This course introduces terms and theories to explain images and meanings in visual communication design. Topics covered include how meaning is formed, the reading of signs and symbols, text and images, and codes and cultures. Students express their creative potential through idea generation and image manipulation processes. Required course for BDes major. Prerequisite: FA/DESN 1001 3.00. Course credit exclusion: FA/YSDN 1002 3.00.

**INSTRUCTOR(S)**

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Wong, Wendy Siuyi</td>
<td>Sec. M / STDO / W</td>
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**SPECIAL FEATURES**

Lecture: Wendy Wong | Time/Venue: Wednesdays 8:30 to 9:30 am ACE003
Lab 01
Wednesdays 9:30-12:30, 4034 DB
Instructor: Marija Bacic
Email: mbacic@yorku.ca
Lab 02
Wednesdays 9:30-12:30, 4031 DB
Instructor: Carter Pryor
Email: carter_tp@hotmail.com
Lab 03
Wednesdays 9:30-12:30, 4028 DB
Instructor: Wendy Wong
Email: wsywong@yorku.ca

**COURSE DESCRIPTION**

This course introduces terms and theories to explain images and meanings in visual communication design. Topics covered include how meaning is formed, the reading of signs and symbols, text and images, and codes and cultures. Students express their creative potential through idea generation and image manipulation processes.

**TOPICS AND CONCEPTS**

Creating meaning with imagery: denotation, connotation, metaphor

Communicative potential of images
Spatial organization, layout and composition
Approaches to image creation
Communicative aspects of juxtaposition
Techniques and methods of form making and concept development

LEARNING OUTCOMES
Upon successful completion of this course, students will have demonstrated their abilities to:
Use images and text to communicate, interpret and explore the meaning of ideas
Use a common vocabulary for the discussion of images and image/word combinations
Analyze the communication effect of a wide range of image types and variables within images
Analyze and evaluate design solutions both individually and in group situations
Continue developing an individual voice within a formal language in design through the application of the principles, techniques, and methods introduced in the course

GRADED ASSESSMENT
Demonstration of learning
The process of learning is cumulative: a project is not just “learned” when completed overnight. Instructors are aware of a student’s learning development during the semester via the quality and amount of work presented each week for critique. Assignments provide an opportunity for students to reinforce and immediately test theory. And while documentation is requested at the end of each topic and does provide a record of student breadth and depth of exploration, progress is also measured by weekly student engagement: answering questions with eloquence and insight, the asking of questions in class, and engagement with one’s peers about graphic design. Each student must present concepts and design solutions in individual, small group and full class critique situations. Assessment of participation and engagement in the learning process takes place on these occasions. It is essential that students attend all classes and engage in all critiques.

Evaluation
The final grade for the course will be based on the following items weighted as indicated:
Weekly lecture/class exercises (30%)
Group project: Representational images < Semiotic flashcards (20%)
Design projects: Design for Activism (20%); Design for Identity (30%)

Assessment Results
Regular review will be held throughout the course. Students are expected to participate in class and Moodle activities and present project work in order to receive progressive feedback on an ongoing basis. Students must retain all assessed material that contributes to the final result up until such time as the final results are published.

Due dates and late projects
All projects and exercises must be turned in on the date specified in the project brief. Late projects are subject to a –
10% penalty per business day late. All assignments and projects are due at the beginning of class. Students cannot be printing and assembling their work at the beginning of the class or during breaks.

Attendance and lateness
Regular and punctual attendance is required professional behaviour in industry and therefore in this program. Attendance will be taken at the beginning of each class. Students are responsible for letting faculty know ahead of time if they are going to be late for class, or not attending. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g. a doctor’s letter). Students will be responsible for all academic, financial penalties and consequences resulting from their non-attendance.

Last day to drop the course
Fall Term drop date is March 13, 2020. It is a requirement that graded feedback on work representing at least 15% of the final grade for the course be completed and known by the student prior to the drop date.

Grading system
A+ 90–100% rare and exceptional work, thorough knowledge of concepts and techniques and exceptional skill
and/or great originality in the use of those concepts and techniques in satisfying the requirements of an assignment or course
A 80–89% excellent work, thorough knowledge of concepts and techniques together with a high degree of skill
and/or some elements of originality
B+ 75–79% very good work, thorough knowledge of concepts and techniques together with a fairly high degree of skill in the use of those concepts and techniques
B 70–74% good work, good level of knowledge of concepts and techniques together with considerable skill
C+ 65–69% competent work, acceptable level of knowledge of concepts and techniques together with considerable skill representing the student’s competence to continue and the department’s wish to have the student continue
C 60–64% fairly competent work, acceptable level of knowledge of concepts and techniques together with some skill
D+ 55–59% passing work, slightly better than minimal knowledge of required concepts and techniques together with limited skill
D 50–54% poor work, representing a lack of effort or minimum knowledge of concepts and techniques, despite completion of required exercises
E 31–49% very poor work
F 0–30% inadequate work

IMPORTANT COURSE INFORMATION FOR STUDENTS
All students are expected to familiarize themselves with the following information:
Proper Use of Facilities

Use of the BDes facilities and equipment is for proper completion of assigned projects only. Privileges may be withheld for improper use. Lateness or incomplete work due to the loss or suspension of privileges is not an acceptable reason for missed deadlines. Students under suspension of privileges must find alternative means to complete projects.

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Academic Policies / Information

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

- York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy
- Important University Sessional Dates (you will find classes and exams start/end dates, reading/cocurricular week, add/drop deadlines, holidays, University closings and more.

http://www.registrar.yorku.ca/enrol/dates/index.htm

Manage my Academic record

http://myacademicrecord.students.yorku.ca/

Required textbook


Supplementary textbook


Reading recommendations

In an effort to provide students with exposure to the diversity of contemporary design, a list of designers and books appears below:

Graphic design

Josef Albers, Interaction of color: revised and expanded, Yale University Press, 2006

Michael Amzalag, Matthias Augustyniak, M/M Paris inventory/inventaire, Haunch of Venison, 2005

Lewis Blackwell, 20th Century type remix, revised edition, Yale University Press, 2004


Lionel Bovier, François Rappo, eds., ECAL: design graphique/graphic design, Jrp/Ringier, 2003
Earthquakes and aftershocks: les affiches du Califoirnia Institute of the Arts et la culture California, École de beauxarts du Rennes, 2005
Michel Fries ed., Benzin: young Swiss graphic design, Lars Müller Publishers, 2001
Anna Gerber, All messed up: unpredictable graphics, Collins Design, 2004
Kenneth Hiebert, Graphic design sources, Yale University Press, 1998
Mark Holt, Hamish Muir, 8vo: on the outside, Lars Müller Publishers, 2006
Johannes Itten, The art of color, Wiley, 1997
Robert Klanten ed., Swiss graphic design, Die Gestalten Verlag, 2000

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.
Moodle @ York University