

University of the West of England  
MODULE SPECIFICATION

**Code:** UADACU-30-M      **Title:** ANALYSING 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 – 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 a range of work and working methods currently being employed by artists and designers working in various formats;
- ii) Understand the inter-relationship of content, intention, audience, context and media in developing graphic arts outcomes;

***Intellectual Skills***

- iii) Develop and test abstract ideas and concepts in relation to the development of graphic arts outcomes;
- iv) Synthesise new skills and information relevant to their individual direction;
- v) Evaluate alternative approaches through the development and resolution of a body of work;

***Subject/Practical Skills***

- vi) Demonstrate creativity, innovation and imagination in the development of content and form of a graphic outcome;
- vii) Demonstrate the application of a methodology appropriate to their medium and intention;
- viii) Record their ideas and information effectively;

***Transferable Skills***

- ix) Produce and present detailed, coherent and appropriate information;
- x) Demonstrate ability in synthesising new ideas and information;
- xi) Manage time independently and met deadlines.

**Syllabus outline:**

This module enables students to consider the different forms available to visual communicators, including print, screen and 3D/environmental outcomes. Through individual proposals they develop individual focus in one or more of these areas. They will be encouraged to interrogate their own design process and working method(s), taking into account how a designer transforms and adapts their choice of medium, style and design method based on an editorial concept, to meet new circumstances and opportunities.

Taking text as a starting point for the design process, students will source, or generate their own text which they will interrogate through the development of practical outcomes. This will include issues of analysis and interpretation, identification of intention, audience, context for dissemination, choice of media and editorial responsibility.

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

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

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

i, iii, viii, ix      lectures seminars, directed reading and practical exercises will challenge students to consider the strengths and potential of different working methods and media. By looking at their own work and that of other practitioners they will be challenged to consider how content and intention inform the development and evaluation of outcomes. The lecture programme includes a range of contextual lectures shared across MA pathways. These consider themes, issues and approaches across the spectrum of creative practice. This is key to helping the student locate their study in the field of visual culture, define their themes and questions and integrate the research of others.

ii, iv, v, vi, vii, viii, xi      Practical work, seminar discussions, critiques of work in progress and outcomes will examine models of design method/process considering issues such as the intuitive and the analytical in generating ideas, integrating communicative objectives with aesthetic judgement, collaboration and co-ordination. As the communication designer bases their designs on various forms of objective and subjective research, they will present their design proposals as the result of research. Physical issues of legibility and readability as well as the interpretive and semiotic reading of text and imagery will be key to evaluating proposals and outcomes.

vii, x, xi      Practical workshops will enable students to extend their technical knowledge and skills in the areas most relevant to their individual practice. In sourcing or generating the text which will form the starting point for their practical work the students will accept editorial responsibility which will require the capacity to work at different levels of complexity, such as telling a story by means of a sequence of images and texts, translating a singular concept into a single image, merging several stories/themes to form a structured whole that provides insight into the message to be conveyed.

i) ii) iv) viii) ix) x) xi)      By keeping a Learning Journal throughout the module, students will reflect on their learning and progress, culminating in a critical evaluative report, which discusses their emerging aims, research, methodology and effectiveness of work produced.

### **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)**

Ambrose G & Harris P	<i>Typography</i>	AVA [2005]
Ballantini J & Woolman M	<i>Type in Motion</i>	Thames & Hudson [2000]
Bono E	<i>Lateral Thinking</i>	Penguin [1990]
Bono E	<i>The Six Thinking Hats</i>	Penguin [1990]
Brunsin M	<i>Deep Sites – intelligent innovation in contemporary web design</i>	Thames & Hudson [2003]
Buzan T	<i>The Mind Map book</i>	BBC London [1995]
Fletcher A	<i>The art of looking sideways</i>	Phaidon [2001]
Heller S	<i>Design Literacy Understanding graphic design</i>	Allworth [2004]
Heller S Arisman M	<i>The education of an illustrator</i>	Allworth [2000]
Heller S, Fernandes T	<i>Becoming a Graphic Designer</i>	Wiley [2002]
Hybels B	<i>Who are you when no one's looking?</i>	Intervarsity Press [2000]
Hyland A	<i>Pen and Mouse</i>	Laurence King [2001]
Leslie J	<i>Mag Culture New Magazine Design</i>	Laurence King [2003]
Spiekermann E, Ginger EM	<i>Stop stealing sheep</i>	Adobe Press [1993]
Triggs T	<i>the Typographic Experiment</i>	Thames & Hudson [2003]

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

Ayres J	<i>The art book</i>	Phaidon [1995]
Baines P, Haslam A	<i>Type and typography</i>	Laurence King [2005]
Blake Q	<i>Words and Pictures</i>	Cape [2000]
Coupland, K	<i>Search - the graphics web guide</i>	Laurence King [2002]
Crowe D	<i>Visible signs</i>	
Donnelly, D	<i>Upload, taking print to the web</i>	Rockport Publishers, Inc [1998]
Gray C,	<i>Visualising Research, a guide to research process in art and design</i>	Ashgate [2004]
Jury, D	<i>About Face*</i>	Rotovision [2002]
Lupton E, Abbott Miller J	<i>Design, writing, research</i>	Phaidon [1999]
Noble I, Bestley R	<i>Visual Research – an introduction to research methods in graphic design</i>	AVA publishing [2005]
Pipes A	<i>Production for graphic designers</i>	Laurence King [1992]
Poyner R	<i>Design without boundaries</i>	Booth Clibborn [1998]
Poyner R	<i>No More Rules graphic design and postmodernism</i>	Laurence King [2003]
Poyner R	<i>No more Rules Graphic design and Postmodernism</i>	Allworth [2003]
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]
Tschichold J	<i>The form of the Book</i>	
Tschichold J	<i>Assymetrical Typography</i>	
Tuffe E R	<i>Visual Explorations</i>	Graphics Press [1997]
Williams N	<i>Paperwork</i>	Phaidon [1993]
Zeegan L	<i>The Fundamentals of Illustration</i>	AVA [2005]

**Suggested websites**

- [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.atypi.org](http://www.atypi.org) (Association Typographique Internationale)
- [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.emigre.com](http://www.emigre.com)
- [www.typocircle.co.uk](http://www.typocircle.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**

<b>Description of each element</b>		<b>Element weighting</b>
1	Project (+supporting material) Learning Journal	80%
2	Evaluation (2,000 to 3,000 words)	20%

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

**Component A**

<b>Description of each element</b>		<b>Element weighting</b>
1	Project (+supporting material) Learning Journal	80%
2	Evaluation (2,000 to 3,000 words)	20%

**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>Analysing Practice in Graphic Arts – UADACU-30-M</b>	
<u>Assessment Criteria:</u>	<b>Threshold standard (M Level)</b>
Students will be assessed according to their fulfilment of the learning outcomes in respect of the following criteria:	
i) the extent to which the student has exploited the potential of selected media and considered the creative intention of the work in terms of aesthetic, accessibility and intended audience	The assignments demonstrate an understanding of the potential for creativity and innovation through the analysis of a text and the subsequent selection and adaptation of techniques and strategy;
ii) the level of imagination, innovation and creativity demonstrated in the final outcomes and supporting work	The assignments demonstrate that the student can think imaginatively and creatively in order to realise a proposal that makes innovative use of the particular characteristics afforded by interactivity. Critical decisions have been evaluated and acted on which may result in new approaches to the use of text and/or image through various forms of communication media;
iii) the depth and breadth of research and enquiry, informing their work and understanding of the context in which it exists	The practical work, learning journal and evaluation demonstrates that the student can reference an extensive range of relevant practice, themes, texts and approaches, and discuss their own practice and that of others with an appreciation of context and intention.
iv) the extent to which the student has accepted editorial responsibility, and tested and evaluated alternative strategies in exploring and resolving proposals and outcomes based on a given text	The practical work, learning journal and evaluation demonstrates that the student has understood the information gained in the lecture and workshop programmes and can work through a range of ideas in order to develop an original proposal based on the identification and analysis of a given text;
v) the extent to which a clear methodology has been employed in the development of the proposal and strategies used to develop effective outcomes	The practical work, learning journal and evaluation demonstrate that the student has clear strategies for the further development of their work and can critically evaluate a range of possible outcomes in support of their proposal.

<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>	



