

DNMADE

specialisation in *graphic design*

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Field of study

**TYPOGRAPHIC DESIGNER**

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**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.

Regardless of 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 conveyed 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.

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**DESIGNER field of study** Number of students: 15  
**TYPOGRAPHY**

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, and the management of the page, text and signs on paper, screen and in space.

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# THIRD YEAR (S5-S6)

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## Field of study **TYPOGRAPHIC DESIGNER**

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**Overview of the third year** This year focuses on the undergraduate dissertation and project, and provides an opportunity to

students to explore the research area of their choice (theme, questions and hypotheses). Typography is at the heart of the research and the fields of application are wide-ranging: identity, information, communication, popularisation, etc.

**The undergraduate dissertation: analysis and questions**

1<sup>st</sup> semester: the student chooses an area common to both the undergraduate dissertation and the diploma project. They document and analyse it. Their position as designers encourages them to formulate a problem. They will present their work in an undergraduate dissertation of around 10,000 characters and in a viva. The undergraduate dissertations take the form of a collectively conceived object, both editorially and graphically, and are printed in small series. The technologies and materials course provides an opportunity to learn about manufacturing techniques in real-life situations: 3D varnishing for the cover, digital printing for the inside pages, heat-sealed binding for the finishing...

**Nurturing artistic culture and practice**

During this third year, students are encouraged to refine their creative posture by extending their personal experimental practice and enriching their artistic culture.

**Acquire the skills needed to personalise your practice**

For the student, the third year is a time of convergence of the skills he or she has acquired (calligraphy, lettering, LEG, digital practices). The methods and gestures are understood, and the work continues in more individualised directions that demonstrate the appropriation of these techniques. This work can be used to initiate projects and reflections geared towards the hypotheses of further study.

**The diploma project**

2<sup>nd</sup> semester: the student undertakes open-ended research, echoing the analyses carried out in the undergraduate dissertation. They develop methodological and exploratory tools, set self-assessment criteria and prototype their ideas. They will present their work to a panel of judges in a viva voce.

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**teaching field** UE 17 / UE 21 GENERIC LESSONS

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**teaching component** EC 17.1 / EC 21.1 HUMANITIES - PHILOSOPHY

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**teaching objectives**

- Guide students towards operational concepts to deepen their thinking.
- Enable the appropriation of philosophical or more broadly theoretical references to be developed in the dissertation.
- Helping to clarify arguments and update the presuppositions underlying their analyses.

**target skills**

- Using data for analysis (C2.1 - C2.3 - C2.4)
- Oral and written expression and communication (C6.1)
- Developing a personal strategy (C11.2 - C11.3)

**training methods  
(teaching methods and  
resources used)**

- Methodology courses: bibliography, research interviews, preparation for the viva, etc.
- Individual monitoring of the stages involved in preparing the dissertation and the link between the dissertation and the project.

**assessment procedures**

- Annotated bibliography
- Speaking practice

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**teaching field**

UE 17 / UE 21 GENERIC LESSONS

**teaching component****EC 17.2 / EC 21.2 ARTS, DESIGN AND CULTURE  
TECHNIQUES - SEMIOLOGY**

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**teaching objectives**

- Develop general culture, discover artists (in the broadest sense, visual artists, illustrators, performers, dancers, musicians, etc.) in connection with typography.

- Broadening and opening up the field of typography to sculpture, installation, performance...

**target skills**

- Develop a new perspective and a critical sense.

- Personal research work, open-mindedness and curiosity about different artists and artistic and cultural events (shows, performances, Nuit Blanche, exhibitions, festivals, etc.).

- Analysis of the artist's work, its meaning and how it is perceived. Taking a step back and critiquing the works studied.

- Openness of the student's degree subject and association/links with wider cultural references.

**training methods  
(teaching methods and  
resources used)**

- Lectures

- Supporting visuals (photos/videos), presentation of books in class.

- Exchange/debate with the students.

**assessment procedures**

- Cultural notebook: transcription of class lectures and research into cultural references related to their dissertation and diploma subject, photos, contextualisation, sketches, reasoned comments, etc.

- Oral presentation

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**teaching field** UE 18 / UE 22 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 18.1 / EC 22.1 TOOLS FOR EXPRESSION AND**  
**COMMUNICATION** **CREATIVE EXPLORATION**

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**teaching objectives** To discover different plastic practices, to escape from typographic technical constraints and experiment with forms and techniques with greater freedom and spontaneity.**target skills**

- Develop a personal graphic and visual universe by exploring different techniques and tools.
- To assert an artistic intention through a plastic creation (2D or in volume) with a real personal bias.
- Develop a project from the initial sketch to the final product using a variety of materials.

Experimentation with different tools and techniques in class.

**training methods**  
**(teaching methods and**  
**resources used)**

Individual monitoring project progress.

**assessment procedures**  
including :

Submission of projects in the form of an application

intention , various experiments in a notebook or sheets, final project and photos of the project (set-up, etc.)

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**teaching field** UE 18 / UE 22 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 18.2 / EC 22.2 TECHNOLOGIES AND MATERIALS**

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<b>teaching objectives</b>	<ul style="list-style-type: none"><li>- Continuation of acquisition of different materials, processes and their constraints in field of printing and shaping.</li><li>- Use theoretical and practical knowledge analyse and identify technical solutions that can be transposed to the diploma project</li><li>- Mobilise technical questions and the resulting creative possibilities</li></ul>
<b>targeted skills</b>	<ul style="list-style-type: none"><li>- Be able to describe and explain technical and technological processes</li><li>- Knowing how to combine theoretical knowledge with practical application, in particular to produce a feasible project.</li><li>- Sharing knowledge a team and a network of multi-professional and multi-disciplinary players.</li></ul>
<b>training methods (teaching methods and resources used)</b>	<ul style="list-style-type: none"><li>- Feasibility studies</li><li>- between short exercises and longer projects.</li><li>- Observation of demonstrations on machinery (printing and finishing processes, wrapping)</li><li>- Design and partial implementation a project and adaptation of manufacturing processes.</li><li>- Using innovative or traditional materials, techniques and technologies (printing and shaping processes, 3D printers, cutting, finishing).</li></ul>
<b>assessment</b>	Assessment of theoretical knowledge, reports oral or written observations, applications and case studies

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**teaching field** UE 18 / UE 22 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 18.3 / EC 22.3 TOOLS AND LANGUAGES  
DIGITAL**

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**teaching objectives**

- Building on skills acquired in previous years and applying them to more complex graphic and editorial objects, with a view to printing or animation.
- Further mastery of character digitisation tools
- Introduction tools for video editing, 3D modelling, augmented reality, fixed or animated digital editing, or learning code (java, html, css, etc.), depending on the needs identified, in connection with diploma projects.

**target skills**

- Independent, proficient and relevant use of basic print publishing tools
- Fundamental skills in character digitisation, digital editing and editing (animation and video)
- Ability to supply files consistent with media envisaged
- Maintain an effective dialogue with a printer or developer.

**training methods  
(teaching methods and  
resources used)**

This teaching in the third year is closely linked to the vocational courses and supports the projects developed in the latter.

Depending on the digital tools worked on, their use is applied to projects in other lessons their mastery is developed through dedicated application exercises. The latter are divided between models to be reproduced for appropriation and applications demonstrating mastery of their use in a more autonomous production.

**assessment procedures**

Checking and validating the files produced.



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**teaching field**   UE 18 / UE 22 CROSS-DISCIPLINARY TEACHING**teaching component**   **EC 18.4 / EC 22.4 MODERN LANGUAGES - ENGLISH**

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**teaching objectives**

- Consolidation of oral and written comprehension and expression strategies in line with the student's personal project.
- Developing an argument for a creative approach.
- Writing an abstract.

**target skills**

Reference for Languages

The target level is B2 of the European Framework of Common Framework of Reference for Languages in language skills (listening, reading, speaking and writing).

**training methods  
(teaching methods and  
resources used)**

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

**assessment**

Assessment of language skills  
continuous.

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**teaching field** UE 18 / UE 22 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 18.5 / E 22.5 ECONOMIC AND SOCIAL CONTEXTS  
LEGAL**

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<b>teaching objectives</b>	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.
<b>targeted skills</b>	<p>Deepen knowledge in the context an application of management applied to the training context, justifying and analysing the approach . Be able to :</p> <ul style="list-style-type: none"><li>• Present the context of the individual project ;</li><li>• Identify the customer: legal status, target... ;</li><li>• Determine the legal, social and tax status of the seller depending on what is invoiced (work, creative fees, flat-rate royalties, service provision, etc.);</li><li>• Draw up an estimate with the various specialisations (adapt the invoice lines in line with the legal and corporate status of the seller and the nature of what is being sold, valuation, calculation of VAT, etc.) on paper or using invoicing software;</li><li>• Analyse profitability.</li></ul>
<b>training methods (teaching methods and resources used) assessment</b>	<p>Independent work in class (management application) Resource sheets available via Pronote.</p> <p>Assessment of the management application. The various The assessments will contribute to the validation of the following skills: C5.1, C5.2, C5.3, C5.4</p>

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**teaching field** UE 19 / UE 23 PRACTICAL TEACHING AND PROFESSIONALS

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**teaching component** **EC 19.1 / EC 23.1 TECHNIQUES AND SKILLS**

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**teaching objectives**

- calligraphy based on historical sources to learn about a wide variety of writing styles
- customising calligraphy for typographic design

**target skills**

- master different calligraphy tools and techniques to develop your creativity
- know how to apply a working methodology to the complete development of a personalised calligraphic style

**training methods  
(teaching methods and  
resources used)**

tutorials, exercises, experiments. calligraphy practice in preparation for typographic design

**assessment**

Competencies assessed :  
Developing and implementing tools for creation and research in the arts and design professions  
Project management in craft and design  
Developing a personal strategy

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**teaching field** UE 19 / UE 23 PRACTICAL TEACHING AND PROFESSIONALS

**teaching component** **EC 19.2 / EC 23.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**


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<b>teaching objectives</b>	<p>Convergence of all professional skills, cross-cutting or generic :</p> <ul style="list-style-type: none"> <li>- Involving students in a research area: problematisation in relation to the specialism, case studies, identification of references, study of a context and an audience, etc.</li> <li>- Helping you draw up your specifications</li> <li>- Support during the graphic research, development and fine-tuning phases.</li> </ul>
<b>targeted skills</b>	<ul style="list-style-type: none"> <li>- develop a viable project framework</li> <li>- identify the phases of the project so that they can be programmed</li> <li>- documenting and referencing a project</li> <li>- self-assess your approach and production to enable you to make autonomous progress</li> <li>- grasp specialist issues (the sign, the letter, identity, text, etc.)</li> <li>- engage in open research guided articulable intentions</li> </ul>
<b>training methods (teaching methods and resources used)</b>	<ul style="list-style-type: none"> <li>- Partnership with a cultural structure (meeting with the theatre and communications teams, exchange with the collective in charge of graphic design, etc.).</li> <li>- graphic design, alone or with others)</li> <li>- Editorial design mini-studio, with teams having different responsibilities</li> <li>- Individualised monitoring of diploma projects, group or individual remedial work depending on the time of year</li> <li>- Case studies (based on group visits to exhibitions or references used by the student)</li> </ul>
<b>assessment procedures</b> knowledge	<p>Application reports assessment : analysis, skills and case studies, graphical exploration, the need for fine-tuning</p>

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<b>teaching field</b>	UE 19 / UE 23 PRACTICAL TEACHING AND PROFESSIONALS
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<b>teaching component OF THE</b>	<b>EC 19.2 / EC 23.2 PRACTICE AND IMPLEMENTATION PROJECT / TYPOGRAPHIC DESIGN</b>
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<b>teaching objectives</b>	- To develop typographic design processes by in relation to the issues raised by their diploma project. - Implement a research and experimentation methodology in relation to the project.
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<b>targeted skills</b>	- Knowing how to organise and argue your research, - Master the writing used. - Mastering digitisation software in relation typographic design.
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<b>training methods (teaching methods and resources employed)</b>	Tutorial Continuous assessment, quality of experiments, relevance of formal responses, organisation of research.
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<b>teaching field</b>	UE 19 / UE 23 PRACTICAL TEACHING AND PROFESSIONALS
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<b>teaching component</b>	<b>EC 19.3 / EC 23.3 COMMUNICATION AND MEDIATION OF THE PROJECT</b>
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<b>teaching objectives</b>	A reflective approach to designing the necessary "tools communication and presentation of the undergraduate dissertation and project, depending on the various stages and the people involved
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<b>targeted skills</b>	<ul style="list-style-type: none"><li>- understanding the communication issues surrounding aims of the undergraduate dissertation and project</li><li>- clarity and effectiveness of the presentation of the oral and written reflection process</li></ul>
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<b>training methods (teaching methods and resources used)</b>	<ul style="list-style-type: none"><li>- Individual or group work texts or productions</li><li>- Production of graphic presentation tools during the various stages of the project, in groups or individually</li><li>- Peer review interviews</li></ul>
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<b>assessment methods</b>	<ul style="list-style-type: none"><li>- production of visual aids</li><li>- oral presentations</li><li>- self-evaluated or not</li></ul>
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**teaching field**      UE 19 / UE 23 PRACTICAL TEACHING AND PROFESSIONALS

**teaching component**      **EC 19.4 / EC 23.4 RESEARCH APPROACH IN LINK WITH THE PROJECT APPROACH**


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**teaching objectives**

S5

- Draw up an annotated bibliography.
- Constructing an undergraduate dissertation, i.e. a personal and methodical reflective effort that can take the form a synthesis of truly relevant readings, a research interview with its conclusions, or other forms to be experimented with, giving space to visual documents that also contribute to the questioning.
- Reflect on and develop editorial content as part of the project under development, taking account of issues relating to expressive tone and the various layers of implicit discourse.

S6

The aim is to learn how to put into perspective the know-how of the typographic designer, the contemporary and traditional technical resources of the field of typographic design, and the observation and analysis of contemporary issues to establish a broad theoretical and practical culture of this field.

**targeted skills**

S5

Identify and prioritise specific knowledge gathered from books, university-level articles, podcasts or any other source of knowledge likely to provide food for thought.

S6

- Construct a personal reflection taking into account the most contemporary or legitimate knowledge in relation to the identified problem.
- Know how to capture and interrogate specific objects.
- Develop the critical distance needed to put the escorting discourse into perspective by comparing it with the actual implementation of the real communicational stakes of the objects questioned.
- Test the validity of its hypotheses through direct exchanges with professionals, providing an introduction to interview techniques and expectations.

**training methods  
(teaching methods and  
resources used)**

S5

The course is divided between methodological content relating to the undergraduate dissertation (bibliography, plan, problematisation in close relation to the field of study) and individual monitoring of the stages in the writing of the dissertation, then the editorial elements of the project.

S6

In class groups, in small interactive groups and in individual follow-up, through selected case studies which will lead to questioning the real practice of the typographer designer and his thoughtful recourse to singular devices to reflect the communicational issues for which he is responsible.

**assessment**

Oral and written reports.



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**teaching field**   UE 20 /24 PROFESSIONALISATION**teaching component**   **EC 20 / EC 24 FIELD OF STUDY  
PROFESSIONALISATION AND FURTHER STUDY**

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**teaching objectives**

This course has two components:

Professionalisation

- address questions of professional ethics
- document current and emerging professional positions and practices
- question the viability of projects and working methods

Further studies

- document the range of possible channels
- support in formulating your plans for further study
- providing advice at various stages of the guidance process (CV, covering letter, portfolio)

**targeted skills**

Professional watch activities in the arts and crafts design

Developing a personal strategy

**training methods  
(teaching methods and  
resources used)**

- Discussions around conferences or professional articles
- Working together to produce reference documents
- One-to-one interviews to ensure support for further study

**assessment**

- Formative assessment of commitment and autonomy
- Assessment a written essay setting out hypotheses for a career plan
- Assessment of a graphic design project reflecting the s4 placement experience

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# DNMADE GENERAL SKILLS CATALOGUE

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## 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.

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

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## 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.

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## 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

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## 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.

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## 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.

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## 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.

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## 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.

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## 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.)

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### **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.).

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### **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 scale of the project, sociologists, semiologists, philosophers, etc.
-