

We build your future!

| Course Name | Graphic Design Tools & Theory |
|-------------|-------------------------------|
| Standard | Professional Training |

| INS | STRUCTOR INFORMA | ATION |
|-----|-------------------------|---|
| 1. | Instructor Name: | Kazi Wasef Mustafa |
| 2. | Course Description | The course is intended for people who are seeking to pursue a career as a designer in the Media/Advertising industry, or want to learn how to design out of curiosity, or to add as an additional skill or extracurricular activity on their resumes. |
| 3. | Class Timing: | Theory Class – Fri 11:00 AM to 12:30 PM Practical Class – Sat 11:00 AM to 1:00 PM |
| 4. | Email Address: | wasef.mustafa@gmail.com |

LEARNING RESOURCES AND TEXTBOOK(S)

Text Book(s) & Software(s)

| Author | Title |
|-----------------|-----------------------|
| Ellen Lupton | Thinking With Type |
| Helen Armstrong | Graphic Design Theory |
| John Kane | A Type Primer |
| Kimberly Elam | Grid Systems |
| Paul Rand | Thoughts On Design |
| Sof | tware |
| | lustrator CC |

Adobe Illustrator CC Adobe Photoshop CC Adobe InDesign Adobe XD

CLASS ROOM RULES OF CONDUCT

- 1. Mobile phones should be turned off or put on silent during the class time
- 2. Students should attend class on time. Late attendance will be penalized and may result in removal from the course
- 3. Sharing Empyrean resources such as notes, presentation slides and books outside the organization are strictly forbidden

ASSIGNMENT SUBMISSIONS & PROJECTS

Assignments will be given every week. There will be a project upon the completion of every module and there will be a final major project after completion of the course

Attendance in the class is strongly recommended

N.B. The course plan is tentative and subject to change as the semester progresses; any change(s) will be communicated accordingly. Any additional information will be posted on Google Classroom page.

Course Contents & Schedule

CLASS SCHEDULE FOR GRAPHIC DESIGN TOOLS & THEORY

N.B. The instructor reserves the right to make changes to the syllabus if necessary

| Theory Module | Торіс | Week |
|--------------------------------------|---|------|
| | A01 – Fundamentals of Imagemaking Denotative Imagemaking Connotative Imagemaking Imagemaking Techniques Process, Generation & Iteration | 1 |
| | Anatomy of Letters Words & Spacing Type Size The Point System Typesetting Text Typefaces, Fonts & Type Families Typeface Categories Denotation & Connotation in Type Looking At & Experimenting With Letterforms Typographic Composition | 2 |
| A. Fundamentals of Graphic Design | A03 – Fundamentals of Shape & Color Graphic Shapes Visual Contrast Marks, Icons & Symbols Negative/Positive, Figure/Ground Working With Color The Color Wheel Rhythm & Pattern | 3 |
| | Principles of Composition Single Contrasts Multiple Contrasts Type Contrasts Image Contrasts Composition in A Single Image Cropping & Hierarchy Composition in Context | 4 |

| | Font vs. Typeface Typographic Terminology Stroke & Proportion Type Anatomy Measuring Type Choosing A Typeface | 5 |
|-----------------------------------|--|----|
| B. Introduction to Typography | B02 – Typefaces & Their Stories Bembo: Humanist Letters Didot: Enlightened Refinement Clarendon: Type For The Masses Futura: The Typographic Avant-garde Helvetica: International Modern Scala Sans: Typographic Remix | 6 |
| | B03 – Putting Type To Work Working With Type Typographic Space Page Space The Grid Creating Hierarchy Typographic Conventions | 7 |
| | B04 – Making Meaningful Type Typesetting With Expression Beyond Typesetting The Typographic Poster | 8 |
| | C01 – Image-based Research What Images Do Considering The Book (in a design context) Visual Research | 9 |
| C. Introduction to Imagemaking | C02 – Making Images Ways of Making Techniques & Materials Working With Style, Mood & Attitude Denotation & Connotation Range of Representation | 10 |
| | C03 – Relative Composition Visual Hierarchy Scale Space Figure/Ground Narrative Simple Composition Creating Page Spreads | 11 |

| | D01 – Early Mass Marketing Form Follows Function A Democratization of Choice A Revival of Styles Style Mash-up An Exaggeration of Type Branding A Household Name | 12 |
|---|---|----|
| | Founding The Bauhaus The Foundation Year The Bauhaus & Architecture Klee, Schlemmer & Albers Laszlo Moholy-Nagy Herbert Bayer Color & Image Typography | 13 |
| D. Ideas From The History of Graphic Design | D03 – Modernism in America The Bauhaus Influence A Symbolic Language Scope Magazine Developing Corporate Identities A New Subjectivity Fortune Magazine Play & Humor The Mechanized Mule Brochure Duality & Simplicity Paul Rand's Logo Designs | 14 |
| | D04 – Graphic Design Radicalism The Objectivity of Swiss Design Incorporating Abstraction Josef Mueller-Brockmann The Grid Emile Ruder The Subjectivity of Pushpin Milton Glaser The Psychedelic Poster Sister Corita Kent | 15 |
| E. Final Project | E00 - Creating an Identity (Brand Development Guide) | 16 |

Design Tools – Practical Class

Learn how to apply theoretical knowledge and use Adobe Creative Cloud software such as Illustrator, Photoshop and InDesign to create full length design projects

- Designing vs. Using Software
- Similarities & Differences Among Adobe CC Software
- User Interface & Setting Up Project Files
- Adobe CC Software Tools, Technologies & Techniques
- Using Adobe CC Software in Different Contexts

Any additional readings and resources will be provided by the course instructor

N.B. Having access to a computer/laptop with a decent processor and graphics processing unit (GPU) is recommended for this course