporary Graphic Design and Visual Communication,
- have a basic knowledge of the social and technological influences on design and art,
- have a basic knowledge of the timeline of design and art history,
- be able to identify design and art according to stylistic characteristics and date design and art according to period or paradigm,

- be able to analyse any piece of design or art by applying the methodology of Design and Art History,
- have developed fundamental level of visual literacy (significant contribution to this by other subjects is assumed),
- have gained fundamental comprehension of Visual Communication (together with learning in other subjects) - this is necessary for the further study of contemporary Visual Communication,
- be able to express knowledge gained through written or oral presentations,
- be able to draw on their knowledge of the history of Graphic Design when solving Graphic Design problems in other subjects and express them in Applied Design projects.

## **5 CONCEPTUAL STUDIES I**

### **5.1 Summary of content**

The following aspects of basic conceptualisation and creativity knowledge and related skills are covered:

- Creative problem solving with the emphasis on exciting creative solutions and clear Visual Communication. This involves lateral thinking and conceptualisation techniques to become more creative. The conceptualisation process is linked strongly to the design process.
- Defining, exploring and investigating concept in Graphic Design and Visual Communication in general.
- Interpretation and creative definition of problems and re-defining problems.
- Concept development.
- Evaluating concept and creative work as well as investigation of meaningful creativity vs. imitation and bad taste.
- Visual awareness.
- Interpreting visual material for meaning and message and understand the encoding and decoding of messages in Visual Communication.
- Creative stimulation other than strictly design related activities - play acting, creative drawing exercises, students develop and document individual creative interests such as creative writing.
- Ongoing intensive visual stimulation - students are required collect inspiring visual research and keep a visual diary in which collected material is creatively processed and personalised.

### **5.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have basic conceptualisation skills (creative problem solving skills) and be able to apply these practically,
- thoroughly comprehend what concept is,
- comprehend the notion of lateral thinking,
- thoroughly comprehend the conceptualisation techniques and apply these practically to solve problems,
- be able to interpret, define and redefine design problems creatively,
- be able to interpret visual material for meaning and message be able to practically encode messages in the conceptualisation process,
- be able to develop ideas and concepts effectively,
- be able to present concepts with reference to the problem statement and creative thought process,
- be able to meet deadlines for applied creative work (typical of industry),
- use a visual diary to develop their creative self expression, and
- increasing sophistication of the concept development process and increasing sophistication of concepts.

## **6 IMAGE MAKING I: DRAWING, ILLUSTRATION, VISUALISATION.**

### **6.1 Summary of content**

- Observation and perception skills.
- Basic drawing skills:

- elements of drawing and principles of composition
- making (design principles in the context of drawing and illustration),
- control of various drawing and illustration media,
- drawing from life,
- figure drawing, and
- perspective.
- Basic illustration skills:
  - investigating and working in different illustration styles, and
  - investigating and working in different illustration media.
- Visualisation (layout drawing) - specific attention to layout markers and related techniques, as well as visualisation and graphic presentation of concept such as storyboard technique.
- Theory:
  - anatomy and ergonomics,
  - illustration styles atmospheric and geometric perspective, and
  - theory of materials: abrasive and liquid media as well as colour theory specific to drawing, painting and illustration.

## **6.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have developed keen observation skill,
- have well developed representational drawing skills - be able to represent a wide variety of subject matter true to life (realistically),
- be able to work in a variety of drawing media and have gained technical control of each medium,
- be able to work in different styles,
- have acquired visualisation technique (layout drawing technique) - working with layout markers and be able to apply these skills practically (application such as concept roughs, mock-ups and storyboards), and
- have acquired knowledge and understanding of the fundamental theories of illustration.

## **7 TYPOGRAPHY I: THEORY OF TYPE, LAYOUT**

### **7.1 Summary of content**

The following aspects of typographic awareness, knowledge and skills are covered:

- Discovery and awareness of Typography and its importance in Visual Communication.
- Theory and practical investigation of technical aspects of typography - terminology, anatomy of type, classification of type, display type, layout and working with text, typestyles and related practical skills (In addition to Theory of Visual Communication).
- Lettering and type selection
- Typographic sensitivity - the different levels on which type communicates.
- Functionality of type.
- Basic integration of type and image - including layout and typographic style.
- Fundamental use of digital technology in layout and working with text.
- Research the contribution of the most significant typographers and type designers of the past century.

### **7.2 Outcomes** (in addition to those listed under critical cross- field outcomes)

Upon completion of this subject, students should:

- have developed a rich awareness of typography (type) as well as its importance and function in Visual Communication,
- have acquired basic technical skill, knowledge and terminology related to typography,
- have acquired and developed typographic sensitivity sufficiently to solve Visual Communication problems involving type and the integration of type and image,
- produce effective, creative and exciting layouts,
- be able to communicate theme, mood and meaning through using the inherent characteristics of different typefaces,
- be able to discuss the contributions of typographers in written or oral presentations,

## **8 VERBAL PRESENTATION SKILLS**

### **8.1 Summary of content**

- Assessment of individual students – assistance with developing weak areas and capitalising on strong areas.
- Projects involve presentation skill training in terms of presenting concepts using a combination of visual aids combined with effective verbal presentation skills.
- Compiling and presenting presentations during sessions – combined with direct critique to ensure optimal use of each students' personal presentation skills.
- Realistic and challenging projects combining the skill and knowledge acquired during the verbal presentation skills classes.
- Group projects requiring collaboration by students divided into presentation teams.
- Physical and verbal presentation of topics assigned during class.
- Interview skills training – mock interviews held during sessions with panel doing interview questions.

### **8.2 Outcomes** (in addition to those listed under critical cross field outcomes)

Upon completion of this subject, students should:

- Students should be able to confidently sell a concept
- Be able to use the most effective communication mix for each pitch to ensure that the client understands the concept completely.
- be able to compile and deliver an effective presentation using verbal and audio-visual skills,
- produce exciting Graphic Design who are able to inspire clients,
- be able to conduct relevant research – and decide which portions to sue in their verbal presentation to have the maximum impact.
- Be able to compile an effective audio-visual presentation to support their verbal presentation.
- Understand and manage the difficulties of interviews,
- Be able to manage the stress that comes with having to speak in front of clients and lecturers when pitching an idea or applying for a job.

## **9 PHOTOGRAPHY I**

### **9.1 Summary of contents**

- Introduction to advertising photography from photographer's point of view.
- Covering all aspects of the "shoot", from being briefed by the designer/art director to propping, stylists, make-up, hair stylists, models, lighting, layout to the final image showing examples of completed advert with type and logos in place.
- Brief description of cameras and formats used by professional photographers with their pros and cons and why some formats suit different subjects better.
- Considerations designers must keep in mind when designing brochures/ads that require photography.
- Difficulties photographers have converting a hand drawn layout to a photographic via cameras and lenses.
- Basic photography – How a camera works: shutter speed, aperture, light meters, white balance, lenses and how they affect they final image.
- Basic camera techniques: how to hold the camera, to pan the camera to follow a moving subject – lighting, what is the best light to suit the subject. How to control the light – checking histogram to see if all the tones from light to dark are being captured by the camera.
- Projects set for the students that will require them to use the above techniques in order for them to complete the assignments.
- Practical demonstrations on how to do the above projects: emphasis on the students being able to use the camera correctly – not just set it to auto.

### **9.2 Outcomes**

- Students should have an understanding of how to brief a photographer for a photo shoot. A basic understanding of what is required to successfully achieve the final result and an inside idea of what quality they should be receiving from the photographer.
- Students should be able to use their cameras to be able to shoot pictures for their layouts and projects that they receive from the college for the duration of the course.
- Most design houses, agencies, have a camera in the art department that can be used

for layout and packshots etc. Inscape students will be able to do this more effectively than most artists if they apply what is learnt in this course.

## 10 PORTFOLIO I

### 10.1 Summary of content

- Portfolio of the student's best work that serves as evidence that the student has met the learning outcomes of the first year of studies
- A significant exercise which demonstrates capability and competence, a collection of selected practical projects from APPLIED DESIGN I,II, TYPOGRAPHY, IMAGE MAKING and PHOTOGRAPHY.

### 10.2 Outcomes (in addition to those listed under critical crossfield outcomes)

The portfolio should demonstrate that students:

- are ready, skills and creativity wise to enter the 2<sup>nd</sup> year of studies at Inscape Design College
- are able to produce graphic design pieces by incorporating all the aspects of their first year studies both practical and theoretical.
- have put together a collection of convincing evidence of competence in a neat tidy and professional manner.

## YEAR TWO

### 1 APPLIED DESIGN II: DESIGN PROJECTS (A,B)

It is critically important to understand that Inscape does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

#### 1.1 Summary of content

- Real projects and projects simulating typical projects and briefs encountered in industry. Although they are still kept simpler than industry work, these projects incorporate all the aspects of the Graphic Design process that one would encounter in industry, such as:
  - effective problem definition,
  - relevant research including visual research,
  - creative solutions and exciting Graphic Design,
  - effective visual communication - that meets the client's visual communication needs,
  - marketing related design,
  - reproduction,
  - effective and creative use of technology and media,
  - working in creative teams (collaboration), and
  - simulated and actual working relationships with illustrators, photographers, DTP operators and other related professionals.(Many of these aspects, skills and knowledge are learned in other subjects and integrated in Applied Design II.)
- A wide range of Graphic Design applications are designed:
  - below and above the line applications (approximately 80% above the line and 20% below the line),
  - brand and corporate identity design with appropriate application of these identities,
  - packaging design, and
  - information design applications.

These applications are researched by students and then practically designed incorporating theory learnt in other subjects.

- Development of a design rationale for each project indicating that the student works and thinks in the same way that a professional designer does.
- Verbal presentation and written presentation of design using appropriate and effective design language (students present design rationale with reference to skills and knowledge are learned in other subjects).
- Physical presentation of artwork.
- Group projects requiring collaboration by students divided into creative teams.
- Time management and project management.

## **1.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- be able to solve challenging Graphic Design problems by incorporating all aspects of Graphic Design, namely creativity, visual literacy, aesthetics marketing, reproduction technology, relevant digital execution technology and presentation skills,
- already be able to think and work like practicing Graphic Designer
- understand the inter-related nature of the different design components (be able to integrate in their work the theory and skills acquired in other subjects, typographic, image making and technological skills as well as knowledge of Visual Communication, Marketing and the history of design),
- be able to identify, define and solve visual communication problems creatively,
- produce exciting graphic design, reflecting the student's passion for design,
- demonstrate well developed visual literacy and aesthetic sensitivity exhibiting increased sophistication,
- be able to work effectively and intuitively according to the design process,
- be able to conduct relevant research - gather information, including visual reference, relevant to the process of solving specific visual communication problems,
- students should be able to design independently and knowing whether their design solutions are effective and be able to improve solutions their client's communication needs,
- be able to work in creative teams and collaborate with other designers to find solutions to problems,
- be able to manage multifaceted graphic design projects while managing time effectively,
- be able to meet deadlines for applied creative work (typical of industry), and
- be able to discuss and debate design philosophies, styles, marketing theory and influences relevant to specific design projects (graphic applications and practical visual communication) using well developed design language and design terminology.

## **2 THEORY OF VISUAL COMMUNICATION II**

### **2.1 Summary of content**

The following aspects of Visual Communication and design theory as well as design and visual literacy are covered:

- Methodology for the analysis and study of Visual Communication and Graphic Design (model for the critical analysis of Visual Communication and Graphic Design).
- Critical analysis of professional Graphic Design, advertising and work in related fields and industries. This is based on and incorporates the knowledge and academic skills acquired in this subject and other subjects (notably Influences, Conceptual Studies, Marketing and Applied design) during the year. This involves current trends, philosophies and debates about Graphic Design encountered in the Graphic Design industry as well as the future of Graphic Design as seen by leaders in industry.
- Design philosophy with specific emphasis on Graphic Design.
- Visual language, interpretation of visual material and the development of a visual vocabulary.
- Theory of consumer culture, culture in general and related aspects of Visual Communication with specific emphasis on Graphic Design. This also includes investigation of vernacular Graphic Design in South Africa - Indigenous Knowledge systems.
- Investigation and critical analysis of style, trend and problems presented by fashion in Graphic Design.

- Further investigation of the relationship between Graphic Design and creative disciplines other than design disciplines - fine art, film and animation, literature and music.
- A fundamental definition and philosophy of our paradigm - fundamental theory and philosophy of Modernism and Post-Modernism.
- Advanced investigation of aesthetics.
- Philosophy and approach to design of influential and ground breaking designers of the last 100 years (Closely linked to related work done in Influences). This includes both **South African** and **International** designers.
- In-depth investigation into ethics - ethical issues in Visual Communication and Graphic Design specifically.
- Further theory on the relationship between Graphic Design and other design disciplines - interior design, industrial design and fashion and textile design - this includes multi-disciplinary design (cross disciplinary design).
- The impact of technology on Graphic Design and related industries - digital design technology, reproduction technology as well as existing and emerging media.
- Visual awareness and visual research.
- Specific terminology and vocabulary relevant to all the above.

## 2.2 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have thorough comprehension of the methodology for the analysis of Visual Communication and Graphic Design,
- be able to debate the fundamental issues regarding our paradigm with reference to the theory and philosophy of Modernism and Post-Modernism and case studies from existing Graphic design and Visual Communication,
- have developed high level of visual literacy (significant contribution to this by other subjects is assumed),
- have developed a well established professional and research skill and knowledge, and be able to present research professionally, be it verbally or in written form (International Harvard Research Method),
- discuss the design process with reference to case studies, and
- be able to express knowledge of all the content, listed above, through written or oral presentations, making use of extensive Visual Communication and design terminology, effectively and with ease.

## 3 INFLUENCES II

### 3.1 Summary of content

- Influences is deeper than a 'history of names and dates'. It is concerned with the history of Visual Communication - the social, cultural, economic and technological influences on Visual Communication and design and the people involved, with specific reference to the means of expression, at any time during history.
- Methodology of History of Design with specific emphasis on factors influencing design at any specific time during the timeline. History of Graphic Design from post World War II to the present, including the impact of technology and the media. The history of typography, film and animation in the 20th Century is also emphasised.
- History of Design in general with reference to other design disciplines such interior and industrial design and architecture from the late 19th Century to the present.
- History of how the independent discipline called Graphic Design came into being.
- The information is timeline as *well* as paradigm based (chronological and thematic).

### 3.2 Outcomes (in addition to those listed in critical crossfield outcomes):

Upon completion of this subject, students should:

- have basic knowledge of the influences on design during the 20th Century (Theory of Visual Communication, Exposure deals with current influences, trends and industry thinking),
- have a thorough understanding of the impact of technology, media and changing marketing trends on Graphic Design during the 20th Century,
- have basic knowledge of the timeline of design during the late 19th and 20th Century,
- have basic knowledge of the history of typography and type design during the 20th Century,

- be able to identify design according to characteristics and date design and art according to period or paradigm,
- be able to analyse any piece of design or art by applying the methodology of Design and Art History,
- have developed a high level of visual literacy - approaching general industry level of visual awareness and visual literacy (significant contribution to this by other subjects is assumed),
- have gained fundamental comprehension of Visual Communication (together with learning in other subjects) - this is necessary for the further study of contemporary Visual Communication,
- be able to draw on their knowledge of the history of Graphic Design when solving Graphic Design problems in other subjects, and
- be able to express knowledge gained through written or oral presentations.

## **4 CONCEPTUAL STUDIES II: CONCEPTUALISATION, VISUAL RESEARCH**

### **4.1 Summary of content**

The following aspects of conceptualisation, Visual Communication and creativity skills and theory are covered:

- Creative problem solving with the emphasis on graphic solutions and clear visual communication. This involves lateral thinking and other techniques to become more creative.
- Interpretation and creative definition of problems and re-defining problems.
- Boundaries of creativity.
- Creative and conceptual thinking based on thorough comprehension of the process of visual communication (theory acquired in Theory of Visual Communication), such as semiotics.
- Interpretation and creative definition of problems and re-defining problems.
- Concept development.
- Evaluating concept and creative work as well as investigation of meaningful creativity vs. imitation and bad taste.
- Visual awareness.
- Interpret visual material for meaning and message and understand the encoding and decoding of messages in Visual Communication.
- Creative stimulation other than strictly design related activities - play acting, creative drawing exercises, students develop and document individual creative interests such as creative writing.
- Ongoing intensive visual stimulation - students are required collect inspiring visual research and keep a visual diary in which collected material is creatively processed and personalised.

### **4.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have well developed and sophisticated conceptualisation skills (creative problem solving skills) and be able to apply these practically,
- thoroughly comprehend the conceptualisation techniques and apply these practically and intuitively to solve problems,
- be able to interpret, define and redefine problems creatively,
- be able to develop ideas effectively,
- be able to present concepts with reference to the problem statement and creative thought process,
- use a visual diary to develop their creative self expression and become progressively more sophisticated. It must also clearly indicate that the student draws on an expanding and rich frame of reference, and
- all the above (conceptualisation and effective creative thinking as well as the concept development process) must display considerably increasing sophistication.

## **5 IMAGE MAKING II: ILLUSTRATION AND VISUALISATION**

### **5.1 Summary of content**

- Various real and realistic projects (projects simulating typical illustration and image making projects and briefs encountered in industry), such as documentary, technical

and children's illustration. Students produce illustration with a wide range of end-uses and in so doing, apply problem solving skills acquired in Theory of Design I and Applied Design I and II.

- Learning to brief illustrators as well as execute a brief received from a client such as an art director.
- Training and extensive practice with different illustration media and styles incorporating thorough comprehension of the process of Visual Communication.
- Additional visualisation (layout drawing) techniques.
- Working with reference and a wide range of themes and subject matter.

## **5.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- be able to employ and produce illustration, and image making in general, to solve Visual Communication problems creatively and effectively:
  - communicate specific information by means of images executed in specific illustration styles (connotation and content of images),
  - integrate images and other aspects of Graphic Design, such as type and layout, effectively,
- be aware of the potential of image making and illustration as a means of visual communication,
- be able to produce images and illustration using the various illustration media while working with different themes and a wide range of illustration styles,
- be able to brief an illustrator effectively and take illustration briefs,
- be able to present ideas and concepts visually by means of layout and presentation drawing, and
- be able to meet deadlines for applied creative work (typical of industry).

Students are not expected to acquire the skills and competency of a professional or career illustrator, but rather the ability to brief illustrators and evaluate their work in a informed way. Students who wish to pursue a career in illustration will have received adequate background and skills training to develop and train themselves further.

## **6 APPLIED DESIGN TECHNOLOGY II**

### **Summary of content**

- Introduction to software and the technical aspects of using the software program.
- Industry-standard print-media Graphic Design related computer applications (software programs).
- Various platforms (types of computer) and the use of various peripherals (such as scanners and printers).
- Application of the software to execute actual design - using the features of each software program to achieve the desired finish of artwork. This must result in the integration of the various applications and peripherals to provide a total digital solution to executing artwork/design. A variety of projects similar to Applied Design projects are included to allow students the opportunity to practice using the computer to execute design.
- Basic digital reproduction in addition to Reprographics.
- Design-related technical terminology (such as layout terminology) which contributes to effective use of software programs.

### **Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have working knowledge of the technical aspects of each software program - "know the program",
- be able to apply each application to execute design work - a high standard of technical finish is expected,
- be able to use each software program efficiently in terms of the time needed to produce finished design ,
- be able to integrate the various software programs to maximise the use of technology,
- have basic knowledge of digital repro which can be developed and expanded in Design Technology III,
- be completely computer literate - level of literacy needed in the Graphic Design industry, and
- be able to meet deadlines for applied creative work (typical of industry).

## **7 PRINT REPROGRAPHICS II**

### **7.1 Summary of content**

- Brief history of repro.
- Basics of analogue reproduction technology and processes.
- Technical aspects of reprographics:
  - reproduction processes,
  - relevant technical terminology,
  - current (latest) repro technology,
  - specific repro requirements for specific printing processes.
- Making digital and analogue artwork (design) repro-ready:
  - practical exercises applying technical theory,
  - marking up design for repro - providing repro specifications for a job,
  - working with repro houses and bureaux.
- Costing of repro.
- Theory of printing:
  - terminology, relevant printing processes etc,
  - digital printing, large format printing etc,
  - costing printing and marking up design for printing.

### **7.2 Outcomes** (in addition to those listed in critical crossfield outcomes):

Upon completion of this subject, students should:

- have a thorough theoretical knowledge of the concept and purpose of reprographics and understand the technical terminology,
- be able to apply theory practically (have working knowledge of repro):
  - making artwork repro ready,
  - costing repro for various printing processes,
  - working with repro houses,
- have a basic understanding of digital repro,
- be able to prepare repro ready artwork, and
- have an understanding of printing processes (sufficient to plan for design and repro requirements for current printing processes).

## **8 MARKETING II:**

### **8.1 Summary of content**

- Introduction to Marketing include definition of Marketing and The Influence of marketing on our daily life
- Overview of Marketing Environment
  - Introduction
  - Composition & Characteristics of Marketing Environment
- Marketing Mix Overview
- Marketing Segmentation, Target Marketing & Product Positioning
  - Introduction
  - Market Segmentation
  - Target Marketing
  - Product Positioning
- Advertising Overview
  - Direct Marketing
  - Sales Promotion
  - PR/Publicity
  - Personal Selling
  - Sponsorship
  - Internet - eMarketing
- Environmental Analysis & Strategic Decision Making
  - Micro and Macro Marketing Environment
  - Consumer Behaviour & Decision Making

- Market Research Overview Introduction process and Examples
- Methodology of Market Measurement & Forecasting
- Product Development
  - What is a “new product”
  - Development Process
  - Innovation
- Strategic Marketing
  - Branding-The strategic process
  - The Marketing Planning Process
  - Implementation of Marketing Plans
- Experiential Marketing

## **8.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have a thorough understanding of the relationship between Marketing and Graphic Design as well as the role of the designer in the marketing process,
- have a thorough understanding of the core concepts of Marketing and how they impact on Graphic Design,
- understand the role of Graphic Design in marketing (context) and, therefore, in business with reference to visual and popular culture and our paradigm.
- have a good understanding of the marketing environment as a standalone subject and as a division in the business environment.
- the relationship between commerce and Graphic Design as well as the role of the designer in the business environment, and
- understand how Graphic Designers can help to enhance business through the use of eCommerce.
- solving visual communication problems creatively and effectively within a marketing context:
- creative strategy development and designing and producing advertising messages.
- be able to analyse and assess marketing decisions locally and internationally
- have a thorough understanding of how culture and our paradigm as well as technology impacts on Marketing and relevant communication

## **9. DIGITAL TYPOGRAPHY II**

### **9.1 Summary of content**

- Covering the differences between hand crafted type and digitised type
- Examine common typographic errors on printed materials and finding appropriate solutions.
- Investigate in depth and combining alignments, placements, type size and different type style in layouts.
- Create virtual space with type only
- Communicating messages with type only
- Type in sequence – communicate a story board using type.
- Merging successfully image and type while emphasizing on hybrid type.

### **9.2 Outcomes**

- apply knowledge that had been achieved in first year to the digital execution while looking at the advantages and disadvantages of each method.
- discover design solutions within type , be able to design aesthetically pleasing layouts using type only.
- Add specific and relevant typographic knowledge in order to increase design sensitivity
- Amend repetitive common typographic mistakes such as insensitive direct manipulation and distortion of type proportion.
- Expend creativity and increase the use of typography as a design tool of when approaching briefs.

- Encourage students to explore type and prepare them to the ISTD exercise in third year.
- Gain appreciation to the traditions of typographic form.

## 10 PORTFOLIO II

### 10.1 Summary of content

- Portfolio of the student's best work that serves as evidence that the student has met the learning outcomes of the second year of studies at Inscape Design College.
- A significant exercise which demonstrate capability and competence , a collection of selected practical projects from APPLIED DESIGN I,II ,DIGITAL TYPOGRAPHY and IMAGE MAKING.

### 10.2 Outcomes (in addition to those listed under critical crossfield outcomes)

The portfolio should demonstrate that students:

- are ready, skills and creativity wise to enter the 2<sup>nd</sup> year of studies at Inscape Design College
- are able to produce graphic design pieces by incorporating all the aspects of their first year studies both practical and theoretical.
- have put together a collection of convincing evidence of competence in a neat tidy and professional manner.

## YEAR THREE

### 1. APPLIED DESIGN III A and B

It is critically important to understand that Inscape does not view individual subjects as discrete and freestanding. Each subject must be seen as a related and integral part of the field of design. As such, when subject-matter is taught, it is taught in the context of, and integrated into Applied Design projects. Whereas learning may be assessed within individual subjects, this is only done for practical and logistical reasons. Subjects must be understood and, as far as possible, assessed within the context of Applied Design projects where they become more meaningful for the student. An additional advantage of this integration is the reduction of duplication: more learning can occur since it occurs in the context of integrated projects.

#### 1.1 Summary of content

- Real projects and projects simulating typical projects and briefs encountered in industry. Projects incorporate all the aspects of the print and multimedia design process that one would encounter in industry, such as:
  - identifying and defining design problems including taking a brief,
  - creative solutions and exciting print and multimedia design,
  - effective visual communication,
  - marketing related design,
  - reproduction,
  - effective and creative use of technology and media,
  - working in creative teams (collaboration) including management of the design project, and
  - working with illustrators, photographers, DTP operators, programmers, sound engineers, animators and other related industry professionals.

Many of these aspects are learned in other subjects and are integrated in Applied Design and Authoring - Theory of Visual Communication, Exposure, Design Technology.
- Entering national and international competitions such as D&AD, SAPPI-ideas that matter, ISTD, Design Achievers.
- A comprehensive range of print and multimedia design applications are designed:
  - Through the line applications, such as visual identities, promotional and advertising campaigns with all the creative requirements associated with these in industry and the economy

- Brand and Corporate Identity design with appropriate application of these identities,
- Information Design applications, and
- Packaging.

These applications are researched by students and then practically designed incorporating theory, creative problem solving, effective Visual Communication and aesthetically pleasing design.

- Development of a design rationale for each project indicating that the student works and thinks in the same way a professional designer.
- Written presentation and oral presentation of design using appropriate and effective design language (students present design rationale with reference to skills and knowledge are learned in other subjects).
- Physical presentation of design artwork.

### 1.2 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students must:

- be able to solve challenging and complex graphic design problems intuitively by incorporating all the aspects of Graphic Design, namely: creativity, visual literacy, aesthetics, marketing, reproduction technology, relevant digital execution technology and presentation skills; at industry entry level,
- integrate all relevant aspects of typographic, image making technology skills as well as all relevant theory to produce exciting visual material; at industry entry level,
- demonstrate industry entry level visual literacy and aesthetic sensitivity,
- be able to evaluate their own design work (students should be able to explain how effectively they have solved any given design problem). This skill must approach industry standard,
- be able to design following the design process intuitively,
- be able to design independently, knowing whether their design solutions are effective, and be able to improve solutions to their client's communication needs,
- be able to work in creative teams similar to those encountered in industry and collaborate with other designers to find solutions to problems,
- be able to meet deadlines for applied creative work (typical of industry),
- have theoretical knowledge of a wide range of graphic design applications and the ability to design these in the context of different clients' target audiences etc; at industry entry level,
- have achieved industry standard communication and verbal presentation skills,
- be able to produce a high level of finish incorporating a appropriate technology; at industry entry level, and
- have acquired the ability to manage time and the pressure related demands of large, challenging and multifaceted projects, effectively.

## 2 VISUAL COMMUNICATION III

### 2.1 Summary of content

The following aspects of Visual Communication and Design Theory as well as Design and Visual Literacy are covered:

- Advanced critical analysis of professional Visual Communication and Visual Culture in Graphic Design, Advertising and related fields and industries. This is based on and incorporates the knowledge and academic skills acquired in this subject during the diploma and proceeding years of study. (A high level of sophistication is expected in preparation of critical thinking required to meet the learning outcomes for the degree year thesis).
- Philosophy and approach to design of influential and ground breaking designers of the last 100 years (closely linked to related work done in Influences). This includes both **South African** and **International** designers.
- Modernism, Post-Modernism and Deconstruction and the impact of these aspects of philosophy on Graphic Design.
- Ongoing investigation of consumer culture, culture in general and communication across cultural barriers.
- Investigation of gender in Visual Communication.
- Ongoing investigation of semiotics and visual culture.
- Advanced theory and investigation of aesthetics.
- Investigation of the impact of technology on Graphic Design for print and multi-media.

- Ongoing investigation of the relationship between Graphic Design and other design disciplines - Interior Design, Product Design and Fashion and Textile Design.
- Ongoing investigation of the relationship between Graphic Design and creative disciplines other than design disciplines - fine art, film and animation, literature and music.
- In-depth investigation of ethics - ethical issues in Visual Communication and Graphic Design specifically.
- Presenting and conducting design research using advanced research methodology and construct design arguments

## **2.2 Outcomes** (in addition to those listed under critical cross-field outcomes)

Upon completion of this subject, students should:

- have developed extensive research skill and the ability to present research professionally, be it verbally or in written form (International Harvard Research Method),
- be able to debate the fundamental aspects of our paradigm with reference to the theory and philosophy of Modernism and Post-Modernism and case studies from existing Graphic Design and Visual Communication,
- be able to express thorough knowledge of all the content, listed above, in written or oral presentations,
- have developed general industry level of visual awareness (significant contribution to this by other subjects is assumed),
- have developed sophisticated visual literacy and thorough comprehension of the social, cultural, technological, economic and communication environment in which they will work in industry,
- a high level of sophistication regarding all the above outcomes is expected in preparation of critical thinking required to meet the learning outcomes for the degree year thesis.
- presentation of a comprehensive research paper in front of internal and external panel.

## **3 CONCEPTUAL STUDIES III**

### **3.1 Summary of content**

The following aspects of basic design knowledge and skills are covered:

- Creative problem solving with the emphasis on graphic solutions and clear visual communication. This involves lateral thinking and other techniques to become more creative.
- Visual awareness.
- Creative stimulation other than strictly design related activities - play acting, creative drawing exercises, students develop and document individual creative interests such as creative writing.
- Ongoing intensive visual stimulation - students are required collect inspiring visual research and keep a visual diary in which collected material is creatively processed and personalised.

### **3.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have sophisticated (industry level) conceptualisation skills (creative problem solving skills) and be able to apply these practically,
- be able to interpret, define and redefine problems creatively at a sophisticated (industry) level,
- be able to develop ideas effectively at a sophisticated level,
- be able to present concepts with reference to the problem statement and creative thought process,
- be able to meet deadlines for applied creative work (typical of industry),
- use a visual diary as a tool for creative self expression and clearly indicate that the student draws on a wide and rich frame of reference, and
- all the above (conceptualisation and effective creative thinking as well as the concept development process) must display considerable degree of sophistication.

## **4 REPROGRAPHICS III**

#### 4.1 Summary of content

- The use of industry standard print media graphic design related computer applications (software programs).
- The use of computer peripherals relevant to the reproduction of computer generated work.
- Using features within software designed to ensure successful preparation of material for print reproduction.
- Integration of various applications to provide a total digital solution to executing design. Various digital design projects are included to allow students the opportunity to practice using the computer to execute design. These projects are typical of applied design projects: requiring problem solving and effective visual communication.
- Advanced digital reproduction - involving making advanced digital artwork repro-ready, costing repro and providing repro specifications as well as acquiring advanced technical terminology.
- Assistance with the technical execution of design for Applied Design projects. This integrates the Applied Design and Design Technology subjects thoroughly.

#### 4.2 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have thorough working knowledge of the technical aspects of each software program - i.e. "know the program",
- be able to apply each application to execute design work - a high standard of technical finish is expected,
- have a thorough knowledge of digital repro,
- be able to use each software program efficiently in terms of the time needed to produce finished design,
- be able to integrate the various software programs to maximise the use of technology, and
- be completely computer literate to the level of literacy needed in the Graphic Design industry.

### 5 APPLIED DESIGN TECHNOLOGY III

#### 5.1 Summary of content

- Industry standard multimedia Graphic Design related computer applications (software programs).
- The use of various relevant computer peripherals.
- Introduction to software and the technical aspects of using the entire software program.
- Application of the software to execute actual design - using the features of each software program to achieve the desired effects. Integration of various applications to provide a total digital solution to executing design. Various web design projects are included to allow students the opportunity to practice using the computer to execute design. These projects are similar in nature to Applied Design projects, requiring problem solving and effective visual communication.
- Advanced digital reproduction - involving making advanced digital artwork repro-ready, costing repro and providing repro specifications as well as acquiring advanced technical terminology.
- Assistance with the technical execution of design for Applied Design projects. This integrates the Applied Design and Design Technology subjects thoroughly.

#### 5.2 Outcomes (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have thorough working knowledge of the technical aspects of each software program - i.e. "know the program",
- be able to apply each application to execute design work - a high standard of technical finish is expected,
- have thorough knowledge of digital repro,
- be able to use each software program efficiently in terms of the time needed to produce finished design,
- be able to integrate the various software programs to maximise the use of technology, and

- be completely computer literate to the level of literacy needed in the Graphic Design industry.

## **6 APPLIED DESIGN MULTIMEDIA III**

### **6.1 Summary of content**

- The use of animation and web design computer software.
- Introduction to software and the technical aspects of using the entire software program.
- Application of the software to execute actual design - using the features of each software program to achieve the desired effects. Integration of various applications to provide a total digital solution to executing design. Various web design projects are included to allow students the opportunity to practice using the computer to execute design. These projects are similar in nature to applied design projects, requiring problem solving and effective Visual Communication.
- Assistance with the technical execution of design for Applied Design projects. This integrates the Applied Design and Design Technology subjects thoroughly.
- Implement the applied knowledge to construct a digital evidence of competence.

### **6.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have thorough working knowledge of the technical aspects of each software program - i.e. "know the program",
- be able to apply each application to execute design work - a high standard of technical finish is expected,
- have thorough knowledge of digital repro,
- be able to use each software program efficiently in terms of the time needed to produce finished design,
- be able to integrate the various software programs to maximise the use of technology, and
- be completely computer literate in software introduced to the level of literacy needed in the Graphic Design industry.

## **7 BUSINESS MANAGEMENT III**

### **7.1 Summary of content**

- Running a business - how to start and run your own design business:
  - Starting your own business,
  - Financing a business, handling finances and managing money, VAT and income tax,
  - Getting established,
  - Selling your service,
  - Legal matters.
- In-service training-students undertake six weeks of experiential training in a Graphic Design or related industry business.
- Students must, if possible, become involved with the activities of their hosts in a "live" environment:
  - contact with clients and trade,
  - creative problem solving and working in creative teams,
  - executing design and using technology,
  - observing and understanding how studios, staff, their activities and workload and even the business of the host are managed,
  - observing how the business sources work, manages client relationships and services and how they evaluate the standard of work delivered to their clients.

### **7.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should:

- have experienced industry "live" - have first hand experience of what it's all about on a day to day basis in industry,
- know their strengths and weaknesses with regard to the design knowledge and skills, and be able to remedy these in the time remaining at the college,

- have demonstrated industry-readiness and have developed the confidence to enter industry, and
- be able to function in an industry environment.
- be able to identify business opportunities and draw up a detailed business plan,
- have basic knowledge of the technical issues involved in starting and running their own business such as sourcing and managing finances, tax, etc.
- know how to sell their Graphic Design services profitably, and
- have a basic understanding of the matters involved in operating a business successfully

## **8 MAJOR DESIGN PROJECT -FINAL PROJECT**

### **8.1 Summary of content**

- A significant range of aspects of Graphic Design, both above and below the line, combined in a comprehensive and challenging live (or realistic) print- and multimedia campaign.
- Presentation of a challenging design problem while applying the knowledge and skills they gained at Inscape Design College in front of internal and external panel.

### **8.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this project, students should have demonstrated that:

- they can work independently and employ all aspects of Graphic Design competence to solve complex, multi-faceted design problems successfully,
- they are industry-ready and have the confidence to successfully participate in the industry in a junior designer position.
- can answer and debate their ideas in front of moderators.

## **9 PORTFOLIO III**

### **9.1 Summary of content**

- Portfolio of the student's best work that serves as evidence that the student has met the learning outcomes of the diploma year of study.
- A significant range of aspects of Graphic Design, both above and below the line, combined in a comprehensive and challenging live (or realistic) print- and multimedia campaign.
- Portfolio preparation.

### **9.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

The portfolio should demonstrate that students:

- are industry-ready and can enter industry in a junior designer position or better,
- are able to solve a variety of challenging and complex graphic design problems intuitively by incorporating all the aspects of Graphic Design, namely: creativity, visual literacy, aesthetics, marketing, reproduction technology, relevant digital execution technology and presentation skills; at industry entry level
- have the confidence to work in a professional design environment.

## **10 COPY WRITING III**

### **10.1 Summary of content**

- The students will be exposed to the Creative Writing and to the variety of different writing techniques such as Description, Exposition, Narration, Persuasion, Comparison and Contrast.
- Differentiating between writing slogans, headlines direct pieces taglines etc.
- Using correct Jargon
- How to plot a story Setting, Editing and story structure.
- Structuring copy while applying rules such as correct sentence length, paragraph length ,usage of cross heads and eliminating abstract words.
- Layout- The Masters of Copywriting: Clayton Makepeace and Daniel Levis
  - Layout
  - The Attention
  - The Readership
  - The Benefit
  - The Credibility

- The Value
- The Safety
- The Convenience

**10.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

Upon completion of this subject, students should be able to

- improve their writing skills and to be specific and accurate while editing copy.
- edit a story using the correct method and terminology based on a client.
- use strong headlines and use cross head
- can construct creative writing copy and demonstrate understanding in the following areas:
  - Know Your Product
  - Know Your Customer
  - Stress Benefits
  - Establish Trust
  - Create Urgency
  - Get A Response

**11 FIGURE DRAWING III -STRUCTURE, PROPORTION, TONE**

**11.1 Summary of content**

- Observation and perception skills, as a means of accurately recording the human figure
- Elements of drawing and principles of composition
- Control of various drawing mediums with specific reference to the human form,
- Understanding structure, form and tone in drawing with reference to the human form
- Understanding movement, gesture and weight in drawing, with reference to the body
- Investigating and working in different drawing styles, with specific reference to the human form
- Investigating and working in different drawing medium, for example pencil, pen, charcoal, ink, chalk, pastel etc, with specific reference to the human form
- Expression and atmosphere, incorporating emotive qualities within the paradigm of figure drawing.
- Theory of:
  - Anatomy, proportion, and the elements of drawing,
  - Style, expression and emotive communication.
  - Materials: abrasive and liquid media as well as colour theory specific to drawing, painting and illustration

**11.2 Outcomes** (in addition to those listed under critical crossfield outcomes)

**Upon completion of this subject, students should:**

- Have developed keen observation skill,
- Have well developed representational drawing skills - be able to represent the body accurately
- Be able to work in a variety of drawing media and have gained technical control of each medium, in reference to the human body
- Be able to work in different styles, apply expressive and emotional content to a figure.
- Express movement gesture and personality within the discipline of figure drawing
- Have acquired knowledge and understanding of the fundamental theories of figure drawing.