



**LEGT BRÉQUIGNY**  
Rennes - France

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**COURSE CATALOG**

**DNMADE  
GRAPHIC  
DESIGN**

**VISUAL  
LANGUAGES**

# DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

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## DNMADE<sup>1</sup> GRAPHIC DESIGN - VISUAL LANGUAGES

### PRESENTATION OF THE GRAPHIC DESIGN - VISUAL LANGUAGES COURSE

#### **Visual languages :**

**The aim of the DNMADE Graphic Design - Visual Languages is to train multi-skilled graphic designers to design digital and printed communication media.**

The program covers a wide range of subjects related to editorial and identity design in a variety of fields (cultural, associative, social, medical, public policy, etc.).

As specialists in visual signs (images, letters), graphic designers will be called upon to design printed editorial objects (posters, books, magazines, brochures, etc.) and digital objects (websites, digital media, etc.); fixed visual identity systems (logotypes, pictograms, signage, packaging, etc.) and moving visual identity systems (motion design: credits, packaging, etc.).

The notion of visual language covers several dimensions:

#### Visual grammar:

The designer uses a set of fundamental rules to express ideas visually. The choice of signs (drawings, photographs, texts...) and the materiality of supports (materials, formats, printed or digital nature...) contribute to the construction of meaningful visual universes.

#### Visual identity:

The designer creates graphic systems to express the client's values and information. All the signs organized on the communication media create a recognizable and coherent whole: the visual identity.

#### Discourse and narrative:

The designer organizes information on printed or digital media. Assembled visual and textual signs can be used to present, explain, tell stories... various types of information (images, texts, videos...) on different types of media (posters, books, interfaces...).

#### The graphic object:

The designer materializes forms produced and distributed by hand or industrially. These media are subject to varying degrees of sensitive and visual interaction: from the direct manipulation of tangible media (folding, turning pages, opening...) to the more complex and remote interactions of digital media (clicking, swiping, triggering, programming...).

<sup>1</sup>DNMADE : Diplôme National des Métiers d'Art et du Design.

«Level 6 (licence) certifies the ability to analyze and solve complex unforeseen problems in a specific field, to formalize know-how and methods and to capitalize on them.»

## DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

### PROFESSIONAL SKILLS

#### 1 + Lead a design process, manage a project

##### Analyze:

- Understand problems, media, targets (context, brief).
- Produce resources, collect, document, inventory.
- Mobilize methodological tools (mindmap, semantics, etc.).
- Mobilize personal culture (art, design, techniques, media, etc.).
- Identify and problematize needs.
- Position oneself, develop a personal approach, give direction to the project.

##### Research:

- Initiate an exploratory approach, experiment, diverge hypotheses and means (graphic/plastic, techniques, etc.).
- Develop writing styles.
- Select and assert choices.

##### Develop:

- Refine proposals, positioning, writing, etc.

##### Restore, mediate, communicate:

- Synthesize, prioritize, organize.
- Present, exhibit, promote/enhance your work (written/oral, individually/group, choice of tools, media, etc.).
- Explain and argue.

#### 2 + Develop a visual grammar in space and time

- Construct a visual sign (letter, icotype, texture, material, photo, drawing).
- Articulate different visual signs (logotype, pictogram).
- Organize a visual identity system (graphic charter, multi-media identity, collection principle, packaging, animated identity).
- Develop a visual discourse (promotional and informational message, illustration, credits).
- Articulate and deploy a visual language in volume: signage, editorial design, packaging, etc.

#### 3 + Organize information in space and time

- Produce and select.
- Organize, structure and prioritize conceptually.
- Present visually (teaser, interface):
  - spatially ;
  - temporally.
- Adapt (to user or context).

#### 4 + Produce, prototype

- Produce visual material using a variety of technical methods (traditional, analog and digital).
- Know, understand and master design and manufacturing processes.
- Identify and choose appropriate techniques, materials and media.
- Experiment and innovate.

## DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

### PROGRESSIVE TRAINING

**1st year = acquisition of fundamental conceptual, artistic and technical tools.**

**2nd year = deepening within a specialty area.**

**3rd year = perfecting specialties.**

30 hours in 1st year (5 for generic courses, 13 for cross-disciplinary courses and 12 for practice/professionalization).

27 hours in 2nd year (progressive reinforcement of creative workshop hours).

24 hours in 3rd year (progressive reinforcement of creative workshop hours).

## DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

HOURLY VOLUME AND ECTS CREDITS

GENERIC COURSES							
Teaching units		S1	S2	S3	S4	S5	S6
CULTURE & SOCIAL SCIENCES	Social sciences	UE1 8 ECTS	UE5 8 ECTS	UE9 7 ECTS	UE13 6 ECTS	UE17 4 ECTS	UE21 4 ECTS
	Arts, technology and design culture						

TRANSVERSAL COURSES							
Teaching units		S1	S2	S3	S4	S5	S6
METHODOLOGIES, TECHNIQUES, AND LANGUAGES	Tools for expression and creative exploration	UE2 11 ECTS	UE6 11 ECTS	UE10 10 ECTS	UE14 7 ECTS	UE18 5 ECTS	UE22 6 ECTS
	Technologies and materials						
	Digital tools and languages						
	Language : English						
	Economic and legal contexts						

PROFESSIONAL COURSES							
Teaching units		S1	S2	S3	S4	S5	S6
CREATIVE WORKSHOP	Techniques and know-how	UE3 9 ECTS	UE7 8 ECTS	UE11 12 ECTS	UE15 7 ECTS	UE19 11 ECTS	UE23 17 ECTS
	Design project						
	Communication and mediation of the project						
	Research approach to the project						
PROFESSIONALIZATION	Professionalization and continuation of studies	UE4 2 ECTS	UE8 3 ECTS	UE12 1 ECTS	UE16 10 ECTS	UE20 10 ECTS	UE24 3 ECTS
	Professional internship						

30 ECTS	30 ECTS	30 ECTS	30 ECTS	30 ECTS	30 ECTS
<b>Total degree : 180 ECTS</b>					

## DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

### MADE THESIS AND PROJECT

#### MADE thesis

**Validation of the DNMADE degree is based on the writing of a thesis and its oral defense in the third year. Each student defines their own problem and carries out research, reflection and writing. This questioning feeds into the professional project that they develop and present to a jury at the end of the year. This validates the DNMADE.**

The aim of the dissertation is to introduce project methodology and reflection on the professional field of graphic design. The dissertation is developed in conjunction with the project's intentions. It is drawn up during semester 5, over a period defined by the teaching team.

Each student is asked to define the object or area of study individually. They collect project resources (disciplinary and multi-disciplinary resources). He/she designates and analyzes references and the results of his/her collection, adapted to his/her field of study. Based on this data, he/she defines and limits the scope of his/her study. The student must be able to state his/her protocol in retrospect.

The dissertation must respect a format of 10,000 signs, excluding iconography, and may incorporate a variety of media, whether audiovisual, digital, interactive or other. These media will be selected with a view to communication, and will enable the assessment of the expected skills, without becoming a project in itself. The dissertation supports the project approach.

#### MADE project

**The MADE project, developed over the course of the sixth semester, is designed to enable students to think about the organization of a creative process over the long term, in response to pre-determined challenges in the field of graphic design. The MADE project is assessed in an oral presentation to a jury at the end of the 6th semester.**

The project involves creation, research and development; it is designed and carried out in 3rd year at a professional level, in relation to the student's chosen field of creation.

The MADE project demonstrates the student's ability to:

- reveal a creative profile;
- define a position as a creator of forms, functions and artifacts;
- assert a committed position in the fields of graphic design;
- identify a problem for which graphic design can provide a range of solutions;
- develop the ability to build an informative and didactic mediation on a creative process;
- be able to present, explain, defend and discuss the project presented.

## DNMADE GRAPHIC DESIGN - VISUAL LANGUAGES

### ERASMUS+ COURSES

#### International policy letter:

from M. Marc Duran (Head of the Higher Education School)

The "opening up to the international exchanges" is a very important area of progress in the development of our school. With 3200 pupils and students, our school has made the improvement of language skills and knowledge a major objective of its training project.

We already have a large number of languages exchanges in our pre-Baccalaureate courses, particularly through the actions undertaken within our English European section, which brings together more than two hundred students. In the same way, our post-Baccalaureate courses require individual and collective mobility to enrich the skills and knowledge acquired in class by our students.

In the field of applied arts (the DNMADE and DSAA curriculum), in several of our higher technician sections, it is necessary, in view of the different training references, to envisage internships abroad in order to contribute to their personal development and ensure their better employability.

**Our attachment to the Erasmus+ Charter is in line with this strong policy of our institution and should enable us, through the international mobility of our staff, pupils and students, to meet the main objectives we have set ourselves:**

#### For the staff:

- To improve the professional skills of each and everyone;
- To better understand the practices, policies and education systems in Europe;
- To improve everyone's language skills.

#### For pupils and students:

- To improve learning skills and language knowledge;
- To enable them to acquire transversal shared skills (openness to other cultures, entrepreneurship);
- To better understand the cultural contexts and realities of EU countries.

Through this policy, the Lycée Bréquigny, an institution with a strong cultural and social mix, wishes to build a strong mobility of its staff and users, by showing a real willingness to promote international cooperation, peer learning and European exchanges.



**EUROPEAN UNION**  
European Structural and Investment Fund

#### Internship mobility:

As part of the professional internship in the 2nd year of the DNMADE program, students can go abroad on an Erasmus scholarship. Students can spend all (12 weeks minimum) or part of their internship abroad. A minimum period of 8 weeks is required to benefit from Erasmus support. Erasmus support.

#### Study mobility:

##### Short-term mobility:

Students can immerse themselves in an international establishment for a period not exceeding one month.

##### Long-term mobility:

DNMADE students have the option of spending the 3rd and/or 4th semester (second year) at an international school. Applications are made on an individual basis, and the host school will select the applicant's file according to objective and impartial criteria, duly communicated. This mobility will be accompanied by recognition of validated ECTS credits (30 per semester) and mention in the Diploma Supplement. The list of international partners is regularly updated. The list of international partners is regularly updated, and candidates are encouraged to apply.

#### International workshops

In collaboration with partner schools, workshops abroad can be organized by the teaching team, with students traveling to a European city to work on a joint project with one or more groups of students of different nationalities. This workshop is supervised by teachers from the different countries involved, in collaboration with The workshops are prepared in class and include time for online and face-to-face exchanges in English. online and face-to-face exchanges in English between students, to accompany the implementation of the project.

## TEACHING AREAS

# CULTURE & HUMANITIES

**The aim of this department is to provide students with intellectual and methodological training. The aim of these courses is to enhance their personal culture and develop the critical sense and curiosity of future designers. This foundation of theoretical teaching is intended to nourish and support professional practice.**



## HUMANITIES - FRENCH LITERATURE AND LANGUAGE

SEMESTERS 1 & 2

### S1

acquiring the fundamentals

UE1 - EC1.1

2h whole class weekly

### S2

acquiring the fundamentals

UE5 - EC5.1

2h whole class weekly

The French Literature and Language course completes the profile that students will build throughout their studies, through the knowledge of a common and plural culture, but also through the affirmation of an identity structured by the mastery of discourse (oral or written), and the efficient application of acquired knowledge and know-how (analysis of still or moving images, oral or digital expression techniques).

The course enables :

- provide a common base of knowledge, by consolidating and deepening fundamental cultural references (tradition-repertory as well as current creation);
- develop a detailed analysis of discourse (rhetorical, stylistic, semiological) to help students understand the contexts of oral and written communication.

**Teaching objectives:**

By the end of the first year, students will be able to:

- Mobilize artistic culture and context;
- identify, use and call upon relevant resources to construct meaning, in line with the expectations of a project;
- communicate effectively;
- provide a reasoned and critical discourse.

Skills to acquire:

The criteria are based on skills to be acquired:

- Knowing how to explain : Reading, analyzing, interpreting.
- Defining and investing research territory: Formatting and using specific terminology.
- Communicate ideas effectively: Organize and structure your writing. Adopt a critical distance.
- Mobilize your culture: Make links between what you produce and your environment in terms of aesthetic, ethical or technical issues.
- Master the language: Comply with written and oral codes. Demonstrate a quality of writing or speaking that is appropriate to the audience.

## HUMANITIES - FRENCH LITERATURE AND LANGUAGE

SEMESTERS 3 & 4

### S3

deepening - specialization

UE9 - EC9.1

2h whole class weekly

### S4

deepening - specialization

UE13 - EC13.1

2h whole class weekly

In the second year, this pathway will find its logical continuation in the practical application of the following elements:

- Quality of conceptualization and effective structuring of thought;
- Documenting research to sort, select and prioritize information;
- Formatting the final synthesis for high-quality oral and written transmission;
- Methods of memorizing and sharing, in order to exploit the cultural resources acquired through diversified media.

**Teaching objectives:**

By the end of the second year, students will be able to:

- convey a thought, a process or a demonstration.
- effectively conceptualize their thinking.
- provide issue and conceptual support for personal research.
- establish connections between contemporary aesthetic issues (real-virtual; images and society; paper-screen) and their own learning.

**Teaching methods:**

Theoretical contributions

Lectures (historical background, analysis of works, reading and text analysis).

Independent research before and after class.

Contributions from professionals in the field of literature and design.

Practical contributions

Individual or group TD/TP (application of methodological tools, monitoring exercises, presentations, documentary research).

Exploitation of cultural offerings (cinema, theater, dance or opera)

or partnerships with local cultural centers for application exercises

(argumentative writing or creative writing) in line with the objectives assigned by the course to keep students' cultural horizons open.

Writing workshops (short or long form) or voice workshops with professionals in French Literature & Language to prepare for oral exams.

**Evaluation methods:**

The use of tools, whose appropriation and communication must now be mastered, justifies systematic recourse to the written word. The assigned objective remains the drafting in S5 and 6 of the student's project, which he or she must «know how to finalize in the form most respectful of the French language and its usages». Semesters 3 and 4 will focus on the expectations of relevant and appropriate writing.

## HUMANITIES - FRENCH LITERATURE AND LANGUAGE

SEMESTERS 5 & 6

**S5**  
development - project  
UE17- EC17.1  
2h whole class weekly

**S6**  
development - project  
UE21 - EC21.1  
2h whole class weekly

In the third year, the knowledge acquired will be enriched and will help to structure the student's individual project, with the final mastery of documentary methodology:

- Putting skills acquired in the field(s) of art and design into perspective;
- Argumentative reflection on the place and purpose of production;
- Efficient application of knowledge and know-how to justify choices and personal research.

### Teaching objectives:

#### Introduction to research and writing a thesis:

By the end of the third year, students must:

- Know how to mobilize knowledge and iconographic and textual references to phrase an issue.
- Be aware of potential resources to broaden the research field of the MADE dissertation.
- Understand and question current issues in the discipline.
- Structure an ambitious thought process through a long text.

#### Nurture the graphic designer's position and practice:

By the end of the third year, students should be able to:

- Analyze and exploit references to position themselves within the framework of a project.
- Observe creative approaches and processes to define a professional project.

### Teaching methods:

Group TD/TP on research methodology.

Written and oral exercises.

Personalized support in writing the MADE dissertation and in the MADE project.

### Evaluation methods:

Continuous assessment: transversal evaluation.

## HUMANITIES - PHILOSOPHY

SEMESTERS 1 & 2

**S1**  
acquiring the fundamentals  
UE1 - EC1.1  
1h whole class weekly

**S2**  
acquiring the fundamentals  
UE5 - EC5.1  
1h whole class weekly

During the first year, the course aims to provide students with a philosophical culture, combined with essential methodological skills (organizing thought, presenting it in writing and orally).

The aim is to develop a definitional approach to notions, and a questioning and problematization approach.

### Teaching objectives:

#### Knowledge, skills and methodology:

By the end of the first year, students will be able to:

- Ask questions, organize thoughts and present them orally and in writing.
- Problematize; structure an argument.

#### Notions covered:

- Art and nature, language, art and the arts, technology and techniques, science and its application, the social and political role of scholars and artists, meaning and significance, expression and communication.

#### Field of experimentation, theme:

- Aesthetics, human sciences, contemporary world.

### Teaching methods:

Classes can focus on studying texts or analyzing works of art.

Analysis of works.

Exchanges can be built around feedback on practices.

### Evaluation methods:

Students are assessed on the basis of a variety of written assignments.

## HUMANITIES - PHILOSOPHY

SEMESTERS 3 & 4

**S3**

**deepening - specialization**

UE9 - EC9.1

1h whole class weekly

**S4**

**deepening - specialization**

UE13 - EC13.1

1h whole class weekly

**In the second year, the course aims to provide students with a philosophical culture, combined with essential methodological skills (organizing thought, presenting it in writing and orally).**

**The aim is to develop a definitional approach to notions, and a questioning and problematization approach.**

### Teaching objectives:

#### Knowledge, skills and methodology:

By the end of the first year, students should be able to:

- Question, organize a thought, present it orally and in writing, analyze a text.
- Problematize; structure an argument.

#### Notions covered:

- Philosophy of art in antiquity (Plato, Aristotle): the concept of Technè, value of the image, inspiration and the creative process, mimesis
- Modern philosophy of art and the emergence of aesthetics, the analysis of beauty (Kant and the judgment of taste, the question of genius)
- The status of the work of art in the digital age: ontology of the work and logics of production (Benjamin, CAE).
- The work of art in relation to the technical object. Symbols and signs. Identity and culture.

### Teaching methods:

Classes can focus on studying texts or analyzing works of art.

Analysis of works.

Exchanges can be built around feedback on practices.

### Evaluation methods:

Students are assessed on the basis of a variety of written assignments.

## CULTURE OF ART, DESIGN AND TECHNOLOGY

SEMESTERS 1 & 2

**S1**

**acquisition of fundamental reference points and methodological tools**

UE1 - EC1.2

2h whole class weekly

**S2**

**acquisition of fundamental reference points and methodological tools**

UE5 - EC5.2

2h whole class weekly

**During the first year, students acquire fundamental cultural and artistic knowledge related to the history of graphic design, art and design. The evolution of techniques, practices and thinking is observed, as are the issues, productions and players of the different periods covered.**

**Students are encouraged to analyze visual documents, observing their constituent elements, deducing their effects and understanding their underlying intentions. Texts may also be studied.**

**Students develop both a curiosity and a cross-disciplinary knowledge of the history of graphic design, art and design, and techniques, which can make a significant contribution to the creative and visual choices they will have to make in the professional field.**

### Teaching objectives:

#### Fundamental chronological references:

By the end of the first year, students will:

- Acquire reference points in the chronology of events related to the history of graphic design, art and design.
- Identify the major stages and periods in the material, technical and cultural history of art, design and graphic design.
- Understand the major currents of thought that contribute to the evolution of the history of graphic design, art and design.

#### Acquire methodological tools for analysis and research:

By the end of the first year, students should be able to:

- Analyze a work and place it in a precise creative and production context;
- Compare references and raise questions,
- Carry out a cultural watch by identifying works, products, trends, events, exhibitions or publications.
- Translate ideas and ideas in a hierarchical, didactic manner.

### Teaching methods:

#### Theoretical input

Lectures (historical background, analysis of works, text readings).

Independent research before and after class.

#### Practical input

Individual or group TD/TP<sup>1</sup> (application of methodological tools, monitoring exercises, presentations).

Visits to exhibitions.

### Evaluation methods:

Regular assessment of course knowledge.

Continuous assessment: regular evaluation of written and/or oral practical exercises.

## CULTURE OF ART, DESIGN AND TECHNOLOGY

SEMESTERS 3 & 4

**S3**  
acquisition of benchmarks and  
specific methodological tools

UE9 – EC9.2  
2h whole class weekly

**S4**  
acquisition of benchmarks and  
specific methodological tools

UE13 – EC13.2  
2h whole class weekly

The chronological progression is continued during the second year of the DNMADE program, so that by the end of the cycle, students will have covered the history of art and graphic design right up to the present day.

Questions are raised with regard to specific contexts or by comparing references. Students are encouraged to problematize; to question what they see, what they receive and what they produce.

Students develop a critical eye and a better understanding of current issues in graphic design.

### Teaching objectives:

#### Fundamental chronological references:

By the end of the second year, students will:

- Precisely locate themselves in the chronology of events related to the history of art and graphic design.
- Identify the questions, issues and challenges of the currents and periods related to the history of graphic design.
- Understand the major currents of thought that have contributed to the evolution of graphic design.

#### Acquire methodological tools for analysis and research:

By the end of the second year, students should be able to:

- Raise questions based on references.
- Formulate a problem in the field of graphic design.
- Elaborate, deploy, structure and argue a reflection.
- Carry out a cultural watch based on a theme.
- Call on knowledge and textual and iconographic resources to support an argument.

### Teaching methods:

#### Theoretical input

Lectures (historical background, analysis of works, text readings).  
Independent research before and after class.

#### Practical input

Individual or group TD/TP<sup>1</sup> (application of methodological tools, monitoring exercises, presentations).  
Visits to exhibitions.

### Evaluation methods:

Regular assessment of course knowledge.  
Continuous assessment: regular evaluation of written and/or oral practical exercises.

1 TD = Tutorial // TP = Practical work

## CULTURE OF ART, DESIGN AND TECHNOLOGY

SEMESTERS 5 & 6

**S5**  
appropriation of knowledge  
for the MADE dissertation

UE9 – EC9.2  
0,5h whole class weekly

**S6**  
Appropriation des  
connaissances au service  
du projet MADE et projet  
professionnel

UE13 – EC13.2  
0,5h whole class weekly

The aim of the third year is to put into practice the knowledge and methodological tools acquired during the first two years.

In the first semester, knowledge is applied to writing the MADE thesis. During the second semester, the student's disciplinary and artistic culture feeds into the MADE project, helping to develop a unique profile as a graphic designer.

Their critical eye and curiosity about the discipline are strengthened.

The final year encourages the exploration of themes and issues specific to graphic design.

### Teaching objectives:

#### Introduction to research and writing a thesis:

By the end of the third year, students must :

- Know how to mobilize knowledge and iconographic and textual references to express an issue.
- Be aware of potential resources to broaden the research field of the MADE dissertation.
- Understand and question current issues in the discipline.
- Structure and write a thought process through a long text (around 10,000 signs\*).

#### Nurture the graphic designer's position and practice:

By the end of the third year, students should be able to:

- Analyze and exploit references to position themselves within the framework of a project.
- Observe creative approaches and processes to define a professional project.

### Teaching methods:

Group TD/TP<sup>1</sup> on research methodology.  
Personalized support in writing the MADE dissertation and the MADE project.

### Evaluation methods:

Continuous assessment: transversal evaluation.

1 TD = Tutorial // TP = Practical work

## TEACHING AREAS

# CROSS-DISCIPLINARY TEACHING

**The aim of this section is to provide students with a range of knowledge, methods and skills common to the fields of fine crafts and graphic design. This cross-disciplinary foundation encourages exploration, experimentation and the use of traditional and digital tools.**

## TOOLS FOR EXPRESSION AND CREATIVE RESEARCH

SEMESTERS 1 & 2

### S1

Discovery and practice of fundamental approaches and tools of expression

UE2 – EC2.1

2h whole class + 3h weekly group

### S2

Acquisition of fundamental exploratory practices

UE6 – EC6.1

2h whole class + 3h weekly group

During the first year, students are introduced to exploratory methods, discovering and practicing the fundamental tools of expression to initiate an experimental process involving a variety of approaches and media. Over the course of the year, students learn to question, cross-fertilize and adapt a variety of means and media to explore the development of personal writing.

#### Teaching objectives:

Learn and master graphic, plastic and volumetric techniques:

- Learn to observe and represent the world (modes of representation, points of view and framing, space and format composition).
- Explore the expressive possibilities of traditional, analog or digital tools (drawing techniques, photography, graphic and serial reproduction techniques).

Engage in personal experimentation:

- Explore personal graphic and plastic writing.
- Identify and organize the stages of an exploratory approach.
- Acquire a contemporary visual culture.

Communicate and promote your approach:

- Develop a reflective and critical attitude to experimentation.
- Communicate and argue one's intentions.
- To render and valorize one's work.

#### Teaching methods:

Practical input :

Classes are held in the form of creative workshops, with a variety of projects initiated and possibly involving outside contributors.

Content can address the notions of drawing, color, the body (live model), volume (drawing, shaping, relief), rhythms, gestures, the letter, the module, the motif, the story...

A variety of media and means of restitution will be developed, moving from 2D to 3D in various formats (drawing boards, sketchbooks, samples, models, etc.).

Theoretical input :

Specific contributions will be made in the various project contexts encountered, to make students aware of the issues and techniques involved in contemporary plastic and graphic design (e.g. perspective, color, framing, composition, etc.).

#### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Written and oral project presentations.

## TOOLS FOR EXPRESSION AND CREATIVE RESEARCH

SEMESTERS 3 & 4

### S3

Consolidation of exploratory practices

UE10 – EC10.1

3h weekly group

### S4

Deepening and developing a personal exploratory practice

UE14 – EC14.1

3h weekly group

During the second year, students reinforce their mastery of the methods and tools of creative expression to develop and assert a more personal exploratory stance. A privileged territory of research will gradually take shape through the formulation of singular choices, the elaboration of a precise graphic and plastic vocabulary, the constitution of a field of cultural references and the development of know-how.

#### Teaching objectives:

Deepen mastery of graphic, plastic and volumetric techniques:

- Reinforce technical skills.
- Develop a variety of languages (for documenting, depicting, abstracting, mapping, etc.).

Develop a personal experimental approach:

- Choose and apply a variety of tools and methods at different stages of a project.
- Assert yourself, develop and position yourself in current events and contemporary creation.
- Nourish your practice by actively monitoring contemporary artistic and graphic creation.

Communicate and promote your approach:

- Reinforce a critical, reflective stance and mediate your approach through a variety of appropriate means.
- Research, select and organize relevant and verified documentary resources to document a subject.
- Explain ideas and intentions.

#### Teaching methods:

Practical input :

Classes take the form of creative workshops, initiating a variety of projects that may involve external partners, either on or off-site.

Different activities will be proposed in the following fields: digital and technical experimentation, plastic and gestural exploration.

Theoretical input :

Specific methodological inputs and practical demonstrations are provided to help students develop a more personal approach.

#### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Written and oral project presentations.



## TOOLS FOR EXPRESSION AND CREATIVE RESEARCH

SEMESTERS 5 & 6

**S5**

Opening up and deepening  
exploratory practices oriented  
towards the student's project

UE18 – EC18.1

1,5h weekly group

**S6**

Asserting a position  
as a graphic designer

UE22 – EC22.1

1,5h weekly group

During the third year, students determine their profile as graphic designers, and seize the methods and tools of creative expression to define their research territories and postures.

**Teaching objectives:**

Master and appropriate graphic, plastic and volumetric techniques:

- Experiment with a personal, experimental approach.
- Invest in, explore and combine a variety of media.

Assert your skills as a graphic designer through unique techniques and languages:

- Develop a personal graphic and visual identity.
- Analyze your production, stand back critically and argue for it.
- Conceive appropriate and personal ways of communicating (written, oral and scenographic - exhibition/installation, editorial supports, etc.).

**Teaching methods:**

Practical input :

Classes take the form of creative workshops, initiating a variety of projects that may involve external partners, either on or off-site.

Classes can be used in conjunction with other courses to support the MADE thesis and project.

Theoretical input :

Specific and individualized methodological contributions and demonstrations are provided to support students in their personal research.

**Evaluation methods:**

Continuous assessment and regular evaluation of required skills.

Project presentations in writing (a prioritized, annotated and bound portfolio of work) and orally (presentation supported by an exhibition and mediation system).

## TECHNOLOGIES AND MATERIALS

SEMESTERS 1 & 2

**S1**

Fundamentals of typographic  
culture and printing  
technologies

UE2 - EC2.2

2h whole class weekly

**S2**

Fundamentals of typographic  
culture and printing  
technologies

UE6 - EC6.2

2h whole class weekly

The course covers materials and technologies specific to graphic design. In the first year, students learn the basics of typography at the scale of the letter (micro-typography) and the page (macro-typography). Knowledge of printed and digital media, in terms of both their materiality and their manufacture, is expected.

**Teaching objectives :**

Acquire a typographic culture:

- Know the basic principles of micro-typography:
  - Be familiar with morphological vocabulary, and know how to describe and compare fonts.
  - Know the fundamental distinctions: series, family, classification, etc
  - Identify the functional characteristics that make a typeface legible.
- Be introduced to the basic principles of macro-typography.
- Be aware of the concept of the page and of print and digital publishing.

Acquire an understanding of manufacturing technologies:

- Understand the history of image and text printing processes.
- Be familiar with the major milestones in the history of techniques associated with digitization, computing, the Internet and the Web.
- Be aware of printing processes.

**Teaching methods:**

Lectures.

Practical typography workshops.

Visit to the Nantes printing museum.

Visit to a printing workshop.

**Evaluation methods:**

Continuous assessment: transversal evaluation.

## TECHNOLOGIES AND MATERIALS

SEMESTERS 3 & 4

**S3**

**Reinforcement of typographic culture and development of a digital culture**

UE10 - EC10.2

2h whole class weekly

**S4**

**Reinforcement of typographic culture and development of a digital culture**

UE14 - EC14.2

2h whole class weekly

**During the second year, the students develop their knowledge and understanding of macro-typography. Contemporary printing technologies, media and digital technologies are studied. The students acquire this knowledge with the aim of designing and manufacturing plausible, adequate and professional projects, in line with the graphic chain, new media and new forms of communication and creation.**

**Teaching objectives:**

Develop and apply a macro-typographic culture:

- Apply typographic rules (spacing, conventions, punctuation, etc.).
- Know how to format a paragraph while respecting fundamental typographic principles (rhythm, justification, hyphenation, approach, etc.).

Gain a deeper understanding of manufacturing technologies and processes:

- Know and understand the graphic chain: stages from screen to printed object, color management.
- Know how to prepare a file for printing, and the guidelines for producing a thesis or internship report.
- Understand the major milestones in the history of techniques associated with digitization, computing, the Internet and the Web.

**Teaching methods:**

Lectures.

Practical typography workshops.

Cooperation with the Lycée Coëtlogon to deepen knowledge of the graphic chain and printing and finishing processes.

**Evaluation methods:**

Continuous assessment: transversal evaluation.

## DIGITAL TOOLS AND LANGUAGES

SEMESTERS 1 & 2

**S1**

**Discovery of software and associated technical protocols**

UE2 - EC2.3

2h weekly group

**S2**

**Development of digital practice**

UE6 - EC6.3

2h weekly group

**The aim of the Digital Tools and Languages course is to provide students with the IT and software skills they need to successfully complete their digital projects in the DNMADE program, and to become technically autonomous. Students develop a general digital culture (working environment, software, programming).**

**In semesters 1 and 2, digital images are at the heart of the learning process. This first year is also an opportunity to learn about animated graphics (motion design) and programming (web, generative design).**

**Teaching objectives:**

Acquire a digital culture:

- Handle different peripherals (servers, printers, scanners, etc.) and communication technologies (wired, WiFi, Bluetooth).
- Edit, archive and distribute still image files.
- Understand the specificities of print and digital media (color management, formats and supports).
- Be aware of technical and economic interrelations, intellectual property and IT security.

Develop digital skills:

- Learn to use industry-standard software: image processing and retouching, motion design, etc.
- learn about interactivity and programming languages.

**Teaching methods:**

Theoretical input :

Theoretical input is provided as a whole class. Communication supports are projected to structure these inputs. The course is accompanied by software demonstrations.

Practical input :

Individual implementation, on a machine, of a succession of fundamental application exercises.

**Evaluation methods:**

Regular time-limited tests (continuous assessment).



## DIGITAL TOOLS AND LANGUAGES

SEMESTERS 3 & 4

**S3**

### Deepening digital uses and practices

UE10 - EC10.3  
1h weekly group

**S4**

### Deepening digital uses and practices

UE14 - EC14.3  
1h weekly group

Initiated in the first year, two main themes are developed during semesters 3 and 4: motion design and programming. The first theme involves experimentation with typographic animation, video manipulation and the appropriation of video formats. The second offers, on the one hand, the opportunity to work on fluid page layout and animation in web design, and on the other, to generate graphics through programming, by manipulating text, shapes or images in a dedicated development environment, in creative coding.

#### Teaching objectives:

##### Acquire a digital culture:

- Understand and familiarize yourself with the files involved in animated and interactive graphics.
- Learn more about the technical and economic implications of intellectual property and computer security.

##### Develop digital skills:

- Practice the software used in professional environments: Motion Design, Web technologies (HTML, CSS), Creative coding.
- Explore and experiment with animated graphics software.
- Understand the technical characteristics of animated digital images.
- Explore and experiment with programming languages (e.g. web integration, generative design, etc.).

#### Teaching methods:

##### Theoretical input :

Theoretical input is provided as a whole class. Communication supports are projected to structure these inputs. The course is accompanied by live, projected software demonstrations.

##### Practical input :

The individual implementation of a succession of fundamental application exercises on a machine, directly linked to the theoretical inputs, enables the acquisition of knowledge and know-how specific to graphic design.

#### Evaluation methods:

Regular time-limited tests (continuous assessment).

## DIGITAL TOOLS AND LANGUAGES

SEMESTERS 5 & 6

**S5**

### Advanced digital practices

UE18 - EC18.3  
2h weekly group

**S6**

### Decomartmentalizing digital practices to support student projects

UE22 - EC22.3  
2h weekly group

In the third year, students gain autonomy over the tools and practices acquired in previous semesters. They can identify and master the tools most relevant to their specific projects.

The objectives of semesters 5 and 6 will therefore be to deepen skills linked to the generation of graphic signs and their animation, but also to discover other alternative and hybrid tools (e.g. digital embroiderer, AR/VR headset, laser cutter...), particularly in open-source software.

#### Teaching objectives:

By the end of the third year, students must :

- Be familiar with a wide range of graphic design tools and systems
- Master the layout of a multi-page document using web tools, and have advanced skills in digital publishing (pdf, epub)
- Be able to effectively set graphic signs in motion and propose simple generative (processing-type) and interactive devices (website, application, etc.).
- Have a working method adapted to learning computer skills, as well as to working in a professional environment.

#### Teaching methods:

##### Theoretical input :

Theoretical input is provided as a whole class. Communication supports are projected to structure these inputs. The course is accompanied by live, projected software demonstrations.

##### Practical input :

The individual implementation of a succession of fundamental application exercises on a machine, directly linked to the theoretical inputs, enables the acquisition of knowledge and know-how specific to graphic design.

#### Evaluation methods:

Regular time-limited tests (continuous assessment).

## MODERN LANGUAGES

SEMESTERS 1 & 2

### S1

#### Basic skills

UE2 - EC2.4

1,5h weekly group

### S2

#### Basic skills

UE6 - EC6.4

1,5h weekly group

**This course aims at developing language skills in a professional context. Students will eventually be proficient in interacting with foreign speakers. In this class, students will explore their professional field from a cross-cultural perspective, they will broaden their field of research and enrich their catalog of references as English will be considered both as a vernacular and a vehicular language.**

#### Teaching objectives:

At the end of year 1, students will be able to:

- Understand the main ideas of an authentic document (written or oral) dealing with art creation or design.
- Report on technical processes connected with the fields of arts and design.

#### Teaching methods:

Group works are valued in order to develop and encourage both oral and written interaction. This class aims at becoming proficient and confident in any kind of communication situation.

Classes can focus on studying design articles, analyzing references, listening to designers...

Exchanges can also be held around students' practices.

#### Evaluation methods:

Regular assessment of course knowledge.

Continuous assessment: regular evaluation of written and/or oral practical exercises.

Assessment relies on the Common European Framework of Reference for Languages. The levels targeted is B2.

## MODERN LANGUAGES

SEMESTERS 3 & 4

### S3

#### deepening - specialization

UE10 - EC10.4

1,5h weekly group

### S4

#### deepening - specialization

UE14 - EC14.4

1,5h weekly group

**This course is designed to enrich specific vocabulary in a professional context. It also aims to facilitate communication with foreign speakers. This course, designed as a key element in the general training of art and design students, should provide them with an intercultural approach to the professional field, as well as an international outlook to facilitate their mobility: intellectual mobility, but also physical mobility (periods of study or internship abroad).**

#### Teaching objectives:

By the end of the second year, students should be able to:

- Develop and apply an international culture of reference.
- Present, communicate and promote a project.
- Build up a specific technical lexicon.
- Maintain a design and artistic watch (research and analyze project-related references).

#### Teaching methods:

Classes are taught as a whole and in half-groups.

Most of the work is carried out collectively, so as to develop oral and written interaction. The aim of this course is to develop fluency in oral and written communication through lexical and grammatical enrichment of the language.

#### Evaluation methods:

Assessments are carried out on a continuous basis and on a regular basis.

Teaching is based on the Council of Europe's Common European Framework of Reference for Languages (CEFR). The target level in English at the end of this CE is B2.

## MODERN LANGUAGES

SEMESTERS 5 & 6

**S5**

**deepening - specialization**

UE18 - EC18.4

1h whole class weekly

**S6**

**deepening - specialization**

UE22 - EC22.4

1h whole class weekly

**This course consolidates the student's knowledge of the English language in a professional and research context, in line with the final dNMAde project. A design and artistic watch linked to a project approach in the target language will be reinvested in the writing of the abstract, to demonstrate a sophisticated knowledge of syntax and a rich, adapted lexicon.**

### Teaching objectives:

By the end of the third year, students should be able to:

- Express themselves orally and in writing on professional subjects in a clear, well-structured manner
- Mobilize language, syntax and lexical tools specific to the field of creation and design
- Argumentation of the creative process in relation to the personal project (oral and written in the form of an «abstract», a summarized English version of the project's argumentation).

### Teaching methods:

Classes are taught as a whole and in half-groups. Most of the work is carried out in groups, so as to develop both oral and written interaction. The aim of this course is to develop fluency in oral and written communication through lexical and grammatical enrichment of the language.

### Evaluation methods:

Assessments are carried out on a continuous basis and on a regular basis. Teaching is based on the Council of Europe's Common European Framework of Reference for Languages (CEFR). The target level in English at the end of this CE is B2.

## ECONOMIC AND LEGAL CONTEXTS

SEMESTERS 1 & 2

**S1**

**acquiring the fundamentals**

UE2 - EC2.5

1h whole class weekly

**S2**

**acquiring the fundamentals**

UE6 - EC6.5

1h whole class weekly

**In semester 1, students will be introduced to the conceptual content relating to knowledge of the company and its environment: Study of the company and its environment / Formation and performance of the contract / Main aspects of the law / Recourse to the law to settle disputes. In semester 2, students will be able to apply the knowledge acquired in the following areas: Business management (quotations, invoices, VAT) / Organizational status: employee, self-employed / Legal structures of organizations / Innovation and industrial property.**

### Teaching objectives:

By the end of the first year, students should be able to:

- Identify and understand the economic and legal environment of organizations.
- Identify and apply legal, organizational and management skills in the context of a project, an assignment or, more broadly, a workstation.
- Adapt communication skills to deal with the organization's partners.
- Apprehend the entrepreneurial posture and gestures required to manage a very small business.

### Evaluation methods:

Written and/or oral evaluations

## ECONOMIC AND LEGAL CONTEXTS

SEMESTERS 3 & 4

**S3**

**deepening - specialization**

UE10 - EC10.5

2h whole class weekly

**S4**

**deepening - specialization**

UE14 - EC14.5

2h whole class weekly

**Using case studies from their field of activity, students apply the knowledge and skills developed in S 1 and S2. They work on concrete problems encountered by the company and propose solutions, justifying their choices.**

### Teaching objectives:

By the end of Semester 3, students should be able to:

- Identify the legal issues specific to each business sector.
- Understand the principles of organizational management: entrepreneurial and managerial logic. Analyze the stakes involved. Decisions and the decision-making process.

By the end of Semester 4, students should be able to:

- Understand the construction of a company's commercial offering.
- Study the birth of an idea in all its specificities:
  - Idea diagnosis: macro-environment and micro-environment diagnosis, followed by market research.
  - Internal diagnosis (tangible/intangible resources).
  - Presentation of the diagnostic summary. Management tools essential to the business to ensure compliance with deadlines set by clients: management tools for planning the various tasks to be carried out during the production process of a product and/or service.

### Evaluation methods:

Written and/or oral evaluations.

## ECONOMIC AND LEGAL CONTEXTS

SEMESTERS 5 & 6

**S5**

**further training**

UE18 - EC18.5

2h whole class weekly

**S6**

**further training**

UE22 - EC22.5

2h whole class weekly

**During the third year, students reinforce their knowledge of the design professions and contextualize their career plans.**

### Teaching objectives:

Know the main characteristics of the design professions:

By the end of Semester 5, students will:

- Study the ways in which design professions are practiced (salaried work, entrepreneurship, company).
- Understand entrepreneurship on a day-to-day basis:
  - Draw up a business model (study a market, choose a legal status, choose an identity, choose a financing policy).
  - Understand how your business works (formulate an offer, respond to a call for tenders, analyze your business, protect your creations, insure your business, manage customer relations, understand the basics of accounting).

Contextualizing the professional project:

By the end of Semester 6, students will:

- Analyze the economic and legal context of their professional project, using the management tools studied over the three years:
  - Diagnose the environment in which the professional project is being carried out
  - Draw up commercial and/or budgetary documents adapted to their project.

### Evaluation methods:

Written and/or oral evaluations

## TEACHING AREAS

# PRACTICAL AND PROFESSIONAL TRAINING

**This area of teaching is organized around the practice of graphic design projects, real and/or fictional, on digital and printed media. The skills and methodologies developed in these courses are specific and essential to the training of graphic designers..**

### **CREATIVE WORKSHOPS:**

**Creative workshops are the place to develop creative processes. Theoretical and practical lessons are applied to concrete cases.**

**Creative workshops are conducive to specific teaching methods, such as co-teaching and the involvement of associated professionals and experts.**

## TECHNIQUE & KNOW-HOW

SEMESTERS 1 & 2

### S1

Discovery of traditional and digital technical processes

UE3 - EC3.1

6h weekly group

### S2

Discovery of traditional and digital technical processes

UE7 - EC7.1

6h weekly group

During the first year, students discover and take hold of techniques to turn them into creative tools.

These multiple tools, techniques and know-how (camera, software, traditional tools...) induce gestures, processes and creative and conceptual potentialities. This course is designed to build the tools needed to practice and implement projects.

Over the course of three years, students will deepen their mastery of the various skills involved.

#### Teaching objectives:

##### Know how to engage in an exploratory posture:

- Select, sort, compare, classify, present and argue about creations obtained through various creative approaches.

##### Experiment with a variety of creative workshops:

By the end of the first year, students should be able to:

- Compose a single visual sign (letter, icotype, etc.) or a complex one (logotype, pictogram, alphabet, etc.) using construction tools (grid) and vector graphics software.
- Know how to compose typographically a simple format to organize information or messages on printed or digital media.
- Discover and learn traditional production techniques (printing, finishing, etc.) to produce a variety of expressive registers.
- Know and know how to mobilize fundamental interactions with printed or digital media.
- Know and know how to mobilize one or more traditional or digital animation techniques.

#### Teaching methods:

##### Practical input

Classes take the form of discovery, experimentation and creation workshops. Workshops are geared towards the acquisition of a variety of creative techniques and processes, and are organized around individual or group exercises and micro-projects.

Topics covered may include micro-publishing and animation techniques, through the use of software (Adobe suite (Photoshop, Illustrator, InDesign, After Effect...)...), tools and equipment (laser printer, risograph...), and dedicated creative spaces (photo studio, partner locations).

#### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Evaluation of exercises and reports.

## TECHNIQUE & KNOW-HOW

SEMESTERS 3 & 4

### S3

In-depth study of traditional and digital technical processes

UE11 - EC11.1

6h weekly group

### S4

In-depth exploration of advanced technical processes

UE15 - EC15.1

6h weekly group

In semesters 3 and 4, students deepen their knowledge of the techniques already practiced in previous semesters. Through exploratory approaches, they extend their knowledge of technical devices related to the field of graphic design, particularly in digital territories, in order to enhance their creative skills.

#### Teaching objectives:

##### Know how to engage in an exploratory posture:

- Know how to select, sort, compare, classify, present and argue about creations obtained through various creative approaches.

##### Experiment with a variety of creative workshops:

By the end of the second year, students should be able to:

- Build a system of signs.
- Know how to lay out a variety of information in print and digital formats.
- Learn more about production techniques (e.g. printing, digital, stamping, finishing, etc.).
- Know how to manipulate and design interactive digital media (structuring, formatting, navigation and basic interaction, transition, scroll, zoom, etc.).
- Learn more about traditional and digital animation techniques (rhythm, interpolation, sound synchronization, etc.).

#### Teaching methods:

##### Practical input

Classes take the form of discovery, experimentation and creation workshops. Workshops are geared towards the acquisition of a variety of creative techniques and processes, and are organized around individual or group exercises and micro-projects. Topics covered may include micro-publishing, animation techniques, using proprietary or open-source software (Adobe suite (Photoshop, Illustrator, InDesign, After Effect...)...), various tools and equipment (laser printer, risograph, cutting plotter, laser cutter...), and dedicated creative spaces (photo studio, partner locations).

#### Evaluation methods:

Continuous assessment.

Regular assessment of skills acquired.

Evaluation of exercises and assignments.



## TECHNIQUE & KNOW-HOW

SEMESTERS 5 & 6

**S5**

**Exploring and mastering advanced technical processes**

UE19 - EC19.1  
7h weekly group

**S6**

**Appropriation of specific technical processes for the MADE project**

UE23 - EC23.1  
7h weekly group

During semesters 5 and 6, students specialize and decompartmentalize the techniques they have already practiced in previous semesters. Through exploratory approaches, they extend their knowledge of technical devices related to the field of graphic design in order to develop their creative posture.

### Teaching objectives:

Know how to engage in an exploratory posture:

- Select, sort, compare, classify, present and argue about creations obtained through various creative approaches, in different media.

Experiment with a variety of creative workshops:

By the end of the third year, students should be able to:

- Mobilize, appropriate and deepen the tools, techniques and know-how studied in previous semesters.
- Individual exploration of new tools to support projects (identity design, editorial design, signage, digital design, interface, motion design, etc.).

### Teaching methods:

Practical input

Classes take the form of discovery, experimentation and creation workshops. The workshops, which focus on the acquisition of a variety of creative techniques and processes, are organized into individual or group exercises and micro-projects. Topics covered may include micro-publishing (tangible, digital or augmented), animation techniques, hybrid media, through the use of proprietary, open source and custom software, tools and equipment (laser printers, risographs, e-readers, plotter, laser cutters, drawbots, picoprojectors, AR/VR headsets, etc.), and dedicated creative spaces (photo studio, fablab, partner venues).

### Evaluation methods:

Continuous assessment.

Regular assessment of skills acquired.

Evaluation of exercises and assignments.

## PROJECT PRACTICE AND IMPLEMENTATION

SEMESTERS 1 & 2

**S1**

**Acquisition of the fundamentals of project methodology**

UE3 - EC3.2  
4h weekly group

**S2**

**Acquisition of the fundamentals of project methodology**

UE7 - EC7.2  
4h weekly group

During the first year, students discover the tools and methods (analytical, exploratory, finalization, etc.) needed to respond to a graphic design project. Students learn to mobilize graphic means and forms creatively to meet identified needs. In the form of creative workshops, they are encouraged to develop a diversity of visual languages applied to a variety of communication media (print and digital; still and moving).

### Teaching objectives:

Acquire a project methodology:

By the end of the first year, students should be able to:

- Identify and structure the stages of a design project.
- Communicate creative intentions.
- Use analytical tools to formulate a creative positioning.
- Produce with generosity (diversity and abundance).
- Engage methodically in the research stage, using traditional and digital tools.

Acquire a culture of the field through the practice of micro-projects / projects:

By the end of the first year, students should be able to:

- Identify the constituent stages of a graphic design project through a variety of production contexts.
- Initiate the development of visual signs.
  - ▶ Design a sign (e.g. logotype, letter, etc.)
  - ▶ Design a system of signs (e.g. pictogram, collection, etc.).
- Understand how to organize a message on a variety of media and formats.
  - ▶ Organize a message on a printed medium (e.g. poster, flyer, etc.)
  - ▶ Learn how to manipulate (e.g. leaflet, flyer) and publish (e.g. magazine, program, etc.).

### Teaching methods:

Classes take the form of creative and discovery workshops.

Micro-projects are based on fictitious or real requests for graphic design projects of varying lengths.

Projects can be carried out individually or in teams.

Theoretical input :

Theoretical and methodical points cover the different stages of the creative process.

Cultural contributions on graphic communication media are addressed to raise students' awareness of the challenges of contemporary graphic design.

### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Written and oral project presentations.

## PROJECT PRACTICE AND IMPLEMENTATION

SEMESTERS 3 & 4

**S3**

**Consolidation of project methodology**  
UE11 - EC11.2  
4h weekly group

**During the second year, students consolidate and put into practice the methodological tools and graphic forms seen in the first year, in complete or partial creative approaches.**

**S4**

**Deepening of project methodology**  
UE15 - EC15.2  
4h weekly group

**This takes the form of half-group workshops (individual and group work). Students broaden their graphic design project horizons (short, long, fictitious or partnered projects, experimental workshops, etc.).**

### Teaching objectives:

#### Reinforce project methodology:

By the end of the second year, students should be able to:

- Structure a complete project approach (from analysis to prototype).
- Analyze a complex request.
- Position yourself in line with the creative brief.
- Diversify, evolve, organize and argue hypotheses and creative research tools.
- Take a step back from your own production: make a choice, check it, then validate it.
- Develop and prototype.
- Publicize your project (promote, explain and defend your position).

#### Develop a culture of the field through micro-projects/projects:

By the end of the second year, students should be able to:

- Carry out graphic design projects in a variety of production contexts (identity design, publishing, message design, etc.).
- Develop a visual grammar for a variety of media, in 2D and 3D:
  - Design a graphic charter.
  - Adapt signs to different contexts: to movement (e.g. logotype, pictogram, typography) and volume (e.g. signage, packaging).
- Organize a message on different media and in different contexts:
  - Organize a message in a publication (e.g. leaflet, flyer, poster, magazine, program, etc.).
  - Organize a message on a fixed or moving digital medium.

### Teaching methods:

Classes take the form of creative and discovery workshops.

Projects and/or micro-projects are based on fictitious or real requests for graphic design projects of varying lengths. Projects can be carried out individually, in teams or in partnership with an external sponsor.

#### Theoretical input :

Theoretical and methodical points cover the different stages of the creative process.

Cultural contributions on graphic communication media are addressed to raise students' awareness of the challenges of contemporary graphic design.

### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Written and oral project presentations.

## PROJECT PRACTICE AND IMPLEMENTATION

SEMESTERS 5 & 6

**S5**

**Project methodology and definition of a personal project**  
UE19 - EC19.2  
5h weekly group

**During the third year, students determine their profile as graphic designers, and make their own unique use of methodological tools and graphic forms, applying them to fictitious or real projects of varying durations. The year is particularly focused on the dissertation (S5) and the MADe project (S6). This course includes micro-projects, as well as work on the dissertation and MADe project. Students demonstrate their ability to conceive and realize a design project at a professional level, in line with their chosen field of specialization.**

**S6**

**Assertion of project methodology and positioning as a graphic designer**  
UE23 - EC23.2  
5h weekly group

### Teaching objectives:

#### Adopt and adapt project methodology:

By the end of the third year, students should be able to:

- Independently manage a complete project (analysis, research, development, finalization and prototyping).
- Analyze multiple, complex situations.
- Position oneself in a singular and adapted way within the framework of a request from a client (spelled out in a brief).
- Apply various research tools and methods to an individual project.
- Bring projects to fruition through functional and demonstrative prototypes.

#### Assert a specific profile as a graphic designer:

By the end of the third year, students should be able to:

- Assert a personal creative positioning in line with contemporary graphic design.
- Enhance the value of your production through mastered communication media.
- Argue, convince and defend your creative positioning in written and oral form.

### Teaching methods:

Classes take the form of creative and discovery workshops.

Projects and/or micro-projects are based on fictitious or real requests for graphic design projects of varying lengths. Projects can be carried out individually, in teams or in partnership with an external sponsor.

#### Theoretical input :

Theoretical and methodical points cover the different stages of the creative process.

Cultural contributions on graphic communication media are addressed to raise students' awareness of the challenges of contemporary graphic design.

### Evaluation methods:

Continuous assessment.

Regular assessment of required skills.

Written and oral project presentations.



## PROJECT COMMUNICATION & MEDIATION

SEMESTERS 1 & 2

**S1**

**Fundamentals of communication techniques**

UE3 - EC3.3

1h whole class weekly

**S2**

**Fundamentals of communication techniques**

UE7 - EC7.3

1h whole class weekly

**During the first year, students acquire fundamental theoretical knowledge in the study of signs (semiology). Students will use methodological and analytical tools to develop a written and visual argument for a project.**

**Students will approach and develop various modes of representation (sketch, sample, diagram, etc.), with a view to adapting them to the different stages of a project.**

**Students will organize their project intentions visually within a paper or digital communication medium.**

### Teaching objectives:

Build a theoretical foundation in the study of signs:

By the end of the first year, students should be able to:

- Master the formal and organizational effects on perception (Gestalt laws).
- Distinguish between different degrees of iconicity and sign typologies :
  - Plastic signs (color, composition, etc.);
  - Iconic signs (pictograms, symbols, icons, etc.);
  - Textual signs (letters, etc.).
- Identify semiotic theories (R.Barthes, C-S. Peirce, F.Saussure, Jakobson).

Develop communication tools:

By the end of the first year, students should be able to:

- Represent a graphic project using different media.
- Organize ideas (text and images) to help communicate the project.
- Be able to argue (in writing and through images) for choices (e.g. typography, color, technique, legibility).
- Develop professional vocabulary.

### Teaching methods:

Lectures.

Practical applications of the theories seen in class through exercises linked to project mediation.

### Evaluation methods:

Continuous assessment.

Evaluation of practical exercises.

## PROJECT COMMUNICATION & MEDIATION

SEMESTERS 3 & 4

**S3**

**Improving communication techniques**

UE11 - EC11.3

1h whole class weekly

**S4**

**Perfecting communication techniques**

UE15 - EC15.3

1h whole class weekly

**During the second year, students deepen, appropriate and apply the semiotic theories studied in the first year.**

**They tackle aspects of visual rhetoric and develop their ability to translate a message through still and moving images.**

**The year aims to use a variety of communication methods (storyboard, wireframe, tactile manipulation) to outline, plan and organize project intentions in a variety of media.**

### Teaching objectives:

Appropriate theories in the study of signs:

By the end of the second year, students should be able to:

- Understand and use specialized semiotic theories (e.g. Jakobson and the functions of communication, figures of speech, syntagms and paradigms).
- Understand the visual logic of other artistic disciplines (cinema, photography, etc. - notions of shot, montage, sequencing, etc.).

Develop communication tools:

By the end of the second year, students should be able to:

- Arguing an approach and choices orally and in writing (visually and in text).
- Develop graphic notation applied to interfaces (tree structure, wireframe, tactile gestures) and animations (storyboard).

### Teaching methods:

Practical input :

Practice graphic tools and semiotic theories through exercises.

Theoretical input :

Lectures.

### Evaluation methods:

Continuous assessment.

Regular assessment of skills acquired.

Evaluation of practical exercises.

## PROJECT COMMUNICATION & MEDIATION

SEMESTERS 5 & 6

**S5**

**Practical application of communication theories and techniques**

UE11 - EC11.3  
2h weekly group

**S6**

**Enhancing and mediating a professional profile**

UE15 - EC15.3  
2h weekly group

**In the final year, students apply communication theories and techniques to the MADe dissertation and MADe project. They work on mediation issues, both orally and in the design of visual aids to help students understand their approach and production.**

**Students develop their profile as graphic designers within a portfolio adapted to their further studies or professional integration.**

**Teaching objectives:**

Apply communication theories and techniques:

By the end of the third year, students should be able to:

- Know and understand the concept of brief and the notions of objective, target, communication, promise, tone, constraint...
- Mobilize semiotic theories to the service of the project.
- Develop graphic notation for animation and interface.
- Deepen typographic knowledge (optimizing legibility, on-screen typography).

Enhance profile and production:

By the end of the third year, students should be able to:

- Oral presentation skills (MADe dissertation and MADe project)
- Know how to enhance your profile during a post-DNMADE recruitment interview (further study or professional career).
- Enhance the value of an approach and production using appropriate communication media.

**Teaching methods:**

Group theory sessions.

Personalized individual support in communicating the MADe dissertation and the MADe project.

**Evaluation methods:**

Continuous assessment.

evaluation of practical exercises.

Written and oral project presentations.

## PROJECT-RELATED RESEARCH

SEMESTERS 3 & 4

**S3**

**Exploring research protocols**

UE11 - EC11.4  
1h weekly group

**S4**

**Consolidation of research protocols**

UE15 - EC15.4  
1h weekly group

**During the second year, students will deepen their understanding of the diversity of research practices with a view to developing creative angles. The aim is to encourage a diversity of tools in the design project, and to develop unique methods and protocols.**

**Teaching objectives:**

Define, problematize and question a project:

By the end of the second year, students should be able to:

- Analyze existing contexts, demands, approaches and productions.
- Discover research tools, methods and protocols (e.g. note-taking, document collection, lexicon development, etc.).
- Observe, identify and propose diversified creative angles relevant to a design project.

**Teaching methods:**

Classes are conducted in the form of workshops linked to the *practice and implementation of the project*.

This teaching tends to encourage group work.

**Evaluation methods:**

Continuous assessment.

## PROJECT-RELATED RESEARCH

SEMESTERS 5 & 6

**S5**

### Appropriation of the research process

UE11 - EC19.4  
1h weekly group

During the third year, students will assert relevant and singular graphic and plastic choices.

Semesters 5 and 6 will be an opportunity to invent, develop and refine their own research approach.

**S6**

### Appropriation of the research process

UE15 - EC23.4  
1h weekly group

#### Teaching objectives:

Define, problematize and question a project:

By the end of the third year, students should be able to:

- Understand and apply design research approaches.
- Develop tools for analyzing, documenting and investigating a context or theme.
- Analyze and adapt your methodology, tools and creative processes.
- Be able to mobilize resolution mechanisms specific to a creative problem.

#### Teaching methods:

Classes are conducted in the form of workshops linked to the *practice and implementation of the project*.

#### Evaluation methods:

Continuous assessment.

## PROFESSIONALIZATION PATHWAYS

SEMESTERS 1 & 2

**S1**

### Discovering the professional world

UE4 - EC4  
1h weekly group

During the first year, students discover the professional context and posture of the graphic designer, in connection with current events and erasmus mobility. Students are enriched by visits to companies, professionals and institutions, to gain a better understanding of the related sectors. At the end of the year, the first pieces for the internship search are put together.

#### Teaching objectives:

Discovering the professional environment:

By the end of the first year, students should be able to:

- Distinguish between the different statuses, missions and tools associated with the different sectors and professions of graphic design.
- Identify resources dealing with current professional issues (magazines, forums, biennials, etc.).
- Identify the professions associated with the graphic design field.
- Discover the resources, players and locations specific to the field in the city of Rennes.
- Discover the possibilities and situations of international mobility (ERASMUS protocol).
- Start producing documents for the internship search (CV, cover letter, portfolio, etc.).

#### Teaching methods:

This teaching takes the form of theoretical courses, individual or group research workshops, visits (to companies, institutions, museums, professionals, etc.).

#### Evaluation methods:

Individual assessments are based on oral or written summaries or reports. Internships are monitored and assessed as part of this course.

## PROFESSIONALIZATION PATHWAYS

SEMESTERS 3 & 4

**S3**

### Details of career path

UE12 - EC12

1h whole class weekly

**S4**

### Research and internships, immersion in the professional world

UE16 - EC16.1

1h whole class weekly

**During the second year, students define their career path and build a strategy for finding internships, from prospecting to promoting future pieces presented in design agencies. In this way, students prepare for their future as professionals.**

#### Teaching objectives:

##### Clarify your career path:

By the end of the second year, students should be able to:

- Develop internship search documents (portfolio, social network accounts, CV...).
- Start to build a personal career path and know its outcomes (diplomas, curriculum...).
- Identify preferred business sectors.

##### Search for and find an internship:

By the end of the second year, students should be able to:

- Identify tools for communicating with companies (social networks, etc.).
- Learn about professional networks and their uses.
- Prepare for an internship interview.
- Identify job and internship networks in France and abroad.
- Have actively sought and obtained an internship.

#### Teaching methods:

This teaching takes the form of individual or group research workshops and regular situation reviews.

#### Evaluation methods:

Individual assessments are based on a written note or a summary interview relating to the activities carried out during the semester.

## PROFESSIONALIZATION PATHWAYS

SEMESTERS 5 & 6

**S5**

### confirmation of career path

UE20 - EC20.1

1h weekly group

**S6**

### construction and confirmation of further studies

UE24 - EC24.1

1h weekly group

**The third year sees students confirm their career path and embark on a process of further professional study or research. Students thus build their professional identity, their future vocation and validate their Bachelor's degree.**

#### Teaching objectives:

##### Confirm your career path:

By the end of the third year, students should be able to:

- Identify design school resources and career paths.
- Build a career path towards a profession, a training program or design schools.
- Assert your professional identity through a profile, a posture and the pieces you produce.
- Begin to develop a professional project.
- Develop a responsible, deontological and ethical approach to the profession.

##### Develop tools to promote your work:

By the end of the third year, students should be able to:

- Formalize communication and prospecting tools.
- Develop tools for professional promotion.

#### Teaching methods:

This takes the form of individual or group research workshops, and regular reports and updates on further studies.

#### Evaluation methods:

Individual assessments are based on oral or written summaries or reports. Further studies are monitored and assessed as part of this course.

## INTERNSHIP

SEMESTERS 2 À 6

**S2**

**Observation internship**

**S4**

**Agency internship**

*UE16 - EC16.2*

**S5**

**Activity report and evaluation**

*UE20 - EC20.2*

**S6**

**Confirmation of career path**

*UE24 - EC24.2*

**The first year gives students the opportunity to complete a two-week discovery and observation internship.**

**The second year offers students the opportunity to undertake a longer internship of 12 to 16 weeks.**

**Finally, in the last year, the student is required to write a report on the internship and defend it orally, which is a prerequisite for defending the dissertation and final project. This internship opportunity can also take the form of international mobility.**

### **Internship objectives:**

#### Bringing students face-to-face with the reality of a professional context:

- This in-company training enables students to understand the inner workings of a creative business.
- Immerse students in direct observation of real-life situations.
- Engage and empower students as future professionals.
- in an international context, it offers an opportunity to discover alternative professional practices, learn languages and enrich human values.

#### Putting knowledge and know-how into practice:

- Enable you to compare your knowledge and skills with those of other professionals.
- Refine a professional project.

### **Teaching methods:**

Here, teaching takes the form of an apprenticeship in a professional structure under the responsibility of an internship supervisor.

### **Evaluation methods:**

There are several types of assessment for this internship:

- The internship is assessed by the tutor, who submits the intern to an assessment file supplied in advance by the teachers.
- The internship is assessed through the writing of an activity report and an oral account of professional experience.

## **TEACHING TEAM AND HISTORICAL PARTNERS**

**The teaching team working with students is made up of teachers, researchers and professionals. The DNMADE program involves collaboration with external structures in the framework of projects.**

## TEACHING TEAM

### MANAGEMENT AND COORDINATION:

**Bruey Sarah**

Training coordination  
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**Gargam Tifenn**

Erasmus+ coordination  
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**Mondolfo Delphine**

DDFPT - director in charge of vocational and technological training.  
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### PROFESSIONAL DIVISION - GRAPHIC DESIGN:

**Alonzo Laurent**

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**Choisy-Bernard Eric**

Graphic Design teacher

**Coillot Emmanuel**

Digital tools and languages teacher / photographer  
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**Le Guillerm Gaël**

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**Paupinet Alice**

Graphic Design teacher

**Tara Ophélie**

Graphic Design teacher

**Vacelet Stéphane**

Graphic Design teacher

### HUMANITIES:

**Bruey Sarah**

Art and design culture teacher  
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**Buronfosse Xavier**

Humanities-philosophy teacher

**Gargam Tifenn**

Humanities and literature teacher  
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instagram @indisciplinarites

**Heyraud Hélène**

Teacher-researcher (PhD in art history) /  
Humanities and literature teacher

**Noellec Philippe**

Humanities-philosophy teacher

**Tara Ophélie**

Art and design culture teacher

### CROSS-FUNCTIONAL:

**Carpier Elise**

Modern languages teacher English

**Colinet Cécile**

Modern languages teacher English  
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**Denis Chloé**

Teacher of economic and legal contexts

**Le Roy Caroline**

Modern languages teacher English

**Gautier Patrick**

Teacher of economic and legal contexts  
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**Prenveille Franck**

Teacher of economic and legal contexts  
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## HISTORICAL PARTNERS

### INSTITUTIONAL:

#### **Edulab, Rennes**

A place of experimentation and learning dedicated to digital uses and cultures, open to all.

#### **Les Champs Libres**

Rennes Métropole's cultural establishment, comprising the Bibliothèque de Rennes Métropole, the Musée de Bretagne and the Espace des Sciences and its planetarium.

#### **Le Kiosque, Mayenne**

Mayenne Communauté cultural action center.

#### **Maison de la poésie, Rennes**

A meeting place for contemporary writing and creation, with author residencies.

#### **Musée des beaux-arts de Rennes**

French art and archaeology museum, presenting an encyclopedic collection of art from all periods, from Antiquity to the present day.

#### **Atelier-Musée de l'imprimerie, Nantes**

Workshop-museum exhibiting the various techniques of manual and mechanical composition, intaglio engraving and lithography.

#### **Territoires, Rennes**

Urban planning institution that participates in housing production, builds public facilities and contributes to the economic development of the urban area.

### PROFESSIONNALS:

#### **Atelier Beaux-Diables**

Design of visual identities - logotypes, posters - graphic charters - illustrations, packaging - animations - websites. Artistic director: Séverine Lorant

#### **Atelier du Bourg**

collective of artists-graphic designers-printers working together in the Marché Noir studio-laboratory. Collaborators: Sixtine Gervais, Julien Lemièrre, Julien Duporté.

#### **Anouck Boisrobert & Louis Rigaud**

Duo of illustrators and interactive designers (Pop up paper engineering and digital interactivity).

#### **Buroloco**

Florian Chevillard is a freelance graphic designer working in publishing and visual identity.

#### **Le Jardin Graphique**

Collective of graphic/web designers working mainly with various cultural structures. Collaborators: Stéphanie Triballier, Clarisse Guillochon.

#### **Paul & Thomas**

Paul Faure & Thomas Hanus form a graphic design duo.

#### **Pollen Studio**

Graphic design studio: visual identity, publishing, illustration, motion design. Art direction: Laurence Schultz, Réjane Boucault.

#### **Retour Chariot**

Rennes-based collective of three graphic designers, comprising Justine Herbel, Oriane Charvieux and Solène Brochard.

#### **The Remingtones**

Rock band from Rennes.

#### **Théophile Thomas**

Digital designer and visual artist.



**LEGT BRÉQUIGNY**  
Rennes - France

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**DNMADE  
GRAPHIC  
DESIGN**

**VISUAL  
LANGUAGES**