

ARTS UNIVERSITY BOURNEMOUTH *ONLINE*

MA  
**GRAPHIC DESIGN  
(ONLINE)**



Course Handbook

**COURSE SPECIFICATION**

The Course Specification provides a summary of the main features of the **MA Graphic Design (Online)** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each Module may be found in the Module Descriptors, which forms part of the Course Handbook.

<b><u>Key Course Information</u></b>	
Final Award	Masters of Arts
Course Title	Graphic Design (Online)
Award Title	MA Graphic Design
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
Professional accreditation	None
Length of course / mode of study	2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Masters' degree characteristics
Language of study	English
External Examiner for course:	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	July 2023
Date of most recent review	Not applicable
Date course specification written/revised	March 2024

**Course Description**

Historically & politically, great design has promoted cultural trends, tolerance & respect, sustainability issues, ideology, beliefs, propaganda, & national identity. Graphic designers attempt to shape a better life for people & humanise information & technology. This means that graphic design affects culture & its development, social structures, economies & environments worldwide.

The MA Graphic Design online programme will offer a unique opportunity for a new generation of designers, and for existing professionals, who would like to blend research and creative practice with theory and expand their critical thinking, knowledge, and skills to respond to the rapidly changing needs of the user and wider society. This unique course offers a flexible, varied curriculum combining theory and practical elements, aimed at graduates or practising professionals or those wanting to increase their knowledge of the exciting, diverse and growing field of graphic design.

Through discussion and theoretical exploration, linked to evidence-based design solutions, the course allows individuals a collaborative approach, focusing on designing the effective communication of ideas. Graphic designers across the globe, have a responsibility, they need to consider the necessities of people their work impacts, social & cultural trends, or ethics, and when it comes to the materials for these messages, sustainability & environmental

effects must be priority. Designing with accessibility in mind is key because there may not be enough digital content available for those with disabilities or impairments. Failing to cater to this portion of the population prevents everyone from accessing the content they could benefit from or enjoy. Graphic designers could play a pivotal role in increasing inclusivity in society.

In recent years, design has become an international phenomenon affecting an increasing number of countries from the developing world & designers play a significant role in cultural & sustainable development. By working with designers, a nation invests in the growing ability to change & work on innovation & creativity. Informed by a core teaching team and guest speakers, the course module content will be developed by industry experts and agencies to ensure that this new MA course will continually innovate, engaging students with the concepts and tensions related to the changing landscape of customer experience, versus economics within the commercial industry; therefore, providing, challenging, and promoting new ways of thinking.

The multi-faceted elements of the programme encourage new ways of creative thought, each of the seven core modules will look at existing problems and how designers can contribute to the changing needs of users in a creative and experimental way. Starting discussion points such as collaboration, design thinking, human centred design, inclusivity, and will translate into new graphic design solutions for designers to spearhead a future, sustainable existence.

### **Distinctive features of the course**

**Interdisciplinary Approach:** This course uniquely combines multi-modal creative practice with a systems thinking approach, aligned with the United Nations' Sustainable Development Goals.

**Research Emphasis:** Unlike other Graphic Design courses, this programme places significant focus on ethical and environmental aspects of creative-critical practice.

**Practicality:** Hands-on learning, portfolio creation, and public-facing projects ensure students gain practical, real-world experience.

**Professional Development:** The course fosters goal setting, project management, and collaboration, preparing or developing students for the professional world.

**Course Industry Patron Scheme:** All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

### **AUB Strategic vision**

The MA Graphic Design fits with the university's strategic vision in several ways:

**Innovation:** Developing a MA Graphic Design (online) course supports AUB in broadening its scope by offering a unique curriculum which combines creative and critical thinking with industry practice and an ethical, socially engaged ethos. It also allows students to develop valuable entrepreneurial skills, and a pro-active, flexible, resilient mindset that prepares them for starting or developing their own businesses, furthering a career in the graphic design industry, or in other creative careers using the transferable skills and experience gained.

**Collaboration:** The course will involve collaborations across different courses within AUB but also with relevant industry partners.

**Internationalisation:** A course in Graphic Design will attract international students who are interested in creative leadership combined with design skills. This will enrich the diversity of AUB and enhance the student experience.

### **Course Aims**

1. Advance students' prior knowledge in design industry practices with a clear emphasis on producing professionals in graphic design, who are work-ready and engaging at the forefront of practice.
2. Foster a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, informed by a focus on the graphic design industry.
3. Nurture an appropriate understanding of research techniques and advanced scholarship to show broad awareness and deep evaluative understanding of different creative practices, applicable to designing for visual communications.
4. Understand the deployment of advanced research skills that underpin both the identifying and solving of complex design projects specifically focused on enhancing usability in a variety of situations and contexts, and in doing so be able to deal with complex issues both systematically and creatively.
5. Provide students with key skills for employability through input from high-profile industry professionals, making them aware of the attributes and levels of commitment needed to succeed in the sector, to be champions of graphic design and by making connections to build their professional profiles.
6. Produce critically aware and logical thinking professionals that understand existing and emerging forms of new technologies, to innovate and develop sustainable strategies of design in commercial sectors, both domestic and international.

### **Course Outcomes**

1. Produce professionally relevant work at the forefront of Graphic Design practice.
2. Demonstrate a critical awareness of problems and insights and respond to them through Graphic Design practice.
3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of materials, techniques and processes and to raise questions for further study or professional development.
4. Highlight ways in which advanced research skills can be used to enhance usability in varied contexts. Furthermore, to apply these skills to drive the management of complex design projects.
5. Show acquisition of appropriate skills and acumen in communication, presentation and autonomous learning in relation to career aspirations.
6. Demonstrate through innovation an awareness of new technologies, sustainability requirements in a logical and critically aware way.

## **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: Master's degree characteristics
- Framework for Higher Education Qualifications (FHEQ)
- AUB Learning Teaching and Assessment Framework (LTAF)
- AUB Postgraduate Taught Assessment Regulations
- AUB Graduate Attributes

## **Learning, Teaching, and Assessment Strategies**

### **Lectures**

Lectures are pre-recorded videos integrated with the module content providing acquisition of knowledge around key issues, ideas, and contexts. In addition, each module may have up to two guest lectures provided by a relevant non-AUB speaker from industry or academia to provide additional insights into the module topics.

### **Seminars**

These are optional, online, weekly events that provide more opportunities for live discussion and interaction with tutors or fellow students. They are led by the Module Tutor and provide an opportunity for students to share perspectives and seek guidance or clarity on course content and assessments. Seminars do not take place in the final module when they are replaced by individual tutorials.

### **Supervisory Tutorials**

These are one to one tutorials that take place in the final module where students can discuss the development and progress of their projects. They are used to air specific issues raised through the work, provide critical observation, and recommend new directions and research strategies.

### **Discussion Fora**

These are asynchronous spaces where students can post messages, ask questions, and discuss ideas with tutors or fellow students. Learners will be encouraged to engage in critical debate, share ideas or progress on your work with the wider cohort.

### **Online Learning Resources**

These include recorded videos, texts, diagrams, images as well as reading lists and links to other online material. Technical and making skills are demonstrated through a mixture of recorded sessions and explanatory texts.

## **Assessment**

Each module is assessed separately, and the assessment forms part of the module. Assessment both provides a measure of your achievement and gives students regular feedback on how your learning is developing.

For every module of the course, we will inform students of what they are expected to learn; what they must submit; how their work will be assessed; and the deadline for presenting work for assessment. This is made available through Module Information, which is on the course VLE.

Students will receive a final mark for each module in the form of a percentage, which will be recorded on the formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68).

These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the module. You are assessed, broadly speaking in two ways: formatively and summatively.

**Formative assessment** provides feedback that will help students develop their learning. It should be seen as 'ongoing' assessment in the sense that it enables learners to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques, online quizzes and other discussions about the work.

**Summative assessment** generally takes place at the end of a module of study. It is an overall evaluation of the acquisition of skills and knowledge developed in that part of the course.

Other assessment methods include *Criterion-referenced assessment* which occurs through use of Learning Outcomes in Module Assessments, and *Ipsative assessment* where the iterative nature of some aspects of delivery provide opportunities for gauging the student's current level of performance with previous levels of performance. Ipsative assessment is fed-back in individual tutorials.

The work to be assessed generally takes the form of written documents or practical outcomes: assessed reports, digital portfolios, reflective journals, illustrative studies, artefacts and installations, physical and digital models.

### **Course Structure**

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) students must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), students must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), a student must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook. This qualification will be awarded upon successful completion of the course.

### **Core Values and Skills**

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

### **Equity, Diversity, and Inclusion (EDI)**

"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet.

Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum.

### **Graduate Attributes (GA)**

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during the course, both curricular and extra-curricular activities will give students the opportunities to prepare for their working career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunities, Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each Module of the course will include elements of career development, and these will be shown explicitly in Module descriptors and outline syllabuses. Whilst students engage with these as they go through each Module, they will all come together in the final Module. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

### **Maintaining Health and Wellbeing**

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

### **Course Content**

The course content includes an introduction module, seven key course modules and a final major project module which includes research methods.

### **Contextual/Reflective Journal**

The Contextual/reflective Journal is introduced within each introductory module, it is not part of the assessment but will be an important part of reflection and knowledge engagement throughout all modules within the course. It is an illustrated, written submission that documents practice through evidencing a wide range of attributes including academic

engagement, reflective critical evaluation (of your own practice), critical analysis (through practice and literature reviews), processual thinking, technical and specialist skills, and professionalism.

The Contextual/Reflective Journal provides a space for students to map their evaluation and application of design and research methods. Projects might potentially use one or more research methods selected from a wealth of methods that have emerged in design literature. These methods provide ways of obtaining data, of analysing it and of testing conclusions. Methodology involves the study of methods, and students will begin to identify the assumptions that underlie different methods and to develop the skills necessary to coordinate them and to synchronise them with the chosen theoretical framework.

The Journal highlights a student's insights in three important areas:

- The **context** that informed the practice: the relevant: theories, subjects, issues, political perspectives, designers, artists, images, literature and so forth.
- The **research** that is 'on', 'for', or 'in' the practice – this includes: research on the ways the practice/the outcomes of individual practice; your own research was undertaken to enable the practice; and research that is embedded in the practice.
- The **developmental** aspect of the project: both in terms of a student's own personal development as a creative practitioner, and the processual development of an emerging body of work.

### **Executive summary**

The executive summary will be a limited word count summarising the outcomes of the Contextual/Reflective Journal.

### **Key activities developed within the course:**

During the MA degree, students will be guided through the following activities:

1. Collaborative on-line research skills.
2. Essay writing to academic standards.
3. Digital portfolio making, artefact, installation production skills.
4. Presentation and communication skills including reflective journal and evidence-based design development skills.
5. Material specification for sustainability and project management skills.
6. Entrepreneurial skills through creative original design production.
7. Creative explorative outcomes will be investigated to answer current research gap needs in both practical and theoretical modules.

### **MA Graphic Design**

The course has been designed to not only give an excellent student experience, it has also been designed to be a unique course that addresses current global issues. The modules have been specifically designed to create discussion and research starting points around these issues and to encourage debate that can be addressed and resolved through design solutions. The catalysts of discussion are likely to be (but not limited to):

1. The current sustainable agenda and global crisis avoidance, how designers can contribute to the UK's and UN's sustainable goals.
2. Design thinking, using research, critical thinking, and strategy to ensure the relevant delivery of design that creates impact.



3. Human-centred design, a problem-solving technique that puts real people at the centre of the development process, focusing on people's thinking, emotions, and behaviour, it enables students to both identify and solve design problems that resonate and are tailored to the audience's needs.
4. Predicting human behaviour, using cognitive science and evidence-based design as key tools in predicting consumer behaviour. It is now possible to get AI (Artificial Intelligence) predictions on design from social media ads through web design, to product packaging, to see if creative campaigns resonate with audiences and deliver the best results before launching.
5. Inclusivity in design, investigating a design process that embraces human diversity and considers diverse groups of people and their needs. These practices enable products or services to be usable by as many people as reasonably possible, regardless of age, ability, socio economic background, etc.

These discussion points and research gaps have been translated into modules that will provide a direction for research opportunities for students.

**Specialist resources:**

Students receive access to Adobe Creative Cloud as part of their registration  
They receive access to AUB Library e-books and resources

**Course Modules**

**Stage 1: Introduction**

GDD700 Introduction Module (15 credits)

**Stage 2: Carousel Modules**

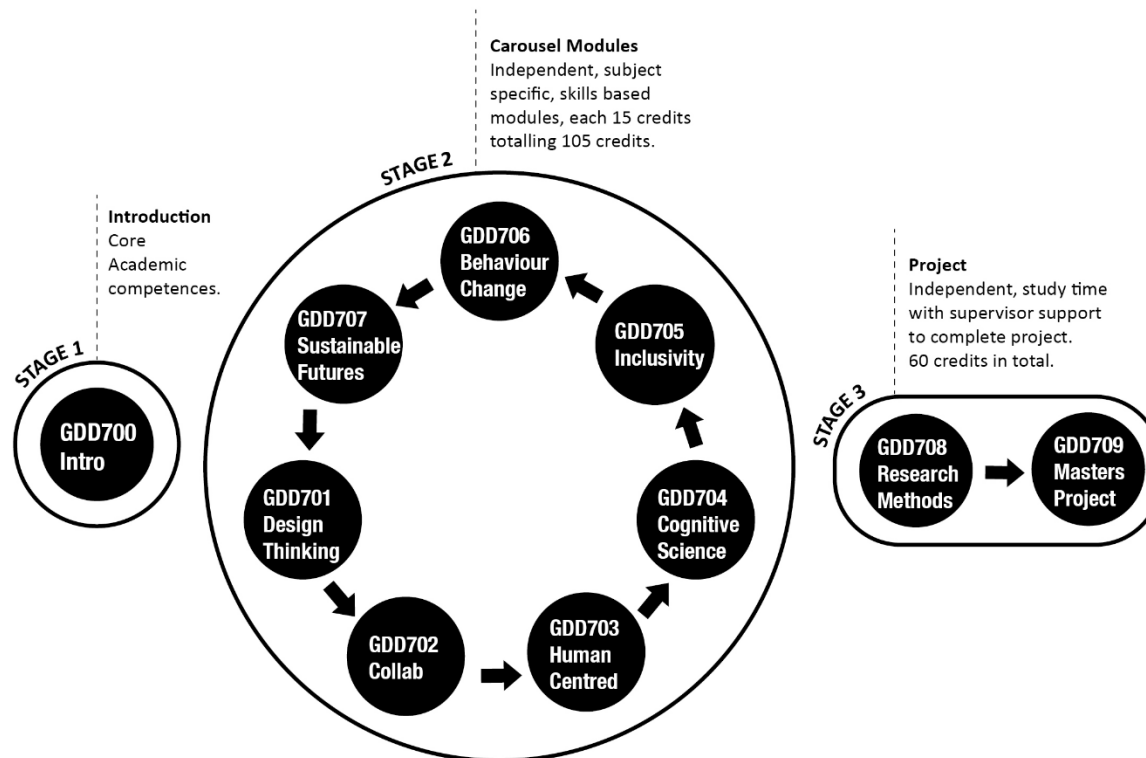
- GDD701 Design thinking (15 credits)
- GDD702 Collaboration in practice (15 credits)
- GDD703 Human Centred Design (15 credits)
- GDD704 Cognitive Graphic design (15 credits)
- GDD705 Inclusivity in Design (15 credits)
- GDD706 Behaviour Change (15 credits)
- GDD707 Sustainable futures (15 credits)

**Stage 3: Final Project**

- GDD708 The Proposal (15 credits)
- GDD709 Master's project (45 credits)

## Course Model

The workload is balanced across a number of consecutive modules which all run independently. There are three stages of study and two progression points in the course where students move from the introductory module to the seven carousel modules, and from the carousel stage to the final two project modules. There is no progression within the carousel modules which are designed to be taken in any order as determined by the students' intake time of year. All modules are a core part of the course and there are no options to select or deselect modules.



## **GDD700 Introduction Module: Positioning Practice, Defining Your Purpose as a Designer**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

During this introductory module, designed to orientate students to Postgraduate Study, learners will position themselves, and their practice. Students are encouraged to navigate where they fit within contemporary Graphic Design, and to consider which direction they might take in the future.

Students will establish, or reinforce, a critically informed grounding in Graphic Design and develop a professional presentation of personal research interests. Self-reflection and charting the journey as a design researcher by creating a contextual/reflective journal. The module will support students to evaluate their existing experiences and knowledge to inform their future creative development; they will be challenged to expand their own reference points and critically reflect on core ideas relevant to contemporary Graphic Design, wider creative industries, and design research methods.

The module examines key disciplines and processes in Graphic Design, situating them in relation to the creative industries and society more broadly. Analysing individual practice and/or relevant experience to date, students will consider and question their point of view and start constructing an understanding of the fields, texts, and practices that are relevant asking why these are the most important or revealing references. In so doing, a sense of purpose will be established, as well as a consideration for where each learner has come from and where they are going.

Research methods are introduced, the different forms and how to research for design-based outcomes. Academic standards are shown, with referencing using evidence-based design techniques. A range of different approaches to social, cultural, and graphic design theory is investigated.

Students will complete the first element of their portfolio submission for the module- the recorded presentation to peers, the design, and delivery of which will begin to prepare them for working in the creative industries. They will also submit a Manifesto to create focus for their studies and for their wider interests and goals.

### **Outline Syllabus**

By critically reflecting upon personal practice and experience, surveying the discipline, available careers and genres, students will explore what the study of Graphic Design means at Postgraduate Level. Situating practice within current theoretical fields, students will begin to identify an area of potential enquiry and research questions.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material including:

- Introduction and presentation into the course structure, modules, dates and expectations.
- Presentation on evidence-based design and practice-based research techniques.
- Library introduction, academic standards, referencing, reading lists.
- Citations and sourcing research material.
- Assessments and outcomes: reports, digital portfolios, journals, artefact & reflective journals and illustrative study.
- Preparing and starting the course contextual/reflective journal.
- CPD (continuous professional development).

### **Module Aims**

A1: Clarify and extend students existing knowledge and practice within Graphic Design, its professional and cultural contexts, and identify ambitions for the future within the practice.

A2: Further students critical thinking and research skills while providing an opportunity to establish, describe, and rationalise working methods and processes in relation to practice.

### **Learning Outcomes**

On completion of this module students will be able to:

LO1: Evaluate critical and creative sources to reach informed conclusions that provide meaningful insight to personal practice and the work of others.

LO2: Determine appropriate research methods and creative approaches to inform, develop, sustain and critically underpin Graphic Design practice.

### **Assessment Strategy**

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning).

**Summative Assessment:** Students will define their purpose as Graphic Designers. Reflecting on their experience and knowledge, what directed them to the course, what they want to achieve from the course and their wider Societal, Political or Environmental views, they will identify how they can use Graphic design to define their future interests. This will be presented in the form of a recorded presentation. They will also create either a written or illustrated/designed Manifesto which is a critical reflection on their position and approach to graphic design.

### **Formative Assessment**

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials

- Reflective journal

**Reflective Journal:** Students will establish, or reinforce, a critically informed grounding as a Graphic Designer and through self-reflection, chart their journey as a designer by creating a contextual/reflective journal. This journal will be ongoing, updated throughout the course.

### Summative Assessment

**Recorded Presentation:** Students will record and submit a 10 minute presentation on their ambitions for their course, their initial interests for research and their wider career goals.

**Creative Artefact:** Presented in the form of a Manifesto: This can be in any format including words and images. The word count guide should be up to 500 words.

Task	Formative / summative	Length	Weighting % for summative tasks
Reflective Journal	Formative	800-1000 words	n/a
Written/Creative Manifesto	Summative	Up to 500 words	40
Recorded Presentation	Summative	10 mins	60

All learning outcomes must be passed to successfully complete the module.

### Reading List and Reference Material

#### Key

Barrett, E. and Bolt, B., eds. 2019. Practice as research: approaches to creative arts enquiry. London: Bloomsbury Visual Arts.

Beirut, M., Drenttel W., Heller, S. (1994). Looking Closer: Critical Writings On Graphic Design, Allworth Press.

Gray, C. and Malins, J., 2004. Visualizing research: a guide to the research process in art and design. Aldershot, Hants, England; Burlington, VT: Ashgate.

Ilyin, Natalia. 2018 *Writing for the Design Mind*. Bloomsbury Visual Arts, Bloomsbury Publishing inc.

Wisker, Gina. 2008. The Postgraduate Research Handbook. London: Palgrave Macmillan

#### Recommended

Armstrong, H. (2009). Graphic Design Theory, New York: Princeton Architectural Press

Van Leeuwen, T. (2005) Introducing social semiotics. London: Routledge.

## **GDD701 Design Thinking**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

Design thinking is a non-linear, iterative process that designers use to understand audiences, challenge assumptions, redefine problems and create innovative solutions to prototype and test theories. Involving five phases-Empathise, Define, Ideate, Prototype and Test-it is most useful to tackle problems that are ill-defined or unknown.

Design is not a purely aesthetic activity but involves research, critical thinking, and strategy to ensure the relevant delivery of design that creates impact, specifically in the context of both problem identifying and problem solving.

This module focuses on making connections between theory and practice. Much of this work happens prior to the creative phase. The module encourages students to make connections to the way that through strategic application of design it is possible to 'nudge' target users towards more action-based thoughts, behaviours, and actions. 'Visual Thinking' focuses on that application of rational thinking and empathic argumentation to the visual language that is employed in the creation of words, images, and objects.

### **Outline Syllabus**

The module will investigate creative research, methods, and methodologies. Students will be looking for a problem to solve by identifying, gathering, and managing information from a variety of sources to inspire and inform them in their developing creative process and decision making. They will identify a problem which can be resolved by design thinking to help change people's experience and hopefully improve their lives. They will be looking at ethics, and social responsibility in designing for 'good.' Throughout the module they will be aware of the relationships between text, image, object/thing, and the target audience with end user context key to the design. Part of the learning will be in experimentation, iteration, and testing theories.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1: Extend students confidence and ability to engage with contemporary issues and ideas and conduct relevant visual and contextual research.
- A2: Develop students' critical abilities, debate, and theoretical awareness in relation to graphic communication.

- A3: Encourage students to develop their abilities to undertake an experimental and iterative process by exploring alternative uses of colour, form, material, typography, and visual language.
- A4: Emphasise the importance of the design intention, and relevance to its target audience and produce work which demonstrates high technical quality and well-crafted outputs.

### **Learning Outcomes**

- LO1: Demonstrate a professional approach, to gathering visual and contextual research from a variety of sources.
- LO2: Objectively review design theories and produce creative outcomes that communicate ideas in relation to current and evolving design practice with consideration to ethics, sustainability, and social design.
- LO3: Undertake a creative and iterative process by exploring a broad range of alternative ideas and prototypes.
- LO4: Clearly communicate design objectives and generate effective work that achieves high visual impact.

### **Assessment Strategy**

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will present on a subject of their choice demonstrating theoretical and contextual assessment, wider reading, and critical thinking.

#### **Formative Assessment**

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials
- Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

#### **Summative Assessment**

**Recorded Presentation:** Students will present a 10-minute presentation of their research using PowerPoint during a student-led research symposium.

**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work.

<b>Task</b>	<b>Formative / summative</b>	<b>Length</b>	<b>Weighting % for summative tasks</b>
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the module.

### **Reading List and Reference Material**

#### **Key**

Barrett, E. and Bolt, B., eds. 2019. Practice as research: approaches to creative arts enquiry. London: Bloomsbury Visual Arts.

Beirut, M., Drenttel W., Heller, S. (1994). Looking Closer: Critical Writings On Graphic Design, Allworth Press. (library to buy)

Gray, C. and Malins, J., 2004. Visualizing research: a guide to the research process in art and design. Aldershot, Hants, England; Burlington, VT: Ashgate.

Ilyin, Natalia. 2018 Writing for the Design Mind. Bloomsbury Visual Arts, Bloomsbury Publishing inc.

Wisker, Gina. 2008. The Postgraduate Research Handbook. London: Palgrave Macmillan

#### **Recommended**

Armstrong, H. (2009). Graphic Design Theory, New York: Princeton Architectural Press

Van Leeuwen, T. (2005) Introducing social semiotics. London: Routledge.



## **GDD702 Collaboration in Practice. Brand Sensory Experience**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

This module is theory-based and explores brand experience: using sensory design to influence brands and branded environments. It takes a different view about how we use the five senses of sight, smell, touch, sound, and taste. These senses are well known to designers as important consideration when wanting to enhance the user experience to promote buying, wellbeing, eating, relaxing and creating memorable brand experiences.

This module explores how designers can influence behaviour through brand, the visual language, typography, graphic design, messaging and how it impacts audiences through communication touchpoints including physical environments (for example, retail, exhibition design, hospitality, virtual environments, interior spaces etc)

### **Outline Syllabus**

The module will explore the theoretical contexts of branding and how it can be demonstrated in a physical environment, it will engage students in a critical discourse through both written and practice-based methods. A visual branded installation or experience will be created as a result of investigations, explorations, and research findings, to reflect the meaning of transition and the journey of the audience and their touchpoints or interactions with the brand through the environment or experience.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1: Foster a systematic understanding of knowledge, and a critical awareness of consumer behaviours and placing a focus on branding in the graphic design industry.
- A2: Nurture an appropriate understanding of creative research techniques and advanced scholarship to show broad awareness and deep evaluative understanding designing for specified audiences.
- A3: Work with peers to encourage collaboration across disciplines and team working.

### **Learning Outcomes**

On completion of this module students will be able to:

- LO1: Consider a range of design research methodologies.
- LO2: Consider psychology when making design decisions and how sensory aspects of brand are communicated to an identified audience.

LO3: Evidence advanced reflection, practically and theoretically, identifying opportunities for further own development in design for branded spaces and/or experiences.

LO4 Engage confidently and competently in academic and professional communication with others, including communicating the results of research and professional practice with peers.

### Assessment Strategy

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will present on a subject of their choice demonstrating theoretical and contextual assessment, wider reading, and critical thinking.

#### Formative Assessment

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials
- Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

#### Summative Assessment

**Recorded Presentation:** Students will collaborate in presenting a 10-minute presentation of their research and findings using PowerPoint during a student-led research symposium.

**Written Artefact:** 1500 words describing each student's role in the project and their contribution to the team task. This can contain Artefact/s to support the text.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Recorded Presentation	Formative	5 min presentation	n/a
Collaborative presentation	Summative	10 min presentation + Q&A	70%
Written Artefact	Summative	1500-words + images to support	30%

All learning outcomes must be passed to successfully complete the module.

### Reading List and Reference Material

Airey, D (2019) Identity Designed: The definitive guide to visual branding. Publisher: The Quarto Group

Barrett, L (2011) *Beyond the Brain. How Body and Environment Shape Animal and Human Minds.* Publisher: Princeton University Press  
Kolko, Jon. (2015) *Well-Designed: How to Use Empathy to Create Products People Love.* Harvard Business Review Press  
Olins, W (2014) *Brand New: The shape of Brands to come.* Publisher: Thames and Hudson

## **GDD703 Innovate – Human Centred Design**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

Human-centred design is a problem-solving technique that puts real people at the centre of the development process, focusing on people's **thinking, emotions**, and **behaviour**, it enables students to identify and solve design problems that resonate and are tailored to the audience's needs.

This design module will engage students with the concepts related to the changing landscape of customer experience.

Practical projects will allow students to realise concepts in relation to ethical and moral perspectives within critical and theoretical frameworks.

Contemporary design often focuses on the needs of the user. Using a given scenario, students will describe the situation from the perspective of the user, identify a problem and use graphic design to provide a solution to the problem, using any media that they decide will be appropriate.

It is possible that this module will be delivered in collaboration with a business or organisation.

### **Outline Syllabus**

Problem finding, problem-solving, opportunity spotting.

Critical Thinking.

Research, Synthesize, Ideate.

Principles of social, ethical, and sustainable design.

Navigating the landscape of customer experience.

Prototype, Test & Implement.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1: Develop students' capability to use research methodologies, critical thinking skills, analysis and self-reflection in relation to user-centred design.
- A2: Encourage students to develop a range of ideas relating to a chosen audience and end-user context.
- A3: Encourage effective communication of ideas to a professional outcome with consideration given to sustainability, ethics, or social design.

## Learning Outcomes

On completion of this module students will be able to:

LO1: Utilise appropriate user-centred research methodologies and evidence the ability to analyse and synthesise research findings, to inform creative ideas.

LO2: Present insightful and creative exploration through articulation of a range of ideas critically related to the topic.

LO3: Execute a professional approach and using appropriate media, environments, and design skills, produce creative outcomes that communicate ideas in relation to current and evolving design practice.

## Assessment Strategy

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will submit a presentation explaining their understanding of human centered design and their identified problem to solve. Students will demonstrate theoretical and contextual assessment, wider reading, and critical thinking.

### Formative Assessment

Group work checks and reviews

Group Tutorials

1-1 Tutorials

Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

### Summative Assessment

**Recorded Presentation:** Students will present a 10-minute presentation of their research and their understanding of what is human centered design, sharing their identified problem to solve using PowerPoint/Canva.

**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work and reflections on how the student could resolve and promote the outcome.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the module.

## **Reading List and Reference Material**

Fry, T. (2008) Design futuring: sustainability, ethics, and new practice. Oxford: Berg

### **Electronic Key Texts**

# Antonelli, P. et al. (2008) Design and the elastic mind. New York: Museum of Modern Art pp. 46-57.

# Hara, K. (2007) Designing design. Baden: Lars Muller. pp. 68-148

# Mau, B. (2004). Massive change: a manifesto for the future global design culture. London: Phaidon. pp. 15-19

### **Recommended**

Benyus, J. (2002). Biomimicry: innovation inspired by nature. 2nd ed. New York: Harper Perennial

Dunne, A. and Raby, F. (2013). Speculative Everything. Cambridge, MA: MIT Press

Lupton, E. (2014). Beautiful Users: Designing for People. New York: Princeton Architectural Press

Manzini, E. (2015). Design, when everybody designs: an introduction to design for social innovation. Cambridge, MA: The MIT Press.

Stirling, B. (1997). Holy Fire. London: Orion.

Thackara, J. (2017). How to thrive in the next economy: designing tomorrow's world today. London: Thames & Hudson.

## **GDD704 Cognitive Science and Graphic Design**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

Cognitive science is the interdisciplinary study of mind and intelligence, heavily focusing on psychology and neuroscience.

This module is theoretically based and explores how the use of typography has changed over the years. Due to democratising design, creating what is in the designer's mind has never been easier or quicker. There has been huge cultural shift in type. With digital solutions it feels like there is a shift away from 'blandification' and simplicity to 'being human' with nostalgia and authenticity important in brand storytelling and visual communication.

Neuroscience and evidence-based design are becoming key tools in predicting consumer behaviour and now it is possible to get AI (Artificial Intelligence) predictions on a designer's work, from social media ads through web design to product packaging, so they know which creative campaigns resonate with audiences and deliver the best results before launching.

Since the advent of moveable type in the fifteenth century, mass communication has driven the exchange of ideas. The Gutenberg Bible in 1455 was the first major book printed with this revolutionary printing press, marking the start of the age of the printed book in Europe. Film and television followed in twentieth century but as early as the 1960s academics and theorists were looking ahead to a new digital age. Marshall McLuhan famously coined the phrases "the global village" and "the medium is the message," predicting the World Wide Web thirty years before its invention.

"All media work us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message."  
Marshall McLuhan 1967

### **Outline Syllabus**

This module will explore the theoretical contexts of typography design, it will engage students in a critical discourse through both written and practice-based method. An original design created from investigations, explorations, and research findings, to reflect the meaning behind the choice of typography and the way it is presented to amplify, enhance, or elucidate the meaning. Students will think about where this message will be seen, its site specific to the message itself.

This project is about the communication of a big idea. Students will use innovative typography and the development of a coherent visual language to engage their target audience and deliver the key message.

They will consider proximity, distance, spacial relationships, and typographic conventions. It is possible that this module will be delivered in collaboration with a business or organisation

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials

### **Module Aims**

- A1: Support students to learn the impact of a statement and realise that audience interpretation and reaction are as much a part of the design as the message.
- A2. Nurture an appropriate understanding of research techniques and advanced scholarship to allow students to show broad awareness and deep evaluative understanding of typography and its role in visual communication.
- A3. Encourage students to think critically about the reading experience of the audience and the end user context, where will this statement or message will be seen.

### **Learning Outcomes**

On completion of this module students will be able to:

- LO1: Research a target audience in relation to a political or cultural message.
- LO2: Develop an appropriate visual language within typography, print, web, or motion graphics.
- LO3: Publish/produce a confident, coherent finished outcome that communicates the message and think about end user context, where will this message be seen?

### **Assessment Strategy**

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will present on a subject of their choice demonstrating theoretical and contextual assessment, wider reading, and critical thinking.

### **Formative Assessment**

Group work checks and reviews  
Group Tutorials  
1-1 Tutorials  
Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

### **Summative Assessment**

**Recorded Presentation:** Students will present a 10-minute presentation of their research using PowerPoint during a student-led research symposium.



**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work.

<b>Assessment Task</b>	<b>Formative/ Summative</b>	<b>Length</b>	<b>Weighting % (summative tasks)</b>
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the module.

### **Reading List and Reference Material**

Heller, Steven and Anderson, Gail 2016 The Typography Idea Book: Inspiration from 50 Masters Laurence King Publishing

Cinelli, Mia Giving Type Meaning: Context and Craft in Typography. Bloomsbury Publishing  
 Crow, D. (2010). Visible Signs – An Introduction to Semiotics (2nd ed.), Worthing: AVA Academia

Lakoff G and =Johnson, M (2003) Metaphors We live by. University of Chicago Press

Lupton, Ellen. Thinking with type. Princeton Architectural Text

McLuhan, M and Fiore, Q (1967) The Medium is the Massage: An Inventory of Effects (2001 edition). Corte Madra: Gingko Press

Wolf, M (2007) Proust and the squid

## **GDD705 Inclusivity in Design**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

This module explores the design implications needed for inclusive design. Inclusive design is a design process that embraces human diversity and considers diverse groups of people and their needs. Using graphic design principles and practice, we can enable visual communication and messaging and to be as accessible to as many people as possible, regardless of age, ability, socio-economic background, etc.

Designers need to be aware of their creative decision making as these may inadvertently lead to excluding others from enjoying an experience. Inclusive designs consider the needs and perspectives of others, including physical appearance, cognition, education, age, gender, etc.

### **Outline Syllabus**

This project looks at typography and grids and layout theory in design and its use in semantic expression. Looking at hierarchy of information and theories of visual communication using type and layout you will create an inclusive design thinking about accessibility guidelines.

Using Gestalt principles of proximity, distance, spatial relationships, and typographic conventions you will think about the reading experience of the audience and user testing in the outcome.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1: Foster a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights regarding inclusivity, focussing on the graphic design industry.
- A2: Nurture an appropriate understanding of research techniques and advanced scholarship to show broad awareness and deep evaluative understanding of different creative practices, applicable to visual communication.

### **Learning Outcomes**

On completion of this module students will be able to:

- LO1: Evidence advanced reflection on inherent strengths and weaknesses of practical and theoretical project work, identifying opportunities for greater levels of inclusivity in graphic design.
- LO2: Employ effective collaborative skills in interacting and researching with colleagues from similar and diverse backgrounds to ensure equity of experience for different design audiences.
- LO4: Manage creative, personal, and interpersonal relationships, when developing and presenting innovative ideas for an identified audience.

### Assessment Strategy

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will submit a presentation explaining their understanding of human centered design and their identified problem to solve. Students will demonstrate theoretical and contextual assessment, wider reading, and critical thinking.

#### Formative Assessment

Group work checks and reviews  
 Group Tutorials  
 1-1 Tutorials  
 Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

#### Summative Assessment

**Recorded Presentation:** Students will present a 10-minute presentation of their research and their understanding of what is human centered design, sharing their identified problem to solve using PowerPoint/Canva.

**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work and reflections on how the student could resolve and promote the outcome.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the unit.

## Reading List

- Gilbert, R. R. (2019) Inclusive Design for a Digital World: Designing with Accessibility in Mind. Apress.
- Holme, K and Maeda J. (2020) Mismatch: How inclusion shapes design. The MIT Press
- Lupton, E (2021) Extra Bold: A feminist, inclusive, anti-racist, non-binary Field Guide for Graphic Designers. Princeton Architectural Press.
- Petermans A, Cain R. (2019). Design for Wellbeing: An Applied Approach. London: Routledge.

## **GDD706 Behaviour Change using Visual Communication**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

Nudge Theory is a subtle way of encouraging people to move toward an intended action point. In this module we look at 'nudge' theory in visual design and how to use it to lead audiences and consumers to change their behaviours or shift their perception.

Designers have a responsibility to help to save the planet, designing persuasive visual campaigns which attempt to change the behaviour of citizens or consumers. These insights and campaigns can be deployed to tackle a wide range of Societal, Environmental and Political issues such as better public transport through to encouraging the shift to plant based food choices to help promote sustainable farming practices.

The module will consider using relevant research methodologies to identify a problem and attempt to create solutions to solve it, in turn influencing behaviour change of both consumers and society.

### **Outline Syllabus**

This project looks at finding a problem to solve. It can be as broad as finding a cause or societal issue to raise awareness of or draw attention to, or something as simple as changing the way people navigate or operate in their everyday lives which could for example, improve their experience or motivate them to make a better or more sustainable choice.

The module will emphasise the importance of societal or behaviour 'nudges' and that not everyone will respond to them. They are a subtle way of moving people toward an intended action point. In this module the graphic designer's role is to use navigation techniques or ways of highlighting potential problems to raise awareness and draw attention to the problem to provide a solution.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1 Develop students understanding of research methodologies, critical thinking skills and self-reflection in relation to understanding behaviour change using graphic design.
- A2 Encourage students to develop a range of ideas relating to a brief
- A3 Enable students to effectively communicate ideas to a professional standard with consideration given to sustainability, ethics, or social design.

## Learning Outcomes

On completion of this module students will be able to:

- LO1 Demonstrate the undertaking of appropriate design theory, research methodologies and evidence the ability to analyse and synthesise research findings, to inform creative ideas.
- LO2 Use appropriate media, environments, and design skills to produce creative outcomes that communicate ideas in relation to current and evolving design practice.
- LO3 Demonstrate insightful and creative exploration through articulation of a range of ideas.

## Assessment Strategy

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will submit a presentation explaining their understanding of human centered design and their identified problem to solve. Students will demonstrate theoretical and contextual assessment, wider reading, and critical thinking.

### Formative Assessment

Group work checks and reviews  
Group Tutorials  
1-1 Tutorials  
Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

### Summative Assessment

**Recorded Presentation:** Students will present a 10-minute presentation of their research and their understanding of what is human centered design, sharing their identified problem to solve using PowerPoint/Canva.

**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work and reflections on how the student could resolve and promote the outcome.

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the module.

## Reading List

Bierut, Michael. (2021) How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and every once in a while, change the world. Thames & Hudson

Brown T, (2019) Change by Design, how design thinking transforms organisations and inspires innovation. Harper Business

Benbunan J. (2019) Disruptive Branding: How to Win in Times of Change. Kogan Page

Shea, Andrew. *Designing for Social Change: Strategies for Community-Based Graphic Design*. 1st ed, Princeton Architectural Press, 2012.

## **GDD707 Sustainable Futures**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

The Sustainable Futures module focuses on the current sustainable agenda and global crisis avoidance and how designers can contribute to the UN's sustainability goals. What does it mean to be a 'green' designer? This module combines design with theory and focuses on problem solving in the design and promotion of brands, products and services, or in the messaging around creative or awareness campaigns, not only in the use of sustainable materials in the production of brands but in strategy, creating campaigns that are compelling, engaging and better for the environment. Brands with a purpose do better and matter more.

Students will show an ability to create a successful communication strategy for an existing, or new brand, or campaign. Emphasis will be on good communication skills showing a project's research, sustainable strategy, messaging, material sourcing proposal and communication plan. This will present opportunities to promote a chosen existing brand or develop a new sustainable brand, incorporating problem solving in the design and the strategy.

Whether the target is awareness or promotion, students will create a communication strategy or campaign that is compelling, effective and consciously created.

Identifying the problem to solve will involve defining the purpose of the brand or campaign through research. This will give students a practical framework for how to communicate it effectively. With a focus on authenticity, learners will benchmark how to navigate the nuances and rules around effective sustainability messaging and look at sustainable ways of using messaging and technology to promote it.

### **Outline Syllabus**

Through research led design development, the problem solving behind the communication strategy will be key. Fundamental to this module is the learning of how to culminate the key issues associated with sustainability, and the environmental responsibility of designers in promoting a resolved message with sustainability at its heart. Always asking why, this module focuses on the role and contribution of the designer in identifying and improving the environmental message through the adoption of smart technologies, Circular Economy, re-purposing and specifying materials, this forms the basis of research led design.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.



## Module Aims

- A1: Develop students advanced research skills that concentrate on the management of complex design projects.
- A2: Encourage students to be able to deal with complex issues both systematically and creatively.
- A3: Support students to produce critically aware and logical thinking professional work that shows an understand of existing and emerging forms of design innvovation.
- A4: Enable students to be innovative and develop sustainable strategies and promote their visual communication messages.

## Learning Outcomes

On completion of this module students will be able to:

- LO1: Independently critically, analyse and evaluate complex information, ideas, data propositions that include aspects of new knowledge in ethical practices.
- LO2: Develop logical thinking skills in relation to existing and emerging technologies, specifically around designing for sustainability.
- LO3: Critically evaluate arguments, assumptions, abstract concepts and data whilst developing design proposals which make judgements and achieve a solution to an identified ethical problem.
- LO4: Engage confidently and competently in academic and professional communication, including communicating the results of research or professional practice innovations.

## Assessment Strategy

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars and tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

**Summative Assessment:** Students will present on a subject of their choice demonstrating theoretical and contextual assessment, wider reading, and critical thinking.

## Formative Assessment

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials
- Reflective journal

**Reflective Journal:** Sustained and ongoing throughout the course, the journal reflects on the student's own practice and documents the journey, the research, next steps, the student's own development. The journal can contain both text and illustration, drawings if desired.

## Summative Assessment

**Recorded Presentation:** Students will present a 10-minute presentation of their research using PowerPoint during a student-led research symposium.

**Portfolio:** containing Artefact/s plus minimum 30 PowerPoint slides or equivalent page spreads in digital format, of process work.

<b>Task</b>	<b>Formative / summative</b>	<b>Length</b>	<b>Weighting % for summative tasks</b>
Reflective Journal	Formative	800-1000 words	n/a
Recorded Presentation	Summative	10 mins	30%
Creative Artefact	Summative	Artefact/s to include min 30 pages process work	70%

All learning outcomes must be passed to successfully complete the module.

### **Reading List and Reference Material**

Benson, Eric. Peullo, Yvette. (2006) Design to Renourish, sustainable graphic design in practice. CRC Press

Berger, Marcus. Irvin, Kate. (2022) Repair; Sustainable Design Futures. Publisher: Routledge. BIS Publishers

Fine, Peter C. (2016) Sustainable Graphic Design Principles and Practices. Bloomsbury Publishing. ISBN: 9780857850638

Fischer, Matthias. (2015) Design It! Solving Sustainability Problems by Applying Design Thinking GAIA - Ecological Perspectives for Science and Society. Publisher: oekom Verlag Munich, Germany. DOI:[10.14512/gaia.24.3.9](https://doi.org/10.14512/gaia.24.3.9)

Beirut, Michael. (2021) How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world. Thames and Hudson.

## **GDD708 Research Module - The Proposal**

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

### **Module Description**

Based on the enquiry undertaken in the introduction module, 'defining your purpose as a graphic designer', students are now tasked with redefining individual ideas for their practice to formulate the direction of their Master's Project module. This module is considered as the pivotal point in the student journey through the course; it not only helps define the way forward through the processes of doing and making but allows critical debate and discussion that will come to form the research project plan.

This work will be based around a series of small-scale visual 'experiments' that will serve to systematically interrogate the students' focus of study. Students will be encouraged to explore a range of different media including digital, print, and three-dimensional design to scope the possibilities for the final project.

Approaches will vary according to the emerging demands of project work but could be computational, generative, commercial, user-centred, speculative, or could fall within more traditional graphic design problem solving. Through a combination of practice-based and contextual study the student will develop an advanced level of critical understanding in relation to the field of study demarcated by a chosen topic.

### **Outline Syllabus**

At this stage it is expected that students will have skills in the respective methodologies, creative methods and processes that have been identified to assist in the development of a particular theoretical framework.

Discussion at supervisory tutorials will help define a continuing approach to research that will support and inform the progression to the final project.

The practical work that takes place in this research module is supported by and documented in the *Reflective Journal*. This is an on-going, working document which shows the development of understanding and knowledge gained, facilitates planning, the identification of new learning needs, reflects the student's research interests and articulates their practice.

A key aspect of the *Reflective Journal* is the reflection and evaluation that is evident in relation to personal creative practice and also a contextual review of relevant theory, research, practitioners, literature, exhibitions, and so forth, students can refer to it to frame their proposal.

About (Professionalism):

Skills re-evaluation

Public-facing engagement (opportunities, competitions, proposals, commissions, exhibitions, publications, symposia, conferences, fairs, etc.)

Presentation, online presence and promoting practice

Experiences (Engagement):

Reference Library

## Bibliography

Work (Development):

Time plan

Design and Research Methods and Methodologies

Study Plan

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and team collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through online material, lectures, tutorials, and through texts identified in reading lists. It is further enhanced through students' own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online materials.

### **Module Aims**

- A1: Provide students with an opportunity to select, define and fix, methods of enquiry, and questions/problems relating to an individually delineated situation or context.
- A2: Support students in the refining of appropriate critical and analytical skills enabling a focus on the development of a particular theoretical position relevant to individual direction and to communicate this effectively.
- A3: Support iterative phases of experimentation and enquiry to monitor, test and either confirm or re-direct planned courses of action.

### **Learning Outcomes**

On completion of this module students will be able to:

- LO1: Developed an understanding of a sufficient body of knowledge relating to an individual field of study or area of professional practice.
- LO2: Ability to identify and communicate effectively and appropriately, a critical and analytical rationale for chosen methodologies, processes, and professional direction.
- LO3: Apply well-considered design research methods and practice-based experimentation to evoke, question or corroborate arguments and assumptions.
- LO4: Exercised highly proficient and autonomous analytical and problem-solving and decision-making skills decisions in complex and unpredictable situations.

### **Assessment Strategy**

**Formative Assessment:** Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills, development and conceptual understanding. They will write an abstract for their research project proposal in their reflective journal.

**Summative Assessment:** The Proposal – A presentation of the idea and rationale for the final research project. Students will also describe their creative process, present their research methods, the contextual research including the end user context, and the rationale

for the chosen market. Students will present their proposal in an oral presentation to be approved by the Module Leader

**Formative Assessment**

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials
- Reflective journal

**Reflective Journal:** Students will establish, or reinforce, a critically informed grounding as a Graphic Designer and through self-reflection, chart their journey as a designer by creating a contextual/reflective journal. This journal will be ongoing, updated throughout the course.

**Summative Assessment**

**Proposal:** The proposal will be presented in an essay format.

**Oral Presentation:** Pitch for the research project subject showing contextual research, providing the rationale for the work and where it will be located and research into the end user context.

**Assessment Requirements**

Task	Formative / summative	Length	Weighting % for summative tasks
Proposal Abstract	Formative	250 words	n/a
Written Proposal	Summative	1500-words	60%
Oral Presentation	Summative	10 minutes	40%

All learning outcomes must be passed to successfully complete the module.

**Reading List**

**Key**

Borgdorf, Henk, (2006). The debate on research in the arts [online]. Available from: [http://www.ips.gu.se/digitalAssets/1322/1322713\\_the\\_debate\\_on\\_research\\_in\\_the\\_arts.pdf](http://www.ips.gu.se/digitalAssets/1322/1322713_the_debate_on_research_in_the_arts.pdf) [accessed 15.1.2014]

Cross, Nigel (2011). Design thinking. London: Bloomsbury.

Crouch, Christopher and Pearce, Jane (2012). Doing research in design. London, New York: Berg.

Frayling, Christopher (1993). Research in art and design. Royal College of Art Research Papers vol.1, no.1 [pdf]. London: Royal College of Art. Available from: [http://researchonline.rca.ac.uk/384/3/frayling\\_research\\_in\\_art\\_and\\_design\\_1993.pdf](http://researchonline.rca.ac.uk/384/3/frayling_research_in_art_and_design_1993.pdf)

Recommended

Rodgers, P.A., and J. Yee (Eds.) (2018). The Routledge companion to design research. Abingdon: Routledge.

Schön, Donald, A. (1984). The reflective practitioner: How professionals think in action. New York: Basic Books.

Scrivener, S. (2002). The art object does not embody a form of knowledge. Working Papers in Art and Design 2 [pdf]. Available from: <http://ualresearchonline.arts.ac.uk/783/>

Tan, S. and Melles, G. (2010). An activity theory focused case study of graphic designers' tool-mediated activities during the conceptual design phase. Design Studies. Vol. 31 No. 5 pp. 461-478

Van Boeijen, A.G.C, Daalhuizen, J.J. and Zijlstra J.J.M. (Eds.) Delft design guide;  
Perspectives – models – approaches – methods. Amsterdam: Bispublishers

## **GDS709 Final Module – Research Project**

Level	7
Credit Points	45
Study Time	450 hours
Duration	24 weeks

### **Module Description**

This module requires students to work independently under supervision, to produce a resolved, research-informed, practical project on a selected topic. Students will critically assess the impact and/or implications of research into the selected area of the study related to graphic design. Considerable emphasis is therefore placed on the developmental nature of the research process to enable the production of a final written thesis or practical project, in a coherent manner.

This includes largely self-directed, independent research which involves, for a practical project, an evidence-based design project resolved into a digital portfolio of work, including process work and supplemented with an individual reflective statement.

During this time students are expected to manage their time in a professional manner, exploring the concepts that were identified during the research project as being key to furthering an understanding of the chosen subject. Students will develop their work throughout, creating a substantial body of work alongside a resolved final piece finished to an industry standard.

Prior to this module students would have completed their specialism module and research methods proposal plus gained considerable research methods knowledge. This will have enabled them to draw on what they have learnt to develop a research proposal before progressing onto the Master's Project, which is the culmination of their studies. Students will independently research their chosen topic with an allocated supervisor who will help and guide them through the research process.

### **Outline Syllabus**

This module is largely self-directed, though students will be supported by their supervisor at key milestones that were identified in their Research Project. Tutorials, presentations and discussions with their supervisor will provide opportunities for evaluation and critique throughout the module.

### **Method of Delivery**

During the research methods module students have previously identified a research gap and proposed a final project to develop. Students work independently, under supervision to produce a resolved practical project on a selected topic, critically assessing the impact and/or implications of research into the selected area of the study related to graphic design.

### **Module Aims**

- A1: Foster a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, informed by a focus on the graphic design industry.
- A2: Deploy advanced research skills that concentrate on the management of complex design projects specifically focused on enhancing usability in a variety of situations and contexts, in doing so be able to deal with complex issues both systematically and creatively.

## Learning Outcomes

On completion of this module, students will be able to:

- LO1. Deploy systematic and in-depth understanding of existing knowledge and practice within the specialised subject field of graphic design.
- LO2. Evidence advanced reflection on inherent strengths and weaknesses of practical and theoretical project work, identifying opportunities for further development in graphic design.
- LO3. Critically evaluate arguments, assumptions, abstract concepts and data whilst developing design proposals, to make judgements, and to frame appropriate questions to achieve a solution, or identify a range of solutions, to a problem, taking into consideration ethics when designing.
- LO4. Manage creative, personal and interpersonal issues, mainly when proposing changes and presenting new ideas.

## Assessment Strategy

**Formative Assessment:** Students will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

**Summative Assessment:** Students will complete a final Major Project in a form of their choice e.g., printed or digital book; app design; website; typeface design; awareness campaign; creative advertising; creating a brand or re-branding; visual identity or language; wayfinding or other emergent form, showcasing the application of design principles, critical thinking, and effective communication. Students will also submit annotated support work documenting their learning journey and provide reflections on transitional learning.

### Formative Assessment

Group work checks and reviews  
Group Tutorials  
1-1 Tutorials  
Reflective journal  
Abstract for research paper

**Research Paper Abstract:** To mirror professional practice, students will draft a 250-word abstract about their proposed research paper/presentation as part of the selection process for the student-led research symposium.

### Summative Assessment

**Creative Artefact:** Students will create creative/practical/contextual research, idea generation, experimentation, process work which can be assessed as one collection of work or separately as development work and the outcome.

**Recorded Presentation:** Students will present a 10-minute presentation on their research with reflective commentary and bibliography.



## Assessment Requirements

Task	Formative / summative	Length	Weighting % for summative tasks
Research Abstract	Formative	250 words	n/a
Creative Artefact	Summative	Portfolio plus min 50 pages of process work	60%
Recorded Presentation	Summative	10 minutes	30%
Reflective Statement	Summative	500 words	10%

All learning outcomes must be passed to successfully complete the module.

## Reading List

### Key

Borgdorf, Henk, (2006). The debate on research in the arts [online]. Available from: [http://www.ips.gu.se/digitalAssets/1322/1322713\\_the\\_debate\\_on\\_research\\_in\\_the\\_arts.pdf](http://www.ips.gu.se/digitalAssets/1322/1322713_the_debate_on_research_in_the_arts.pdf) [accessed 15.1.2014]

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