COURSE CATALOGUE

DNMADE

specialisation in *graphic design*

Field of study

TYPOGRAPHIC DESIGNER

ÉCOLE ESTIENNE PARIS   HESAM UNIVERSITÉ   le cnam

Foreword The DNMADE specialisation in Graphic Design is a 3-year, full-time course. The holder of the DNMADE Graphic Design is a graphic design professional. As a designer, they follow every stage of a project, from conception to completion. The course offers 3 different fields of study:
• Graphic designer,
• Design and communication strategy,
• Typographic designer.
Whatever the field of study chosen, which will eventually lead to specialisation, students will develop their conceptual ability to process and construct visual messages, taking into account the rhetoric of the image and the culture of the audience for which they are intended. These courses involve reflection on the creation, dissemination and perception of images, and question the nature and challenges of the messages to be transmitted and translated graphically. With an open and contemporary vision of graphic design, the fields of study in this specialisation train innovative designers to meet the challenges facing our society today.

DESIGNER field of study TYPOGRAPHY

Number of students: 15

This field of study offers students the opportunity to explore and appropriate the traditional and current fields, culture, know-how and practices of typographic design through experimental creative projects or commissions. Over 6 semesters, students develop specific skills in typeface design, typographic composition, corporate fonts, calligraphy, script stabilisation, page management, text and signs on paper, screen and in space.

FIRST YEAR (S1-S2)

Field of study
TYPOGRAPHIC DESIGNER

Overview of the first year study, students will

During the 1st year of the Typographic Designer field of

Students follow a common core of fundamental courses with those in the Digital specialisation. Projects and exercises are sometimes carried out as a whole class, sometimes separately. The aim of this common core is to federate and highlight the links and shared cultures which, over and above the field of study specialisations over the next two years, are essential for students' future professional lives: graphic design and its printed and digital media. These fundamentals will be developed and enriched throughout the course, depending on specialism chosen, to give students all the skills they need to practise their future profession.

Discovery

During the first few weeks, in order to unite teams and students and encourage an attitude of discovery and exploration, as well as mutual aid and autonomy, the typographic and digital design field of study, in mixed teams, are involved in a discovery workshop in an area of Paris and in a joint project.

Micro-projects

Micro-projects, either fictitious or linked to partnerships, punctuate the rest of the year. The aim is to discover and appropriate graphic design methodologies, from the survey to the brieffrom exploration and research to the development of an idea, from artistic direction to the production of arguments, from the presentation of ideas to their finalised realisation.

Exhibition-interview-review

After each six-month period practice and activities in At the end of each course, an exhibition of work and an interview enable the teams and students to assess and diagnose levels and needs.

Internship

The aim of a two-week work placement is to discover a sector of graphic or typographic design. The observations made during this immersion are the subject of an editorial production.

Out of doors

Visits to heritage sites (museums, libraries), cultural outings (exhibitions, theatre, opera...) with or without guidance.

Events

The Estienne school offers many events in which students can participate, such as the Estiennales, the Open House, Presse-Citron, and the Printemps de la Typographie.

LEG - Experimentation laboratory
graphics

A range of projects to discover techniques
The school's Laboratoire d'Expérimentation Graphique (Graphic Experimentation Laboratory), for example, teaches students traditional and traditional methods of type composition and printing (stencilling, screen printing and letterpress printing with movable type).

specialisation	**GRAPHICS**
field of study	**TYPOGRAPHIC DESIGNER**
teaching field	UNIT 1 / UNIT 5 GENERIC LESSONS
teaching component	**EC 1.1 / EC 5.1 HUMANITIES - PHILOSOPHY**

teaching objectives to	To introduce students to philosophical questioning applied aesthetics and the human sciences. Show how this approach guides and enriches the designer's work.
targeted skills	- the ability to develop a coherent and problem. • the ability to read and analyse a text, identifying the conceptual issues involved. • develop a critical mind by raising awareness of the assumptions and implications of the different types discourse that can be held on a subject. • provide the fundamental elements of a theoretical culture in aesthetics and the humanities.
training methods (teaching methods and resources used)	The course is based on classical and contemporary texts, which may be philosophical or anthropological, sociological or psychological in nature. By comparing them works of art (applied or otherwise), students will gain a better understanding of the issues at stake in design. The dialogue between the different concepts initiates a process of reflection in which the students play an active part.
assessment	The assessments consist of questioning a subject by linking a theoretical text and an image in a short but structured form.

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 1 / UNIT 5 GENERIC LESSONS
teaching component	**EC 1.1 / EC 5.1 HUMANITIES**

teaching objectives	In S1 and S2, these objectives meet need to take into account the diversity of the profiles received. • Mastery of common analytical tools enabling the acquisition a literary culture (cross-knowledge of periods and genres; identification of registers; notions of linguistics). • Exploration of written and oral expression techniques Developing skills of analysis and synthesis. Opening up to a diverse culture (traditional culture - known as "repertoire" - and contemporary creation)
target skills	• Be able to draw on fundamental cultural references - Express themselves with rigour and precision, both orally and in writing • Identify and analyse various resources related to a research topic • Synthesise information effectively - Defend a point of view in a reasoned manner
training methods (teaching methods and resources used)	The sequential organisation of the year combines a project-based approach - which is also used in more specific courses - with an autonomous progression linked to the objectives set by the reference framework for the teaching of the Humanities.
assessment methods	Writing workshops; reading reports, exhibitions and conferences; writing reviews and notes intent; compiling research applications.

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 1 / UNIT 5 GENERIC LESSONS
teaching component	**EC 1.2 / EC 5.2 ARTS, DESIGN AND CULTURE TECHNIQUES**

teaching objectives	• analyse works • raise questions • prioritise ideas and make arguments (written and oral) • develop an awareness of the history of art and contemporary creation, put works from different periods into perspective and keep abreast of current events
target skills	• analyse a work using a specific and precise vocabulary • give a concise account an exhibition • identify one or more issues (work, theme, exhibition) • know the chronological references specific to the history of art, design and technology.
training methods (teaching methods and resources used)	The pedagogical aspects of group work : • note-taking in lectures • presentations and debates, collective critical analysis of the work and the context in which it was created On an individual level : • individual analysis (works analysis sheet) • visits exhibitions and museums (exhibition booklet) • research methodology (CDI and libraries) applied to thematic research • compiling a bibliography • reading notes and analyses of questions related to the course.
assessment methods	Continuous assessment.

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component COMMUNICATION	**EC 2.1 / EC 6.1 TOOLS FOR EXPRESSION AND CREATIVE EXPLORATION**

teaching objectives	S1 • discover and experiment with the fundamentals: tools, gestures, modes of representation, colour, graphic language and their expressive and semantic value. Acquire varied modes of graphic representation: synthetic, analytical, expressive or documentary S2 • To define a style of writing and a posture of personal expressive response through drawing, plasticity, signs, storytelling through images, colour, photography and multimedia. To stimulate the eye and perception by attempting to find creative translations in a variety of media.
targeted skills	S1 • Experiment with different tools and explore various hypotheses, observe and represent, adapt modes of representation and a graphic language to suit a particular intention, learn about and experiment with the fundamental laws of colour. S2 • Develop the skills acquired in S1 with greater autonomy and more personal expression, in the context of a project. Evoke a world and communicate an intention or meaning using an appropriate medium, technique, graphic language, sign, colour register or image sequence. Observe and represent.
training methods (teaching methods and resources used)	• Systematic practical experimentation with a variety of media and techniques. • Sketchbook • Survey and analysis
assessment procedures	• continuous monitoring • an overall assessment of the student's work in the presence of a group teachers who took part in the course

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component	**EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS**

teaching objectives	• practical and experimental exploration of materials • acquisition of vocabulary specific to writing and printing media • acquisition of cultural and technical knowledge in the field of books/first approach to publishing projects • analysis and study of printed materials
target skills	• experiment with the use of technical resources • analyse an editorial project using a specific and precise vocabulary • know the chronological landmarks in the history of printing techniques and media
training methods (teaching methods and resources used)	The pedagogical aspects of group work : • Note-taking as part of a lecture (notebook) • Sandwich-placement exercises (hands-on) using different techniques and media, followed by theoretical analysis exercises (case studies).
assessment methods	Continuous assessment (written and oral analysis)

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teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component	**EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS**

teaching objectives	S1 • acquisition of technical vocabulary • understand the expressive capabilities of processes and their implementation, and know how to experiment, produce and test a concrete prototype S2 • know how to organise the design and print implementation stages of a project, ensure its feasibility and follow it through to completion in the best possible conditions
target skills	• use innovative or traditional materials, techniques and technologies in the design and partial realisation of a project (design of objects, spaces, processes, services or systems)
training methods (teaching methods and resources used)	Tutorial Exercises, experiments and case studies. Recognition of printing . Handling. Individual analysis, technique analysis sheet Lectures Note-taking as part of the lecture Practical work Experimentation with direct tone printing and production of a prototype at LEG (Laboratoire d'expérimentation graphique). Prototype printing using three traditional techniques.
assessment procedures	• continuous assessment based on analysis and case studies • Diagnostic and summative assessment experiments and prototypes.

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component	**EC 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES**

teaching objectives	To discover and experiment with the digital environment of basis of the graphic designer : • create and edit raster and vector images • design interactive or printable presentation documents • understand the useful interactions between software • develop methods and procedures tailored to the aims of projects and micro-projects • discover Processing programming (microworkshop)
targeted skills	S1 • distinguish between the working methods and creative challenges of raster and vector images, virtual images and printed images • practise and experiment with basic tools and software for image retouching, vector drawing and page layout • acquire an effective storage and archiving method S2 • layout text, images, video and sound using systematic logic (templates, styles, colour) • practice and grasp the creative challenges of programming for graphic design (micro-workshop)
training methods (teaching methods and resources used)	The course consists of theoretical and practical contributions. These are progressively acquired through tutorials and small creative exercises using the methods and tools presented, in line with the project practice they enrich, develop or introduce.
assessment	continuous assessment, tutorials and one-off exercises in the form of digital applications.

specialisation	**GRAPHICS**
field of study	**TYPOGRAPHIC DESIGNER**
teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component	**EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

teaching objectives

• consolidation and development of English language skills
• training students to communicate both personally and professionally.

targeted skills

Development of language skills (production oral and written comprehension) acquisition of a lexicon specific to the course and a culture international art and design. The aim is to achieve level B2 of the Common European Framework of Reference for Languages in terms of language skills and to enable students to communicate independently.

training methods (teaching methods and resources used)

The teaching of English will be based on authentic audio/audiovisual and written resources, the section's teaching projects and the work done in other subjects, and will take account current events, particularly cultural events.

assessment

Assessment of language skills continuous.

specialisation	**GRAPHICS**
field of study	**TYPOGRAPHIC DESIGNER**
teaching field	UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING
teaching component	**EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS LEGAL**

teaching objectives	Understand and use economic knowledge, legal, social, tax and management issues in order to find their bearings in the professional environment of the field of study.
targeted skills	Understand and memorise knowledge economic, legal, social, tax and management issues, order to understand the professional environment of the field of study.
training methods (teaching methods and resources used)	Whole class work (lessons): resource sheets available via Pronote.
assessment	Written assessments during the semester. The assessments will contribute to the validation of the following skills: C5.1, C5.2, C5.3, C5.4

specialisation	**GRAPHICS**
field of study	**TYPOGRAPHIC DESIGNER**
teaching field	UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING
teaching component	**EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS**

teaching objectives	• observe the main structures of our writing system • a vocabulary linked to calligraphy and letterforms • master the optical phenomena associated with this practice • create several signs with a consistent style
target skills	• observe, analyse and evaluate different techniques • master the tools • read and customise the templates on offer. • understand and apply a work methodology. • experimenting and using a technique.
training methods (teaching methods and resources used)	Tutorials, exercises and experiments. Practice in calligraphy, letter design typographic stabilisation techniques. Study of different historical models and analysis of their structures. Study of the different ductus and constituent elements specific to the scripts studied. Study of the relationship between writing and drawing.
assessment methods	Continuous assessment

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING
teaching component	**EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**

teaching objectives	• encourage curiosity, group cooperation and autonomy • discover the project approach • discover and experiment with the semantic value typographic composition • acquire the fundamentals of drawing, letter and the sign system
target skills	• collect, analyse and prioritise documentation • design and implement a survey and analysis • explore research hypotheses • communicating and arguing your research • design and create an identity sign in relation a universe • structuring a graphics system • experiment with different drawing techniques (diagrams, plans, intentions, etc.) to communicate ideas
training methods (teaching methods and resources used)	Systematic hands-on experimentation with a variety of media and techniques in group and individual sessions. Keeping a project notebook. between short exercises and longer projects. Surveys and analyses.
assessment procedures	• continuous assessment of projects (oral interviews, applications, presentations, etc.) • an overall assessment of the student's work in the presence of a group teachers who took part in the course

specialisation	**GRAPHICS**

field of study	**TYPOGRAPHIC DESIGNER**

teaching field	UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING
teaching component	**EC 3.3 / EC 7.3 COMMUNICATION AND MEDIATION OF THE PROJECT**

teaching objectives	• work on the argumentation and conceptualisation of a project • develop critical thinking skills by working in groups and analysing what already exists • acquire appropriate vocabulary and know how to use it in a professional context
target skills	• formulate, question and analyse an approach • written and oral skills • working in groups and crossing disciplines.
training methods (teaching methods and resources used)	• Interdisciplinary projects involving several media and skills • Speaking practice: presentation to the group • Writing skills to hypotheses and analyses
assessment	Overall assessment (application) or individual assessment (critical reflection, short statement of intent, etc.)

specialisation	**GRAPHICS**
field of study	**TYPOGRAPHIC DESIGNER**
teaching field	UNIT 4 / UNIT 8 PROFESSIONALISATION
teaching component	**EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY**

teaching objectives	• help you find a work placement • optimise the use of school resources (CDI, library, etc.) • Discover the possibilities terms of studies and professions associated with the three fields of study. • showcase and promote your experience and projects
target skills	• Locate and use resources in and around the school. • present yourself, your work and your skills by presenting yourself, looking for an internship, through a paper or digital presentation (internship report, end-of-year report, etc.). • ask questions, listen and observe in order to clarify your study and career plans
training methods (teaching methods and resources used)	S1 Work and discussion meetings, visits, surveys and observations linked to the various stages of the field of study and life in the classroom: discovering the CDI and the library, presenting work, speaking, writing a covering letter, putting together a CV, etc. S2 Meetings with professionals or DSAA DT and DCN students, representing typographic design and digital design. Discussion and questions. Sharing internship experiences and monitoring the completion of the internship report in the form of a singular lexicon.
assessment	Formative assessment of commitment and autonomy, assessments and advice, based interviews, discussions and documents produced.

DNMADE GENERAL SKILLS CATALOGUE

C1 Use digital reference tools

• Use the reference digital tools and IT security rules to acquire, process, produce and distribute information and to collaborate internally and externally.

C2 Express oneself and communicate orally and in writing in at least one foreign language.

• Use the different registers of written and spoken French with ease.

• Communicate clearly and unambiguously, orally and in writing, in at least one modern foreign language.

C3 Positioning relation to a professional field [competence assessed by the undergraduate dissertation jury in S5].
• Identify resources and apply research tools and methods specific to the professional field in question
• Experiment with creative tools and plastic and conceptual research to structure the stages of a project and their interactions
• Characterise and promote your identity, skills and career plan.

C4 Use data analysis purposes

• Identify, select and analyse critically a variety of resources in their specialist field

• Gathering resources to document a subject and synthesising this data with a view to using it.

• Analyse and summarise data with a view to their use

• Developing a critical argument

C5 Act as a professional in the field of [the relevant specialisation].

• Situate your role and mission within an organisation so that can adapt and take the initiative

• Respect the principles of ethics, professional conduct and environmental responsibility

• Identify and situate the professional fields potentially related to the knowledge acquired in the specialisation as well as the possible fields of study for accessing them.
• Take account of the economic environment professional activity and understand entrepreneurial approaches.

C6 Carry out professional monitoring activities in design and craft trades

• Identify the challenges facing the sector and its professions in the light of current developments and prospects, as part of a forward-looking approach
• Find out about workshop practices and emerging productions, whether or not they combine digital technology and CAD/CAM.

C7 Use different information and communication techniques in design and craftwork

• Develop your own mediation and communication resources, methods and tools

• Ensuring that knowledge and skills are in line with changes and needs in the business.

C8 Cooperating and working as part of a team

• Maintaining links and dialogue within the teams, with project partners and associated experts

• Sharing knowledge a team and a network of multidisciplinary professionals

• To take responsibility for the project, taking into account the tools and methods of design, creation and production.

C9 Develop a personal strategy for the graphic design professions

• Demonstrate personal writing and experimental practice: the plastic, sensory, graphic, volumetric, technological, structural and meaningful dimensions of the image and its components.
• Formalise your experience and make it visible to enhance your personal identity:

- in the conception and management of graphic design projects

- in project management and the production a graphic design product

• Evaluating and challenging yourself to learn:

- Mastery of the tools, protocols and techniques of graphic design and communication.

- Developing a professional culture of graphic design and communication (photographic, literary, typographic, artistic and visual arts, etc.)

C10 Develop and implement creative and research tools relating to graphic design

• Define a collaborative approach with all the players involved: customer, specifier, author, technician, printer, subcontractors, technical directors, marketing directors, distributors and, depending on the scale of the project, sociologist, semiologist, philosopher, etc.
• Suggest creative and forward-looking directions in the field of graphic design

• Experiment with different areas hypothesis, taking into account the formal aspect (plastic, sensorial, graphic or volumetric, technological), the structural aspect (linguistic incentives, text/image dialectic, graphic compositions and typographic rules, etc.), the rhetoric and semiology of the image, etc.
• Check the technical, economic and legal feasibility of producing and publishing the graphic design project, based on the initial request, and order.
• Ensure that deadlines are met and that technical and artistic controls are carried out in accordance with the rules of the trade

• Research visuals, images, messages and communication strategies; argue their creative choices using appropriate 2D and/or 3D and/or video and/or interactive media.
• Use innovative or traditional materials, techniques and technologies to design and produce all or part of a graphic design project, whether in message design, identity design or publishing design (script, storyboard, messages, visual identity, typography, logotype, layouts, posters, flyers, packaging, graphic charters, packaging, information graphics, interface design, service design, signage, editorial design, press applications, etc.).

C11 Design, manage and supervise a graphic design project [skill assessed by the diploma project jury in S6].

• Understand the characteristic elements of a graphic design product project through drawings, models and samples, taking into account the stages of production and manufacture.
• Prototype or produce all or part of the project using digital CAD and DTP tools

• Establish principles for developing the graphic design project according to explicit criteria

• Demonstrate that the graphic design project is in line with the initial brief and its general economics
• Plan and manage the various stages a project right through to delivery and approval, taking into account the production and broadcasting environment and sustainable development practices.
• Encourage dialogue within teams and with project partners and associated experts: customers, specifiers, authors, technicians, printers, subcontractors, technical directors, marketing directors, distributors, service providers and, depending on the size of the project, sociologists, semiologists, philosophers, etc.