

DNMADE

specialisation *Book*

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Field of study

**IMAGE AND STORYTELLING**

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**Foreword** The Diplôme National des Métiers d'Arts et de Design (a BA (**Hons**) in Art and Design also known as DNMADE) is a 3-year, full-time course.

The holder of the DNMADe Livre is a professional in the fields of contemporary creation working on new editorial forms in a permanent interaction between traditional techniques and the most innovative tools.

The Book specialisation offers 4 different fields of study:

- Engraving, printed images
- Images and storytelling
- Book object, editorial creation
- Bookbinding, creation and heritage

Year DN1 Creative Editorial Designer

During the 1st year of the Book Objects and Publishing Design field of study, students follow a common core of fundamental courses with those of the Bookbinding, Design and Heritage field of study. Projects and exercises are sometimes carried out as a whole class, sometimes separately.

The aim of this common foundation is to unite and highlight the links and shared cultures which, over and above the specialisations of the field of study over the next two years, are essential for students' future professional lives: editorial design and the art and craft of book form and content.

These fundamentals will be developed and enriched throughout the year.

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**IMAGE AND field of study** Number of students: 15  
**STORYTELLING**

This field of study is based on an apprenticeship in illustration in all its diverse forms and media. Based on the mastery of drawing and a variety of plastic registers, supported by writing practices (literary, scriptwriting), it is the image and editorial forms that are at the centre of a storytelling dynamic, from comics to children's books, from the press to educational illustration, via the moving image.

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# FIRST YEAR (S1-S2)

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## Field of study **IMAGE AND STORYTELLING**

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### **Overview of the first year** study, students will

During the 1st year of the Images and Storytelling field of study, students take a common core of fundamental courses with those on the Printmaking and Printed Images field of study. 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 two years, are essential for students' future professional lives. These fundamentals will be developed and enriched throughout the course, depending on the specialism chosen, by projects specific to the field of study, in order to give students all the skills they need to practise their future profession in the fields of illustration and its printed and digital media.

### **Discovery**

During the first few weeks, the fields of study in the book specialisation work on a common theme involving drawing and its use in bookssketchbook practice and forms of writing. The aim of the exercise is to encourage students to discover and develop an interest in drawing and graphic expression, culminating in a written and oral presentation of the work produced.

### **Micro-projects**

Micro-projects, either fictitious or linked to partnerships, punctuate the rest of the year. They enable students to discover contexts in they can workand to develop skills in storytelling through images.

### **Inter-field of study workshops** aims to promote

The organisation of inter-field of study workshops  
openness and collaborative working through mixed teams  
working on competitions or partnerships.

### **Internship**

The work placement will take the form of an open-ended drawing assignment in a wide variety of contexts (cultural institutions, theatres, workshops, etc.). The aim to produce an editorial piece that brings together the student's written and drawn work.

### **Oral assessment**

An interview in which all the work done in each semester is presented allows students and the teaching staff to take stock of what has already been achieved. This is a valuable opportunity for discussion.

### **Out of doors**

Visits to heritage sites (museums, libraries), cultural outings (exhibitions, theatre, opera), hands-on activities, etc.

outdoor drawing and meetings with professionals and creative contexts (trade fairs, conferences, workshops, etc.)

**Events**

École Estienne organises a number of events in which students can take part, including the Estiennes, the Open House, the Printemps de la typographie and the Presse-citron trophy for press cartoons. Professionals in the fields of illustration, comics and publishing are regularly invited to give talks and meet students.

**LEG - Experimental  
Laboratory  
graphic**

The Graphic Experimentation Laboratory brings together various traditional printing techniques: typography (movable lead and wood type), lithography, screen printing, wood engraving and linoleum. In the first year, they are involved in the design of a collective book printed in small series, to learn about the specific features of each technique.

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**teaching field** UNIT 1 / UNIT 5 GENERIC LESSONS

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**teaching component** EC 1.1 / EC 5.1 HUMANITIES - PHILOSOPHY

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**teaching objectives** Introduction Aesthetics (philosophy of art) through studying specific issues and reading theorists.**targeted skills** Acquire a method analysis and a technical language.

**training methods  
(teaching methods and  
resources used)** "LOOKING AT THE LANDSCAPE  
The aim of this course is to examine the conditions under we perceive landscapes. What does it really mean to perceive a landscape?  
The aim is to understand the extent to which landscape is a culturally constituted invention in the West, by learning how to manipulate several concepts developed by major theorists of this notion.  
Bibliography :  
- Marc Jimenez, Qu'est-ce que l'esthétique, Gallimard, "Folio-essai", 1997.  
- Anne Cauquelin, Le Site et le paysage, PUF, 2002.  
- Gilles Clément, Jardins, paysage et génie naturel, Editions du Collège de France, "Leçons inaugurales" series, 2012.  
- Alain Roger, Art et anticipation, Editions Carré, "Arts et esthétique" series, 1997.  
- Augustin Berque, Les Raisons du paysage, Hazan, 1995.

**assessment methods** Writing an article and giving a presentation. For both exercises, the aim will be to describe and analyse a 'critical landscape' (A. Roger) chosen a visit to the collections at the Centre Pompidou.

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**teaching field** UNIT 1 / UNIT 5 GENERIC LESSONS

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**teaching component** EC 1.1 / EC 5.1 HUMANITIES

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**teaching objectives**

- To develop a literary culture and practices writing activities linked to training
- Understand the concepts of genres, registers and currents of thought
- Harmonising written and oral expression: writing workshops, presentations, etc.
- Acquire work methods
- Working around the project, in synergy with the teams

**targeted skills**

- Acquire knowledge and a common foundation in the literary and artistic culture
- Understanding the diachronic and synchronic dimensions of literature
- Understand the principles and challenges literary writing by exploring different genres
- Work on brief forms writing, conciseness and storytelling, using a precise and scientific vocabulary appropriate to the project in hand.
- Speaking practice: presentations, role-plays, project communication, reading aloud of productions, etc.

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

- Whole class lessons
- From note-taking conceptualisation and writing
  - Writing workshop based a variety of exercises
  - Participation in visits to cultural and heritage sites and theatre outings
  - Expressing yourself: communicating and arguing a project
  - autonomy in documentary research

**assessment  
procedures**

- submission of written work
- oral presentations
- balance sheet applications

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

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**teaching objectives**

- analyse a work using appropriate vocabulary.
- learn about the history of art.
- relate a work to its artistic, social and historical context.
- prioritise ideas and make arguments (written and oral)
- develop an awareness of the history of art and contemporary creation, and keep abreast of current events.
- put works different periods into perspective.
- to raise issues based on the works analysed and the exhibitions visited.

**target skills**

- analyse a work using specific, precise vocabulary.
- give a concise account of 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)**

- note-taking in lectures
- analyses of works
- reports on visits exhibitions and museums (exhibition diaries)

**assessment procedures**

- Continuous assessment.

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

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**teaching objectives**

- Defining a singular approach a personal style of writing and posture through the means and mediums of expression and creative exploration: drawing, plastic expression, geometry, perspective, volume, colour, light, sound, materials, media.

**target skills**

- Observing, experimenting, translating, expressing, opening up the practice of drawing and working towards a personal style.
  - Experiment with plastic language: graphics, colour and volume.
- Opening up to other media: photography, video, IT, etc.

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

- Sequences of around 2 to 5 sessions, based around phases of analysis, research, experimentation and development.
- Live model sessions.

**assessment procedures**

- Observation drawing book.
- Plastic experimentation notebook.
- Research applications on a given theme.
- Achievements on a given theme.



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

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**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 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES

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<b>teaching objectives</b>	The introductory sequence based a request question the nature a digital image (theoretical bases) and the means of exploring digitisation and image retouching tools.
<b>targeted skills</b>	<p>S1</p> <ul style="list-style-type: none"> <li>- To provide fundamental theoretical and technical skills -</li> <li>- To encourage the acquisition of autonomy and 'know-how' in relation to digital tools</li> <li>- Encourage curiosity and experimentation with digital tools</li> </ul> <p>S2</p> <ul style="list-style-type: none"> <li>- Identify the potential of PoA software.</li> <li>- Experimenting with bridges between raster and vector image creation tools to work on the materiality of the image.</li> <li>- Exploring the stages and methods involved in designing an image, from drawing to working on screen, and its pre-digital, digital and post-digital development.</li> </ul>
<b>training methods (teaching methods and resources used)</b>	<p>S1</p> <p>On the pedagogical level of group work: explanations and demonstrations both theoretical and technical in whole class.</p> <p>Sandwich-placement sessions with exercises and time personal appropriation and experimentation of tools to meet a specific need.</p> <p>S2</p> <p>Pedagogical aspects of group work: explanations and demonstrations of both theory and techniques in half-groups.</p> <p>more personalised follow-up of in-depth studies and confrontations, exchanges on experiments carried out in class.</p>
<b>assessment</b>	Continuous assessment

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**teaching field**                      UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component**            **EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

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<b>teaching objectives</b>	Consolidation and development of English language skills training students to communicate both personally and professionally.
<b>targeted skills</b>	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.
<b>training methods (teaching methods and resources used)</b>	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.
<b>assessment</b>	Assessment of language skills continuous.

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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS  
LEGAL

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**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

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS

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**teaching objectives**

- Acquire greater mastery of the tools and resources dedicated to illustration in order to precisely refine the meaning of the images produced.
- Opening up new fields expression and experimentation
- Developing "hands-on thinking
- Ability self-assess

**target skills**

- Master traditional graphic and plastic tools.
- Advanced knowledge of IT tools
- Be capable self-training in order fuel a process of experimentation.
- Combining technology and semantics

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

- Reinvest the projects carried out in the workshop, either by reinforcing them or taking them in a different direction.
- A series of short exercises on a specific theme.
- Group exercises.
- Graphics/colour/IT

**assessment procedures**

- Continuous assessment
- Occasional oral presentations.

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING

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**teaching component** EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT

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**teaching objectives**

- Building an active and practical knowledge of the speciality
- Understand and experiment with creative contexts in the field of illustration
- Discovering and mastering variety of graphic and plastic tools - Implementing storytelling principles

**target skills**

- Describe and present a production involving illustration
- Understanding what goes into an illustrated editorial project
- Use specific tools to draw and compose an image
- Develop a critical eye for your work
- Ability to work as part of a team and independently

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

- A large number of references from the fields of graphic arts (drawing, illustration, , graphic design) and directing arts (theatre, cinema, puppetry) are used to support the thinking and practice of each student.
- Pooling work to sharpen your critical eye and create a collective, caring dynamic.
- Partnerships and workshops are used as means of :
  - exposing students to external commissioning and image production
  - bring together students from different fields of study (in the Books specialisation and the Animation specialisation)

**assessment procedures**

- Continuous assessment of projects (oral interviews, applications, presentations, etc.)
- Overall assessment of the student's work in the presence of a group teachers who took part in the course

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

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**teaching objectives** To learn about and experiment with mediation of the project: staging, relationship between speech and image, scripting, etc.**target skills**

- Staging a project: exhibition and oral presentation

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

- Highlighting and promoting a creative approach- Structuring, prioritising and summarising your message- Adapting your message to the conditions of reception- Selecting and using a media tool to achieve a communication objective

**assessment exams** - Theoretical input - Survey and documentation - Oral

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**teaching field** UNIT 4 / UNIT 8 PROFESSIONALISATION**teaching component** EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY

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**teaching objectives**

-To enable close interaction with the environment the professional world, with contributions illustrators, publishers and book entrepreneurs.

**targeted skills**

-Take part in projects with partners  
The aim is to create conditions of responsiveness and creativity that enable students to new formats and approaches to images and storytelling, content and form.

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

-During workshops dedicated to illustration practices, it is important for us to involve young professionals (alumni of the course who bring real expertise and a contemporary approach to the projects) - Visits to places or exhibitions linked to the professional sectors of printmaking and illustration.

**assessment methods**

-Oral presentations -Individual or group work  
Written and sketched reports of meetings with external partners.



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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 book trade and the graphic arts

- Demonstrate a personal experimental practice in the following fields: engraving, printmaking, embossing, modelling, relief engraving, intaglio, intaglio, etching, screen printing, hot printing, dry printing, embossing, typography, model making and production, calligraphy, drawing, etc.

typography, binding and gilding techniques, illustration (watercolour, collage, drawing), printing techniques.

- Formalise and make visible your experiences to enhance your personal identity through your own personal appropriation of materials and techniques.
- Evaluating and challenging yourself to learn:
  - mastering the skills and tools of the book trade
  - resolution of serial or small series production processes
- developing a professional culture

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#### **C10 Develop and implement creative and research tools relating to the book trade and the graphic arts**

- Define a collaborative approach with all the players involved: clients, printers, publishers, photographers, curators, suppliers and, depending on the scale of the programme, illustrators, graphic designers, elected representatives, etc.
- Proposing creative and forward-looking guidelines in the field of books.
- Experiment with different areas of hypothesis, taking into account media, materials, , the plastic dimension, the implementation of the graphical production line and their meaning (semantic dimension and relationship to the environment).
- Evaluate the coherences and gaps between the hypotheses envisaged and the initial request.
- Set out your ideas and argue for your choices using appropriate 2D and/or 3D and/or video and/or interactive media, taking into account the realities of the book trade.
- Use materials, finishes, techniques and innovative or traditional technologies in the design and partial production a project and in the adaptation of manufacturing processes: design, image, graphic elements, composition, typography, binding and publishing.

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#### **C11 Design, manage and supervise a production project in the book trade and graphic arts [Skill assessed by the diploma project jury in S6].**

- Understand the characteristic elements of a project in the fields of books and the graphic arts through models and samples, taking into account the stages of production and publishing.
  - Prototype or produce all or part of the project using digital CAD and DTP tools
  - Establish principles for the development of the book and graphic arts project based on explicit criteria.
  - Demonstrate that the project is in line with initial demand and the general economics of book production and the graphic arts.
  - Plan and manage the various stages a project through to delivery and approval, taking into account the environment of the book trade and graphic arts.
  - Encourage dialogue within the teams and with project partners (authors, publishers, printers, distributors, booksellers, readers) and associated experts (private partners, museum institutions, associations, local authorities, etc.).
-