 HSC Visual Design CEC

Stage 6 Visual Design Program

Module: GD1: Publications and Information

Unit title: Brand it

Duration: 7-10 weeks.

Stage 6 Visual Design

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Unit Title: Brand it.

Date:

Teacher’s name:

Term:

Key content areas

Focus areas in table below are bold

| Frames | Subjective | Cultural | Post- Modern | Structural |
| --- | --- | --- | --- | --- |
| Conceptual Framework | Artist | Artwork | World | Audience |
| Practice | Artist | Movements | Society | Events |

Objectives and outcomes

Module

* + GD1

Objectives

* Students will develop knowledge, skills and understanding, through the making of photographs, and/or videos and/or digital images, that lead to and demonstrate conceptual and technical accomplishment.
* Students will develop knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of photography and/or video and/or digital imaging.

| Outcomes  Practical. A student: | Outcomes  Criticism and Historical Studies. A student: |
| --- | --- |
| DM1 generates a characteristic style that is increasingly self-reflective in their design practice | CH1 generates in their critical and historical practice ways to interpret and explain design |
| DM2 explores concepts of artist/designer, kinds of designed works, interpretations of the world and audience/consumer response in their making of designed works | CH2 investigates the roles and relationships among the concepts of artist/designer, work, world and audience/consumer in critical and historical investigations |
| DM3 investigates different points of view in the making of designed works | CH3 distinguishes between different points of view, using the frames in their critical and historical investigations |
| DM4 generates images and ideas as representations/simulations | CH4 explores ways in which histories, narratives and other accounts can be built to explain practices and interests in the fields of design |
| DM5 develops different techniques suited to artistic and design intentions in the making of a range of works | NA |
| DM6 takes into account issues of Work Health and Safety in the making of a range of works | NA |

[Visual Design CEC Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/dfd8d346-73a1-4fee-9665-50ab6ca5a872/visual-arts-st6-syl-amended-2016.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000.

Key competencies

Key competencies encouraged to help develop and foster high-order thinking skills which can then be applied to the outside world.

| Competency | Application |
| --- | --- |
| Collecting, analysing and organising Information | Students are to collect information about their own art making practice and that of others. They are encouraged to sort through information, placing it into appropriate categories such as frames. It is mandatory for them to keep a sequential record in their photographic arts process diary that reflects the collecting, sorting, analysing, organising and problem solving of ideas towards the practical component of this course. The art criticism and history component requires ongoing collecting, analysing and organising on information given and researched. |
| Using mathematical ideas and techniques (numeracy) | Students develop mathematical skills in relation to space. Their body of work is restricted in size and scale, weight and cubic volume and thus requires mathematical consideration in the design and layout of their works of art. Measuring, judging and analysing art works from a timeline and relating the specific work to a scale encourages the development of mathematical problem solving.  Extensive mathematical problem solving is also part of any digital photographic software and animation platforms. |
| Solving problems | Problem solving is a central focus of this course. Students are encouraged to learn from their mistakes and examine old and new techniques to help redefine their art making practice. They also look at other historical and contemporary artists that problem solve materially and conceptually. |

[Visual Arts Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/dfd8d346-73a1-4fee-9665-50ab6ca5a872/visual-arts-st6-syl-amended-2016.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000.

Literacy

Developing a diverse range of literacy strategies is paramount to this course.

An extensive range of literacy strategies are employed to help assist students in writing, analysing and understanding art critical and historical content of this course. This can include comparisons, text selection, expression and viewpoints of opinions, fact interpretation and recording that is informed by evidence including photographer, historian or critic quotes. Focus on text types and essay styles including explanation, description, investigation and analysis of artworks. Developed responses that express ideas through comprehension and interpretation of images and information, metalanguage and developing an argument. Refining skills in grammar, vocabulary and the structure, content and purposes of an introduction, body and conclusion in formal writing. Development of mind maps and responses to media publications, for example a brochure and magazine interview.

Explicit, complex and specific metalanguage is taught to help with the understanding and use of symbolism, visual elements, principles and technical considerations. Focus on the understanding and application of basic visual design metalanguage and terminology.

Assessment

School based, internal assessment 30% theory, 70% practical.

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| Lesson sequence and content | Visual Design criticism and history | Visual design Practical |
| --- | --- | --- |
| Ongoing registration of completed activities in the program. | Assessment for Visual Design criticism and history can be in their end of year examination which is based around the technical content learnt and conceptual considerations.  Technical questions can be in the form of multiple choice or short responses and sketches.  It can reflect questions that address aspects of concept (frames) relating to specific Visual Design artists students have studied and / or unseen images.  However, they also can be given class assignments (not to then be included in final assessment marks) to do as part of their class work. This is a way to engage students with the theory part of the course and can also be completed if you are ever away. | Stage 6 Visual Design is assessed internally (by the class teacher)   1. An example of a visual design assessment task – practical is provided 2. An example of a stage 6 life skills (visual design) assignment – practical (modified) is provided. |
| Module GD1:  ‘Brand it’  Sign off registration in this column when / if completed with an initial and date completed.  Can be signed off digitally or on a hard copy and stored. | Term 1: Theory research and study  Main goal of this unit is to prepare students to:   * Increase their knowledge of the art world to improve their critical/historical and art making practice. * Grow confident at responding to the frames. * Increase their skills in Visual design including the use of digital programs. | An example of what you can write in the practical part of the program.  All practical ideas and techniques are explored though screening you-tube clips, displaying images, giving students access to photography books, articles, personal web searches, individual and group technical demonstrations by the class teachers and specialist visitors and critiques.  The brand  Lead questions:  What is your company called?  Who will be your target audience?  Who is your client?  What publications are you going to design: poster, promotional flyer, website, email?  What do you want to achieve with the project?  Development process   1. Brief 2. Research 3. Sketching and Conceptualising 4. Digitalising the logo 5. Creating web banners 6. Using InDesign or Illustrator or Photoshop (or a combination of all) to produce a publication. 7. An exhibition. |
| Weeks 1 & 2  30% teaching time on critical and historical studies.  70% teaching time on the practical component. | Start with the Introduction to the topic via google classroom linked to a google site.  Students can access the interactive aspects (download videos and other extension information) for this platform.  [Key graphic design terms,](https://www.canva.com/learn/graphic-design-terms/) (Stribley n.d.).  Looking at the art of Visual Design:  [Teachers to go to this link and download the Resolved Learning Kit 2](hhttps://australiandesigncentre.com/media/uploads/files/Resolved_Learning_Kit_2_2014.pdf) (2018)  Key Visual Designers discussed in the education kit are:   * Adam Cornish, Ben McCarthy, Alex Gilmore/ Evie Group, Fukutoshi Veno, Chris Hardy, Bic Tiev, Marc Harrison, Kate Stokes, Gary Galego, Matthew Conway, Zoe MacDonnell and Adam Goodrum.   Use the kit and leading questions to aid in a class discussion about Visual Design, the designers and its importance and impact of visual design in society. | 1. The brief   [Discuss the design brief and process](https://www.canva.com/learn/effective-design-brief/), (DeFelice n.d.).  Download or modify one of the design brief templates and have the class fill it out.  Real world tasks are encouraged, such as starting up their own personal brand as a graphic designer/artist or a student’s mum is starting a new business, however, a factious client is fine, base it around the students interests.  Research  [Discuss the use of the brand style guides using this web site to help](https://learn.canva.com/learn/your-brand-needs-a-visual-style-guide/) (Jordan n.d.)  Consider the following ideas for logo designs:   * size * colour palette * font * iconography * photography use * web specific elements.   [Look at District Clothing](https://www.behance.net/gallery/4208867/District) (Behance 2018) as an example   * In Photoshop or Illustrator or Google slide students are to start with a ‘mood board’ which is a collection of interesting images and designs that have a similar feel or theme to the projected brand. |
| Weeks 3 & 4 | Class Assignment:   * To be produced in Google Slides and handed in through google classroom or more advanced student could do this in Adobe InDesign.   Students are to research 2 or 3 contemporary graphic designers from [this selection](https://www.canva.com/learn/graphic-designers-instagram/), (Stribley n.d.).  Key Visual Designers discussed on the site:   * Mike Perry, Timothy Goodman, Mister Doodle, Jon Contino, Neil Secretario, Andreas M Hansen, Steven Harrington, Luke Choice, Sean McCabe, Ornamental Conifer, Dschwen LLC., Rylsee, Prose Appropos, David Milan, Erik Marinovich, Rob Draper, Becca Clason, Gemma O’Brien, Joshua Noom, Nicholas Moegly, Lauren Hom, Tad Carpenter, Jessica Walsh and so on (50 in total).   Lead questions for them to answer:  Discuss the practice of a contemporary Graphic Designers.  They must include the following:   * The artist’s history * Their ideas and concepts (written information) * Links to interesting sites and videos * Students must include a range of images with a comment about each one, what is the shape based on? What makes it interesting? What is the style? How is it communicating to the audience? * Relate the artists images to these elements and principles: For example: Emphasis, Rhythm/Pattern, Unity/Harmony. * They must also include technical information about the designer’s process. | 1. Sketching and Conceptualising a logo first and hand drawing it.   [Look at creative market](https://creativemarket.com/templates/logos), (Creative Market n.d.) which is a place that graphic designers sell their designs. Click on a wide range of varieties to help students with their ideas.  In a sketch book, students are to start with the development of their logo, encourage them to explore many options. Lead questions:   * what will be the size of the logo for the page? * what will be the colour palette? * what fonts will be select that will suit your theme? * have you considered the composition of the image? * iconography included? Just fonts or will it include an image?   who are they as a company/ designer?   * who will be their target audience?   Encourage them to experiment with colours, medias (pens inks, pencil), compositions and fonts.  Provide a range of different logo fonts and compositions (circle, rectangle, square) for them to trace.  They are to come up with a style board, hand drawn, that reflects their logo, colour palette and variations (to be presented to their clients). |
| Week 5-6 |  | 1. Digitalising the logo   Once the logo is decided the teacher is to scan the image and students are to open this up into Illustrator, [see link on how to do this](https://www.creativebloq.com/illustrator/edit-drawings-image-trace-5132576) or Photoshop [this link is also very useful](https://www.handletteringforbeginners.com/blog/hand-lettered-sketch-into-a-digital-vector), or they can work on a fresh version based on their sketches. (Wray 2018; Zook 2018).   1. Creating web banners   Click on this to display [27 Banner examples to students](https://blog.bannersnack.com/banner-ads-examples-from-tech-industry/). (Katai 2016)  Once the logo is done students are then encouraged to create a banner for a web page which must include their logo and other graphic imaging in the [correct banner measurements for different web pages](https://blog.bannersnack.com/banner-standard-sizes/), (Guta, 2018). |
| Weeks 7-10 |  | 1. Using InDesign or Illustrator or Photoshop (or a combination of all) to produce a publication.   With a logo design completed, students are then to work on designing the following. There are many templates you can download that can assist students. [Look at Adobe Stock](https://stock.adobe.com/au/templates) (Adobe Stock n.d.)  Depending of the level of the class, they could design one or more of the following:   * a magazine ad * clothing tags * stationary * flyers * invitations * Posters.   They should be encouraged to use photography and/or iconography in their designs and make sure they include their logo. |
| Week 10 | Hand in assignment through Google classroom. | 1. An exhibition   Students are to display their design brief, mood board, preliminary sketches, mock ups, banners and final designs in an exhibition. |

Feedback

It is an essential tool to provide timely, specific, meaningful feedback to students this was achieved in the following ways:

See an example below (please amend to suit your specific needs):

* oral feedback from the teacher which included individual student discussions and group discussions and critiques.
* criteria sheets
* reinforcement cues, comments and ideas written in their process diary by the class teacher.
* peer assessment
* mind mapping
* progress mini exhibitions
* self-progress reports.

Program evaluation:

A written statement from the teacher about the overall success of the program.

Implementation and review:

Program implementation in end of term…, date.

Future modification recommended?

Registration: This unit was completed:

Term:

Week:

Date:

Class teacher signature:

Visual Design Programme References

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Zook C (n.d.) ‘[How To Turn A Hand Lettered Sketch Into A Digital Vector Logo Using Illustrator](https://www.handletteringforbeginners.com/blog/hand-lettered-sketch-into-a-digital-vector)’, *Hand Lettering for Beginners*, accessed 2018.