**University of the West of England
MODULE SPECIFICATION**

Code: UADACV-30-M   **Title:** **DEVELOPING PRACTICE IN GRAPHIC ARTS**   **Version:** 4

Level: M   **UWE credit rating:** 30   **ECTS credit rating:** 15

Module type: Project

Owning Faculty: FCA   **Field:** Design   **Field Leader**: R Kettell

Valid from: October 2010 (Chair's action –   **Discontinued from:**
October 2010)

Contributes towards: MA Graphic Arts

Pre-requisites: UAMACT-30-M Introduction to Graphic Arts

Co-requisites:

Excluded combinations:

Learning outcomes:

Upon Completion of this module students should be able to:

Knowledge and Understanding
i)   Demonstrate knowledge of design, artworks, artefacts and texts appropriate to individual practice;
ii)   Articulate the creative, critical and technological context within which their work is developing;

Intellectual Skills
iii)   Develop and test abstract ideas and concepts in relation to the development of a proposal;
iv)   Test and explore a range of ideas through the exploration of visual communication in text, image and moving forms;
v)   Synthesise new skills and information;

Subject/Practical Skills
vi)   Demonstrate creativity, innovation and imagination in the development of a proposal for a body of work;
vii)   Record contextual and practical research effectively and efficiently;
viii)   Demonstrate knowledge and understanding of a personal methodology in relation to the development of their practice;
ix)   Establish a focus for their practice within the scope of professional graphic arts/visual communication practice;
x)   Apply graphic media with developing confidence and understanding of the communicative potential of text and image in their work;

Transferable Skills
xi)   Articulate ideas confidently and knowledgeably;
xii)   Manage time independently and work professionally in the organisation and presentation of work.

Syllabus outline:

At the beginning of this module students research and submit a proposal for the development and realisation of a body of practical work. The work involved in the preparation and presentation of the project proposal forms the basis of the syllabus during this module.

In making their proposal, students are expected to identify the critical and contextual framework within which the work will be developed and to identify research sources. Their proposal should evidence increasing knowledge of the professional contexts within which their proposed work will exist, and the standards that their working process and work must achieve.

Advanced workshops build on work undertaken in the introductory module as well as introducing additional skills and processes. Case studies are used to demonstrate the different ways in which research, knowledge and understanding has impacted on the development of practice. Professional concerns such as working practice, copyright and intellectual property will also be considered in relation to case studies.

It is possible to include live projects and locate elements of the work in professional/commercial context where appropriate.

The work undertaken in this module will form the basis of the summative final module.

Teaching and learning methods:

i) ii) vii) viii)   through the sustained recording of research, process and methodology, students develop their knowledge and understanding of relevant design, artworks, artefacts and texts. Tutorials and seminars support students in the development of an appropriate critical, professional and contextual framework for their practice. Students are expected to give an illustrated talk describing key influences and interests.

iii) v)   students develop a proposal through negotiation with academic staff. These proposals may be modified as the work develops but will act throughout as a benchmark of individual creative intention. The development of work in relation to the proposal will be recorded in the Learning Journal.

iv) v) vii) ix)   through practical experimentation and exploration, students develop a body of practical work. This will be informed by the framework identified in the initial proposal and supported through technical demonstrations and workshops as well as student presentations and tutorials. Independent studio practice is encouraged throughout the module and students explore the dialogue between form and content. In relation to graphic arts practice this will consider particularly how the choice of media and deployment of words and images impacts on the effectiveness of communication, interpretation of content and appropriateness to intention and audience. Critical decision making throughout the evolution of the body of work should integrate technical, aesthetic and communication concerns. Case studies demonstrate the means by which established practitioners have used different approaches to research to inform and develop their practice. This will include commercial, professional and personal practice.

x)   students give regular presentations to their peer group and are expected to engage in debate around the development of their practical work and the relationship of this work to their research sources.

viii) xi)   student assessments demand the clear organisation and presentation of both critical and creative work. Assessment is used as a means of giving feedback and inviting students to critically reflect on the development and progression of their practice.

Reading strategy:

As part of their induction students are given an introduction to the library, which includes guidance on accessing and using resources including e-journals and UWE online. Within the teaching and learning of this module students will be required to carry out research using these sources.

The titles on the essential reading list are available in the Bower Ashton Library and should be regarded as key texts. Suggested further reading, listed below are also held in the Bower Ashton Library.

Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period. Access details for UWE Online digital resources for this module will be included in the course handbook.

Essential reading: all titles available from Bower Ashton Library (on shelf)

Blake Q	*Words and Pictures*	Cape [2000]
Friel C & Friel P	*Graphic design for the 21st Century*	Taschen [2003]
Gray C,	*Visualising Research, a guide to research process in art and design*	Ashgate [2004]
Heller S	*Design Literacy Understanding graphic design*	Allworth [2004]
Heller S & Beirut M eds.	*Looking Closer 3: Classic writings on Graphic Design*	Allworth [1999]
Jameson F ed.	*The Culture of Globalisation. Post Contemporary interventions*	Duke UP [1998]
Long N ed.	*S1*	Own Now Editions [2003]
Lupton E, Abbott Miller J	*Design, writing, research*	Phaidon [1999]
Rush M	*New Media in Late 20th century Art*	OUP [1999]
Shaunessy A	*How to be a Graphic Designer Without Loosing Your Soul*	Laurence King [2005]
Shulevitz U	*Writing with Pictures*	Watson Guptil [1985]

Suggested further reading: all titles available from Bower Ashton Library (on shelf)

Baines P, Haslam A	*Type and typography*	Laurence King [2005]
Crammer J Zappatera Y	*Concientious Objectives* Designing for an Ethical Message	Rotovision [2004]
Crowe D	*Visible signs*	
Egalton T	*The Illusions of postmodernism*	Blackwell [1996]
Fletcher A	*The art of looking sideways*	Phaidon [2001]
Foster Krauss Bois Buchloh	*Art Since 1900* Modernism, Antimodernism, Postmodernism	Thames & Hudson [2005]
Gill E	*An essay on typography*	Lund Humphries [1932]
Heller S, Arisman M	*The education of an illustrator*	Allworth [2000]
Heller S, Fernandes T	*Becoming a Graphic Designer*	Wiley [2002]
Hyland A	*Pen and Mouse*	Laurence King [2001]
Jean G	*Writing – the story of alphabets and scripts*	Thames & Hudson [1992]
Leslie J	*Mag Culture* New Magazine Design	Laurence King [2003]
McLean R	*Typographers on type*	Lund Humphries [1995]
Noble I,	*Picture Perfect: fusion of illustration and design*	Rotovision [2003]
Noble I, Bestley R	*Visual Research* – an introduction to research methods in graphic design	AVA publishing [2005]
Pipes A	*Production for graphic designers*	Laurence King [1992]
Poyner R	*Obey the Giant* life in the image world of rick poyner	August [2001]
Poyner R	*No More Rules* graphic design and postmodernism	Laurence King [2003]
Poyner R	*Design without boundaries*	Booth Clibborn [1998]
Poyner R	*No more Rules Graphic design and Postmodernism*	Allworth [2003]
Salisbury M	*Illustrating Children's Books*	A&C Black [2004]
Spencer H	*Pioneers of Modern Typography*	Lund Humphries [1995]
Spiekermann E, Ginger EM	*Stop stealing sheep*	Adobe Press [1993]
Swanson G	*graphic Design and Reading*	Allworth [2000]
Swanson G	*Graphic Design Reading* Exploration of an uneasy relationship	Allworth [2000]
Triggs T	*the Typographic Experiment*	Thames & Hudson [2003]
Tuffte E R	*Visual Explorations*	Graphics Press [1997]
Zeegan L,	*The Fundamentals of Illustration*	AVA [2005]

Suggested websites
www.aber.ac.uk/media/documents/s4b/semiotic.html (semiotics for beginners)
www.mindmap.com
www.statistics.gov.uk
www.whatiscopyright.org
www.copyrightservice.co.uk
www.atypi.org (Association Typographique Internationale)
www.designwritingresearch.org (Ellen Lupton's site)
www.istd.org.uk International Society of Typographic Designers
www.emigre.com
www.typocircle.co.uk
www.baselinemagazine.com

Journals held at Bower Ashton Library
Creative Review
Eye
Baseline
Printmaking Today
Artist Newsletter (A-N) magazine
AOI

Assessment :

ATTEMPT 1

First Assessment Opportunity
Component A
Description of each element   Element weighting

   **1   presentation of practical outcomes, associated material,   100%
      learning journal**

Second Assessment Opportunity (further attendance at taught classes is not required)
Component A
Description of each element   Element weighting

   **1   presentation of practical outcomes, associated material,   100%
      learning journal**

SECOND (OR SUBSEQUENT) ATTEMPT Attendance at taught classes is required.

**Specification confirmed by ……………………………………………Date ……………………………
(Associate Dean/Programme Director)**

Assessment: Profile of student achievement in relation to stated learning outcomes:

Developing practice in Graphic Arts – UADACV-30-M	
Assessment Criteria: Students will be assessed according to their fulfilment of the learning outcomes in respect of the following criteria:	Threshold standard (M Level)
i) the extent to which research has been used to inform the development of a body of work;	The work, practical project and journal, demonstrate that the student can select and organise coherently, relevant concepts, themes, and issues and can analytically adapt their ideas in the development of a systematically sustained body of work;
ii) the level of research exploration and creativity demonstrated in the support work;	The work demonstrates evidence of the ability to consider and argue alternative approaches based on the research of, and experimentation with a range of possibilities;
iii) the level of contextual development evident in the journal and the extent to which this knowledge has been instrumental in affecting the development of practice;	The work demonstrates the research analysis and synthesis of an appropriate contextual framework which has been actively used to inform the development of practice through the implementation of a personally understood methodology. The journal demonstrates that the student has clear strategies for further development of their work and can critically evaluate a range of possible outcomes when deciding how to progress;
iv) the level of creativity, innovation and imagination evident in the work;	The work demonstrates the articulation of a personally driven set of themes and issues resulting in a creative and innovative approach to their work and the use of media relevant to graphic arts practice. The development of this work demonstrates commitment and ambition to the development of a personal practice that is innovative and imaginative in its exploration and exploitation of communication media.
v) the level of awareness of professional standards and working practices demonstrated in the approach to practice and engagement with the programme of study.	The work carried out with awareness and respect of professional standards and working practices. It communicates clearly, demonstrating clarity and confidence in intention together with a clear understanding of the nature of the programme of study and the potential for creative development within the curriculum. Work is well presented to schedule and is clearly accessible.

Levels of Achievement	
70% - 100% Distinction	the work presented for assessment substantially exceeds the threshold profile described in relation to the assessment criteria. The overall profile of the student demonstrates an exceptional level of attainment in relation to the threshold profile.
60% - less than 70% Merit	the work presented for assessment exceeds the threshold profile described in respect of all five criteria. The student's achievement in relation to each of the criteria may vary, but demonstrates an overall level of attainment commensurate with the threshold profile described.
50% - less than 60% Pass	the work presented for assessment meets the threshold profile described in respect of all five of the criteria. The student's achievement in relation to each of the criteria may vary, but demonstrates an overall level of attainment commensurate with the threshold profile described.
0% - 49% Fail	the work presented for assessment does not meet the threshold profile described in relation to two or more criteria. The level of achievement falls below the threshold standard and the overall profile of attainment is not commensurate with the level of the award.
* for the purpose of assessment the level of achievement is measured against the overarching profile given through the five threshold statements.	