

Curriculum Graphic Design 3.1

The curriculum is the briefing to the tutor project team for writing the lesson plan.

Hybridity for Graphic Design

Vakcode:
VGWMAJ31GV

Study hours: 15 weeks half-time (next to minor, scc and self-directed station&studio hours). Partly supervised and part through self-directed work and research.

8 EC

Year: 3

Quarter: 9 – Major 5. - Term 3.1

version 2019-2020

Briefing projectteam

This curriculum (onderwijsaanbod) is determined by the Major. Based on this document, tutors develop a joint lesson plan for 15 lesson weeks as the project team of this quarter. In the course offer week plannings are described that cover the lesson contents and these are assessed.

Introduction

Graphic Design Major 3.1 focuses on the subject of hybridity as it applies to graphic design generally and editorial design in particular. As the term which precedes third-year internships, 3.1 is also a moment for students to consolidate their skills in Graphic Design and create an outcome which they can use as a calling-card during their search for opportunities to do work outside of the academy.

Students are asked to parse, arrange, (edit), and present a large and complex body of information/narrative to a public. They do this within the framework of hybrid publishing, a concept which considers the relationships between and across different media, from paper books to e-pubs to websites. In designing their own hybrid publication, students engage with media specificity, the arrangement of information for different media, and the influence medium has on the construction of a text and its reading by a viewer/reader/audience/public.

Students will engage (materially) with questions relevant to the future of graphic design as a field. These questions include but are not limited to: How does a graphic designer design cohesively and coherently across media? How does the structure or materiality of a medium influence how it can deliver information or what information it can deliver? How do different media influence the construction of knowledge by an audience?

Throughout the term, tutors instruct and guide students in the process of reading and understanding a text, developing an editorial position on it, conceptualizing a hybrid publication, and executing a cross-media outcome.

Connection to theory

In the third year of study, students take theory classes within their practice courses. As such, the connection between the major and concurrent theory classes is less definable than in years one and two. Students are expected to draw their own connections between theory classes in their practice and the work they are doing in the major.

While it does not have its own formal theory component, major 3.1 does engage with the theoretical and historical concepts students have already encountered in majors 1.1, 1.3, 2.1, and 2.2. This major asks students to consider the relationships between content and audience, to think about the meanings of visual devices and tactics used, and to take into account the contexts in which they produce their work.

Keywords: *editorial design, hybrid publishing, information design, visual rhetoric.*

Aims:

By the end of term 3.1, students will be capable of reading, parsing, and interpreting a large body of text/narrative. Students will translate their understanding of the text into an editorial position and will then conceptualize and execute a hybrid publication.

More generally, students will do self-directed research (informed by tutors) in order to understand the current publishing and editorial design landscapes and opportunities for the future. Students will continue to develop their understanding of how audience and design influence one another.

Position of this term

The first two years of Graphic Design acquaint students with the fundamentals of what it means to be a graphic designer and what it means to work in a particular professional and social context. In term 1.1, students discover a voice and purpose as a graphic designer, and how the things one designs impact the people who encounter them. Term 1.3 takes students away from the self-focus of the first half of the year and introduces them to the idea of the designer as a mediating party who shapes the experiences of others. In term 2.1, the focus is on context and action. Having discovered that one can design things, and that those designed things can have an effect on others, it becomes necessary to think about the broader field of graphic design, and begin to consider how one is positioned within it. In term 2.2, students take a step back and do an experimental project which asks them to learn how to be systematic and deliberate, while also looking for the un-expected.

Term 3.1 returns students to one of the key outputs of the graphic design profession: the publication. It asks them to do something seemingly familiar, design a publication, while thinking towards experimental ways of reading and communicating large amounts of complex information. This project acts as a culmination of the Graphic Design major modules, giving students an opportunity to spend a whole term producing a complex and nuanced work. The module runs concurrent with Practice 3.1, during which students begin diving deeper into their chosen practice. It is also the preface to the internship which takes place in the second half of the year.

Curriculum Overview:

- Major 1.1, *Self-discovery for Graphic Design*, focuses on the essentials of what it is to be a graphic designer, with an emphasis on basics like the production of small publications (both print and digital), the use of type and image, and linkages to the history of the field.
- January *PlusWeeks* focus on students' own plans – in the same weeks students follow Electives chosen based on their own interests.
- *Practice 1*, in term 1.2, is an orientation to the three WdKA Practices. This acts as a first introduction to the “Context Awareness” and “Collaborative Ability” competences, as students complete practical assignments within other disciplines, and with groups made up of peers from multiple majors.
- June *PlusWeeks* focus on students' own plans – in the same weeks students choose Electives.
- Major 1.3 *The Other for Graphic Design*, introduces the user to the picture. Students begin to develop an understanding that, as designers, others will be engaging with their work. They continue to develop skills in publication and identity design, with an increased focus on user interfaces.
- In Major 2.1, *Happenings for Graphic Design*, students use the concept of the society of the spectacle (and related ideas like happenings and the Fluxus movement) to examine the role and power of the graphic designer in contemporary society. Historical and current examples of the concept of the spectacle are used as a lens through which students develop their understanding of their own role in the production and politics of visual artefacts.
- January *PlusWeeks* focus on students' own plans.
- In Major 2.2, *Experimentation for Graphic Design*, students develop their experimental ability, while also contextualizing their outcomes in relation to the profession. The combination of introspection (exemplified by the process of material experimentation) and outward-focus (exemplified by the development of an identity and communication strategy targeted towards a particular audience) encourages students to understand that their role as a graphic designer is often one of mediation.
- *Practice 2*, in term 2.3, asks students to begin narrowing down their orientation towards the practices by choosing two different areas to follow, within the options offered by the practices. A student may begin to make a more educated choice about what kind of designer they are, through a deeper acquaintance with the practices.
- June *PlusWeeks* focus on students' own plans.
- In Major 3.1 *Hybridity for Graphic Design*, students undertake a project which brings together digital and analog modes of design, creating a capstone or calling-card project which shows off the skills and understandings they have developed in the first two years of their education. This takes place simultaneous with *Practice 3*, allowing students to consider a broader context while engaging in the project. *Practice 3* marks the moment when a student immerses themselves in only one practice.
- January *PlusWeeks* focus on students' own plans and are supervised through either the Major or Practice, depending on the preference of the student.
- In Major 3.2, students engage in either an internship or a study-abroad opportunity. In this term, they put into practice their understanding of graphic design as a field, and their own professional identity within it. After this, students choose a Minor and graduation profile within the Practices.
- In term 4.1, students follow a Minor through their chosen Practice. Through the specialization offered in the Minor, the student is choosing their graduation profile and defining what kind of designer they want to be.
- From February of the fourth year, students undertake their graduation project, which is jointly supervised by the Major and the Practice, with research guidance being provided by the Practice.

Assessment

Creative Ability The student is able to produce authentic visual work which is based on research and which expresses the student's artistic vision. The visual work generates meaning and is based upon the designer's personal ambition.

Learning goals

By the end of this term, students will be able to

1. Apply a personal perspective in the working and design processes.
2. Apply a variety of work processes in the development of a design.

Assessment criteria

The student has demonstrated an ability to:

- Understand the effects of the materials and techniques used.
- Develop their own design process based on successful and less successful experiences.

Ability to Grow and Change The student is able to continuously develop and deepen their own work and work process, thus contributing to further development of the profession, the professional field, culture, and society at large.		
Learning goals By the end of this term, students will be able to 1. Appreciate the qualities of design principles, and relate these qualities to the development of their own artistic vision.	Assessment criteria The student has demonstrated an ability to: <ul style="list-style-type: none"> Evaluate their own development as a starting point for further innovation, growth, and deepening in the professional field. 	
Organisational Ability The student is able to create and maintain an inspiring and professional working situation.		
Learning goals By the end of this term, students will be able to 1. Make the necessary technical, logistical, material, and publicity preparations for the realisation of a design.	Assessment criteria The student has demonstrated an ability to: <ul style="list-style-type: none"> Organise their own learning, working, and production processes according to a recognisable methodology. 	
Body of Knowledge and Skills		
Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> Knowledge of colour and material as well as language concepts. Important guiding theories, concepts or authors/artists/designers within the professional context. Methodologies for the planning and organisation of one's own work, production, and learning processes. 	<ul style="list-style-type: none"> Technical skills for developing an idea into a concept using various techniques and resources (analog/digital). Analysis: developing a clear general view of information, making connections, seeing patterns, summarising, drawing conclusions. Planning and organisation: is able to organise their work, taking into account and adequately solving any setbacks. 	<ul style="list-style-type: none"> Demonstrates interest in the professional field, society, and various current developments, and expresses through visual processes. Is able to reflect; demonstrates a critical attitude in the professional context; deals constructively with feedback and is able to use this feedback in the design process and the final product. Uses the feedback received to formulate a realistic planning and improve the design and production process.
References and sources https://www.wdka.nl/research/hybrid-publishing http://publicationstation.wdka.hro.nl/wiki/index.php/Courses/Hybrid_publishing_resources https://www.wdka.nl/research/hybrid-publishing-research-awards http://www.dazeddigital.com/artsandculture/article/15085/1/hybridity-in-new-art <i>The Information</i> , James Gleick "A Manifesto for Ambient Literature" https://research.ambientlit.com/index.php/a-manifesto-for-ambient-literature/ "The End of Books", Robert Coover, 1992 https://www.nytimes.com/books/98/09/27/specials/coover-end.html "What is Post-Digital?", Florian Cramer http://www.aprja.net/?p=1318 "An Annotated Glossary for Dealing with the Digital Migration", Roberto Casato http://roberto.casati.free.fr/Glossary_For_Negotiating_Digital_Migrations%28Casati2013%29.pdf Off the Press – Alessandro Ludovico: Networks As Agents in the Clash Between Personal and Industrial Post Digital Print. https://vimeo.com/96574475 Post Digital Publishing Archive by Silvio Lorusso. http://p-dpa.net Breaking the Page, Peter Meyers Writing Machines, Katherine Hayles Post-Digital Print, Alessandro Ludovico Grid Systems in Graphic Design, Josef Muller Brockmann From Print to Ebooks, Hybrid Publishing Toolkit in the Arts		

Projectteam planning to-do

Define the lesson plan and division of tasks, including:

- Set the timetable for the quarter, with clear expectations about important deadlines for both teachers and students.
- Define deliverables.
- Interpret the curriculum in line with deliverables.

- Set teacher roles and define expectations for individual tutors.
- Ensure that the relevant MyWdKA site is as complete as possible before start-of-term, with at least objectives, assessment criteria, and a general schedule.
- Plan and schedule all classes in P&R and MyWdKA.
- Plan assessments (including feedback-feedforward) in a timely manner, ensuring that assessment criteria are made available to students.