



## ACADEMIC SERVICES

## MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Final Major Project				
Module Code	UADANK-30-3 GD3645	Level	3	Version	1.1
Owning Faculty	ACE	Field	Design		
Contributes towards	BA (Hons) Graphic Design				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project Module
Pre-requisites	N/A		Co-requisites	None	
Excluded Combinations	n/a		Module Entry requirements	n/a	
Valid From	September 2013		Valid to	September 2018	

<b>CAP Approval Date</b>	12/11/2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p><b>Learning Outcomes</b></p> <p><b>By the end of the module you will be able to:</b></p> <ol style="list-style-type: none"> <li>1. Integrate your experiences on working independently from initial brief proposal through to final design stages with confidence.</li> <li>2. Work in ways that are rigorous, analytical, critical and creative using acquired creative thinking skills.</li> <li>3. Demonstrate effective use of cultural contexts and significance involved in contemporary graphic design practice.</li> <li>4. Function professionally within the chosen field and produce professional work of high quality for exhibiting.</li> <li>5. Use critical reflection to evaluate own work and justify valid conclusions.</li> </ol>
Syllabus Outline	<p><b>Content and Syllabus</b></p> <p>This module, in many ways is a 'visual dissertation', represents a consolidation of all your research, design, and management skills, as well as the theoretical studies, which have underpinned your practical work. Your Final Major Project will be negotiated with your tutors.</p> <p>Based in your area of specialism, it will also reflect the experience you will have gained while undertaking your Design Investigation or Work Placement module. It will form an important part of your design portfolio and therefore needs to conform to rigorous professional standards. The major project will give you the opportunity to incorporate a range of skills acquired from previous academic work and to undertake tasks with confidence and originality that strongly reflects your abilities and strengths as well as your academic and professional critical level of thinking. Particular emphasis will be placed on the individual's self-development, time management, detailed research, originality, decision making and overall approach to solving problems creatively and professionally in a graduate and advanced level.</p> <p>The major project module will extend the skills and capabilities of students within their self-directed work through the development of research, creative,</p>

	<p>professional and presentational practice. Through the development of conceptual and creative strategies and solutions, students will demonstrate a visual and written narrative and understanding of their personal practice in relation to their chosen specialism within a commercial environment.</p> <p>However, it should not be constrained by 'commercial', being your last opportunity to experiment freely.</p> <ul style="list-style-type: none"> <li>• Conceptual development in line with proposal.</li> <li>• Personal initiatives which may involve communication with the design industry.</li> <li>• The relationship between theoretical studies and studio practice.</li> <li>• Integration of your design skills including those of technology.</li> <li>• Design development and application leading to final presentation.</li> </ul>
<p>Contact Hours/Scheduled Hours</p>	<p>Learning Hours 300</p> <p>Contact Hours 120</p> <p>Independent Learning hours 180</p>
<p>Teaching and Learning Methods</p>	<p>This module is studio based practice focusing on self-directed major creative projects. It is designed to consolidate the skills developed and gained in the research, development and critical analysis of the earlier modules while giving every opportunity to students to exemplify their personal visual narrative and contextual language within a creative context. Tutorials will identify and discuss project work. Seminars, workshops, tutorials and progress reviews will further support students to progress. A portfolio of professionally finished work, research material and critical analysis will underpin the work presented for assessment.</p> <p>This module is supported by lectures, seminars and workshops. Preparation and support for assessment occurs throughout the module through one-to-one tutorials, seminar sessions, workshops, gallery visits and lectures. The submission of the complete coursework is a culmination of activity undertaken during the module. Formative feedback is provided on initial and developing ideas early in the module and evolving design outcomes are discussed in group critiques. Students will be given the opportunity to discuss their work in detail during planned tutorial sessions as well as within the context of the Personal Development Plan, which all students are encouraged to complete, keep up to date and use as a personal journal. The work for assessment will be reviewed in regularly and formative feedback given. Overall, the final submission for this Module should represent 300 hours of work indicated in the module specification. Around 20 hrs/week self-directed study is expected in addition to the scheduled contact time with the teaching team.</p> <p>Whilst lectures are the principal teaching method used for the presentation of course content, a wide variety of other techniques and approaches are employed to enrich the delivery and to cater for different student learning styles and preferences.</p> <p><b>Scheduled learning</b> includes lectures, seminars, set exercises, oral presentations, role-play, case studies, guest speakers, online surveys and tutorials.</p> <p><b>Independent learning</b> includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table above. Scheduled sessions may vary slightly depending on the module.</p> <p><b>Teaching and Learning Methods</b></p> <ul style="list-style-type: none"> <li>• Self-directed</li> <li>• Tutorials</li> <li>• Seminars</li> <li>• Critiques</li> </ul>
<p>Reading Strategy</p>	<p>Required Reading List</p> <p>Any essential reading will be indicated clearly, along with the method for</p>

	<p>accessing it, The Alexander College library will hold copies for loan as well as copies for reference only to improve access to required texts. Students will be encouraged to obtain their own copies of required reading. The required reading list will be posted on the course website. Module guides will also reflect the range of reading to be carried out.</p> <p><b>Recommended Reading</b></p> <p>Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests from the academic literature.</p> <p><b>Access and Skills</b></p> <p>The development of literature searching skills is supported by a Library seminar provided during induction week. Students will be presented with further opportunities within the course to develop their information retrieval and evaluation skills in order to identify such resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p> <p><b>Indicative Reading List</b></p> <p>The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, <i>current</i> advice on readings will be available via the module guide.</p>
Indicative Reading List	<p><b>Reference Material</b></p> <p><b>Recommended Reading</b></p> <p>Muller-Brockmann, J. (2001) <i>Grid Systems in Graphic Design: A Handbook for Graphic Artists &amp; Typographers</i>. Frankfurt: Verlag.</p> <p>Williams, N. (2005) <i>More Paperwork: Exploring the Potential of Paper in Design</i>. London:Phaidon.</p> <p>Klein, N. (2001) <i>No Logo</i>. London: Flamingo.</p> <p>Olins, W. (2004) <i>Wally Olins on Bran</i>. London: Thames &amp; Hudson Ltd.</p> <p>Shaughnessy, A. (2005) <i>How to be a Graphic Designer: Without Losing Your Soul</i>. London: Laurence King.</p> <p>Fletcher, A. (2001) <i>The Art of Looking Sideways</i>. London: Phaidon.</p> <p>Newark, Q. (2007) <i>Active Literature: Jan Tschichold &amp; New Typography</i>. London: Hyphen Press.</p> <p>Burke, C. (2007) <i>Active Literature: Jan Thscichold &amp; New Typography</i>. London: Hyphen Press.</p> <p>Levin, P. (2005) <i>Successful Teamwork! For Undergraduates Working on Group Projects</i>. Milton Keynes: Open University Press.</p> <p>Maxwell, J. (2001) <i>The 17 Indisputable Laws of Teamwork: Embrace them and Empower your Team</i>. London Nelson.</p> <p>Johnson, M. (2002) <i>Problem Solved: A Primer in Design &amp; Communication</i>. London: Phaidon.</p> <p>Visocky O'Grady, J&amp;K. (2006) <i>A Designer's Research Manual</i>. Beverley USA: Rockport Publishers.</p> <p>Baines, P. Haslam, A. (2002) <i>Type &amp; Typography</i>. London: Laurence King</p> <p>Fletcher, A. (2001). <i>The Art of Looking Sideways</i>. London: Phaidon</p> <p>Grunenberg, C. (2002). <i>Shopping: a century of art and consumer culture</i>. Ostfildern-Ruit: Hatje Cantz</p> <p>Poynor, R. (2003). <i>No More Rules: Graphic Design and Post-Modernism</i>. London: Laurence</p>

King  
O'Reilly, J. (2002). *No Brief: Graphic Designers' Personal Projects*. Crans-Pres-Celigny; Hove:  
Rotovision  
Rothenstein, J. & Gooding, M. (2003). *ABZ: more alphabets and other signs*. London:  
Redstone  
Ward, O. (2005) *The Artist's Yearbook 2006*. London: Thames & Hudson  
Barthes, R., *Camera Lucida: reflections on photography* (London: Flamingo, 1982)  
Barthes, R., *The Eiffel Tower & Other Mythologies* (London California. University Of  
California Press, 1997)  
Batchelor, D., *Chromophobia* (London. Reaktion, 2000)  
Chion, M., *Audio-Vision: sound on screen* (Columbia University Press, 1994)  
Flusser, V., *Towards A Philosophy Of Photography* (London. Reaktion, 2000)  
Foucault, M., *This Is Not a Pipe* (London/California. Quantum University Of California  
Press, 1982)  
Godfrey, T., *Conceptual Art* (London: Phaidon, 1998)  
Heartney, E., *Postmodernism*. (London: Tate Publishing, 2001)  
Hebidge, D., *Hiding in The Light* (London/New York: Routledge, 1988)  
Kress & Leeuwen, *Reading Images The Grammar Of Visual Design* (London/New  
York: Routledge, 1996)  
Lannin & Caley, *Pop Fiction: The Song In Cinema* (London: Intellect, 2005)  
Miller, Anastasia R., *Graphic design speak: a visual dictionary for designers and  
clients* (London, 1999).  
Northedge A. & Chambers E., *The Arts Good Study Guide* (The Open University  
Press, 1997)  
Poyner, R., *No More Rules: Graphic Design And Postmodernism* (London, 2003)  
Sider, Freeman & Sider, *Soundscape: The School Of Sound Lectures 1998-2001*  
(London: Wallflower, 2003)

#### **Periodicals:**

Baseline  
Blueprint  
British Design and Art Direction (1982 to present)  
Computer Arts  
Computer Graphics World  
Creative Review  
Design Issues  
Design Week  
Eye  
Graphics World  
Graphics  
IDEA: International Journal of Design  
Print  
Wired  
Émigré

#### **Recommended Websites:**

[www.youthedesigner.com](http://www.youthedesigner.com)  
[www.creativepublic.com](http://www.creativepublic.com)  
[www.designtalkboard.com](http://www.designtalkboard.com)  
[www.adcglobal.org/](http://www.adcglobal.org/)  
[www.designcouncil.org.uk](http://www.designcouncil.org.uk)  
[www.designweek.co.uk](http://www.designweek.co.uk)  
[www.stepsinsidedesign.com](http://www.stepsinsidedesign.com)  
[www.allfreelance.com/promo.html](http://www.allfreelance.com/promo.html)  
[www.designrelated.com/portfolios](http://www.designrelated.com/portfolios)  
[www.deviantart.com](http://www.deviantart.com)  
[www.behance.net](http://www.behance.net)  
[www.7creation.com](http://www.7creation.com)  
[www.allgraphicdesign.com/phpBB2/index.php](http://www.allgraphicdesign.com/phpBB2/index.php)  
[www.squidoo.com/signsandsymbols](http://www.squidoo.com/signsandsymbols)  
[www.commarts.com/](http://www.commarts.com/)  
[www.gdusa.com/](http://www.gdusa.com/)  
[www.printmag.com](http://www.printmag.com)

www.designtalkboard.com/  
 www.adcglobal.org/  
 www.designcouncil.org.uk  
 www.designweek.co.uk  
 www.eyemagazine.com

### Part 3: Assessment

#### Assessment Strategy

#### Assessment Requirement

##### Component A

##### Final Major Project (O1,O2,O3,O4,O5)

A practical final major project is requires the students to undertake the required practical design project accompanying this with element 2 a project proposal and a detailed sketchbook, research work development and final Graphic Design work. (learning outcomes, assessment criteria and evidence required, are analysed in detail in the project brief given to the students)

The final major project requires a 20 minutes visual and verbal presentation by the student in the class. The grade of the presentation is part (as a percentage) of the grade of the particular project. The presentations must cover and analyse the work undertaken on particular project, the student must also explain the specific visual decisions taken and solutions given to problems. The student will also have to self-evaluate and analyse the evidences provided by the student that cover the needed outcomes required by the project.

Element 2 will consist of 2 parts by firstly preparing a project proposal outlining all necessary information including background information, aims, outcomes and possible media selection. Part 2 will be documentation incorporated into the research and sketchbook with detailed accounts of any difficulties faced, data analysis, meetings, cost sheets, advertising space, etc.

#### Assessment criteria for module's outcomes

O1

1. **Assessment criteria** - Create an original project proposal and demonstrate the ability to work unsupervised, under pressure and make intelligent and confident decisions

O2

2. **Assessment criteria** – A substantial amount of research compiled from a variety of sources, analysed and synthesised. Using collected research to produce a variety of idea and design solutions

O3

3. **Assessment criteria** - Communicate original and creative design solutions and use of visual language effectively translates to current styles & cultural influences

O4

4. **Assessment criteria** - Strategic organisation and undertake design projects presented to a high standard with attention to detail

O5

5. **Assessment criteria** - Problem solving and development of ideas, showing analytical exploration and Conclusions critically evaluated through the learning process

#### Assessment feedback

For each assessment which is marked and graded, students will be provided with an Assignment Feedback Sheet which will show the marks awarded and will contain formative feedback comments to explain how the marks were awarded and offer advice about how to improve.

Identify final assessment component and element	<b>A/2</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	
	<b>100</b>	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
Portfolio of Practical Work	70	
Written Proposal/ Integrated Journal	30	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
<b>Re-sit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
Portfolio of Practical Work	70	
Written Proposal/ Integrated Journal	30	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> (as % of component)	
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.		