

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

**Code:** UADACT-30-M    **Title:** Introduction to 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 – October 2010)    **Discontinued from:**

**Contributes towards:** MA Graphic Arts

**Pre-requisites:** Entry Requirements

**Co-requisites:**

**Excluded combinations:**

**Learning outcomes:**

Upon completion of this module students should be able to:

***Knowledge and Understanding***

- i) Demonstrate knowledge and understanding of the concepts and cultural ideas relevant to the contextual understanding of graphic arts practice;
- ii) Research effectively using a range of different methodologies and sources;

***Intellectual Skills***

- iii) Collect, analyse, edit and organise information appropriate to their study;
- iv) Evaluate their progress during the module and effectiveness of their work;
- v) Analyse new and/or abstract ideas and information;
- vi) Handle complex issues from a variety of standpoints;

***Subject/Practical Skills***

- vii) Demonstrate awareness of the potential of a range of skills and techniques used in the exploration and production of graphic outcomes;
- viii) Synthesise word and image visually and conceptually in a coherent form;
- ix) Generate work appropriate to their own line of approach, and intention;

***Transferable Skills***

- x) Deploy and adapt skills to meet the demands of a range of tasks;
- xi) Engage purposefully in debate;
- xii) Present their work and ideas effectively.

**Syllabus outline:**

This module introduces students to the subject through practical work and debate. It forms a basis for students to consider their initial perception of graphic arts as an area of creative practice and their own motivations for investigation, study, and practice within the broad scope that it offers.

Students will be asked to discuss and consider their initial perceptions of current debates, including the historical evolution of the subject; the relationship of graphic design and illustration; designer as visual

mediator or author; the potential of visual communication to inform, provoke, explain, challenge, persuade, entertain, comment, document, instruct, interpret etc.

This discussion will take place through seminars, lectures and presentations, and through practical workshop assignments. Access to these practical workshops will enable the students to develop their practical ability alongside their research and intellectual development. Collaboration with students within the pathway and across the MA Media Programme pathways in workshop projects, lectures and seminars provide a basis for debate and interaction.

The Learning Journal is introduced as a vehicle for on-going reflection and evaluation throughout the module. The keeping of this critical journal enables the student to consider (and evidence) the level of progress made, the application of strategies, research, the influence of key practitioners and the synthesis of knowledge into their work.

The relationship between critical evaluation and the development of practice is central to the structure of the programme. Therefore the development of a written evaluation is a key part of the module and assessment. This critical evaluation is based on the themes and topics recorded in the Learning Journal and the conclusions that the student forms about their progress.

### **Teaching and learning methods:**

Learning is supported through a range of lectures, workshops, seminars and tutorials.

Students explore the subject through lectures, seminars and practical work that set questions and require them to analyse and critique existing practice in relation to their own intentions. The set brief/s allow students to test and explore their own ideas within set parameters and a given context. This activity is supported by group and individual tutorials that encourage students to test and develop their conceptual ideas.

Relevant technical skills are delivered through workshops that enable students to explore the subject further and experiment with their ideas.

- i) lectures seminars, directed reading and practical exercises will challenge students to engage in debate about the nature and function of graphic arts/visual communication practice within art and design and contemporary culture.
- ii) Library tasks, seminars, visits and case studies will introduce students to research methods and consider ways of developing individual research themes. They will look at design, artwork, artefacts, texts and how practice is an active aspect of research.
- i) – v) The keeping of a Learning Journal will enable students to collate their research, contextual information, and reflect on their progress as the module progresses. It will provide the background for their critical evaluation of their progress at the end of the module.
- iii) - vii) Practical work will be based around a theme for debate. Students will explore the debate visually through the development of a body of small practical projects, focussing on the effectiveness of communication and the relationship of words(text) and images. These will link to a range of practical and technical workshops including print, typography, photography and motion graphics.
- vii) – xi) Through discussion and presentation of work in progress and final outcomes students will identify their initial direction and focus for further study as they begin to locate their practice, and identify individual research.

### **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 is 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)**

Baines P, Haslam A	<i>Type and typography</i>	Laurence King [2005]
Blake Q	<i>Words and Pictures</i>	Cape [2000]
Gray C,	<i>Visualising Research, a guide to research process in art and design</i>	Ashgate [2004]
Heller S & Beirut M eds.	<i>Looking Closer 3: Classic writings on Graphic Design</i>	Allworth [1999]
Lupton E, Abbott Miller J	<i>Design, writing, research</i>	Phaidon [1999]
Noble I,	<i>Picture Perfect: fusion of illustration and design</i>	Rotovision [2003]
Noble I, Bestley R	<i>Visual Research – an introduction to research methods in graphic design</i>	AVA publishing [2005]
Poyner R	<i>Obey the Giant life in the image world of rick poyner</i>	August [2001]
Poyner R	<i>No More Rules graphic design and postmodernism</i>	Laurence King [2003]
Shulevitz U	<i>Writing with Pictures</i>	Watson Guptil [1985]
Spiekermann E, Ginger EM	<i>Stop stealing sheep</i>	Adobe Press [1993]

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

Crammer J Zappatera Y	<i>Concientious Objectives Designing for an Ethical Message</i>	Rotovision [2004]
Crowe D	<i>Visible signs</i>	[ ]
Egalton T	<i>The Illusions of postmodernism</i>	Blackwell [1996]
Foster Krauss Bois	<i>Art Since 1900 Modernism, Antimodernism, Postmodernism</i>	Thames & Hudson [2005]
Buchloh	<i>The Culture of Globalisation. Post Contemporary interventions</i>	Duke UP [1998]
Jameson F ed.	<i>Writing – the story of alphabets and scripts</i>	Thames & Hudson [1992]
Jean G	<i>Production for graphic designers</i>	Laurence King [1992]
Pipes A	<i>Design without boundaries</i>	Booth Clibborn [1998]
Poyner R	<i>No more Rules Graphic design and Postmodernism</i>	Allworth [2003]
Rush M	<i>New Media in Late 20<sup>th</sup> century Art</i>	OUP [1999]
Salisbury M	<i>Illustrating Children's Books</i>	A&C Black [2004]
Spencer H	<i>Pioneers of Modern Typography</i>	Lund Humphries (1995)
Swanson G	<i>Graphic Design Reading Exploration of an uneasy relationship</i>	Allworth [2000]
Swanson G	<i>Graphic Design and Reading</i>	Allworth [2000]
Tuffte E R	<i>Visual Explorations</i>	Graphics Press [1997]
Zeegan L,	<i>The Fundamentals of Illustration</i>	AVA [2005]



### Suggested websites

[www.designwritingresearch.org](http://www.designwritingresearch.org) (Ellen Lupton's site)  
[www.istd.org.uk](http://www.istd.org.uk) International Society of Typographic Designers  
[www.agfamotype.co.uk](http://www.agfamotype.co.uk) Typefounders  
[www.emigre.com](http://www.emigre.com)  
[www.aber.ac.uk/media/documents/s4b/semiotic.html](http://www.aber.ac.uk/media/documents/s4b/semiotic.html) (semiotics for beginners)  
[www.mindmap.com](http://www.mindmap.com)  
[www.statistics.gov.uk](http://www.statistics.gov.uk)  
[www.typography.net](http://www.typography.net) (Jeremy Tankard Type designs)  
[www.atypi.org](http://www.atypi.org) (Association Typographique Internationale)  
[www.tylocircle.co.uk](http://www.tylocircle.co.uk)  
[www.baselinemagazine.com](http://www.baselinemagazine.com)

### Journals held at Bower Ashton Library

Baseline  
Eye  
Printmaking Today  
Artist Newsletter (A-N) magazine  
Creative Review  
AOI magazine

### Assessment :

#### ATTEMPT 1

First Assessment Opportunity

Component A

Description of each element

Element weighting

<b>1</b>	<b>Project (+supporting material) Learning Journal</b>	<b>80%</b>
<b>2</b>	<b>Evaluation (2,000 to 3,000 words)</b>	<b>20%</b>

Second Assessment Opportunity (further attendance at taught classes is not required)

Component A

Description of each element

Element weighting

<b>1</b>	<b>Project (+supporting material) Learning Journal</b>	<b>80%</b>
<b>2</b>	<b>Evaluation (2,000 to 3,000 words)</b>	<b>20%</b>

**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:**

<b>Introduction to Graphic Arts – UADACT-30-M</b>	
<u>Assessment Criteria:</u> Students will be assessed according to their fulfilment of the learning outcomes in respect of the following criteria:	<b>Threshold standard (M Level)</b>
i) the range of knowledge and understanding of key concepts, historical precedents and contemporary debates relative to graphic arts practice	The practical work, supporting material, learning journal and evaluation demonstrate that the student can use and organise relevant ideas and concepts coherently, and can critically analyse and/or evaluate those ideas and perspectives showing the ability to synthesise and/or transform ideas in the process of developing knowledge;
ii) the level of creative, conceptual and technical skill demonstrated in the development of a body of work	The practical work, supporting material, learning journal and evaluation demonstrate that the student can select and utilise technical knowledge to reinforce creative and conceptual intention, with particular consideration of the relationship between text and image;
iii) the depth and breadth of research demonstrated in relation to both practical and written work (to include consideration of the range of sources accessed and bibliographies cited)	The evaluation and practical work demonstrate that the student can reference an extensive range of relevant creative work, artefacts and texts, and use these in the development, analysis and discussion of ideas;
iv) the ability to analyse ideas, identify problems and find appropriate means by which to solve those problems	The assignments show that the student can plan for and execute small scale enquiries (projects) in a systematic and reflexive manner, identifying and explaining methodological and epistemological issues around selected areas of practice;
v) the extent to which the work demonstrates a level of exploration, originality, curiosity and ambition	The assignments demonstrate that the student can independently set targets and explore a range of alternative approaches to their work.

<b>Levels of Achievement</b>	
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.
<i>* for the purpose of assessment the level of achievement is measured against the overarching profile given through the five threshold statements.</i>	

