

Liverpool John Moores University

Title: MAJOR PROJECT
Status: Definitive
Code: **6518DVA** (115360)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Stockport College

Team	Leader
Jon Moorhouse	Y

Academic Level: FHEQ6
Credit Value: 60.00
Total Delivered Hours: 168.00
Total Learning Hours: 600
Private Study: 432

Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	10.000
Seminar	2.000
Tutorial	6.000
Workshop	150.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Report	AS1	Practical Projects plus PDP File	100.0	

Aims

To apply prior knowledge, experience and skills to produce a substantial body of design work.

To provide the opportunity for the student to investigate ideas/concepts in depth.

To provide the opportunity for the student to display independent thought and innovation.

Through engaging with the creative industries the student will situate their own working practice within a real world context and develop appropriate self-promotional

material.

Learning Outcomes

After completing the module the student should be able to:

- 1 Interact with relevant areas of the creative industries/professional bodies.
- 2 Use appropriate working methods to research & develop a body of work.
- 3 Discuss and critically evaluate work within a professional context.
- 4 Produce visual solutions that answer the brief to a professional standard.
- 5 Research and produce appropriate self-promotional material.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Practical Projects + PDP file	1	2	3	4	5
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Outline Syllabus

Having already identified an appropriate individual course of study within the specialism the student will have the opportunity to synthesise and demonstrate the knowledge, experience and skills they have gained from previous modules. Through the personal organisation of a programme of creative visual work the student will provide evidence that they are capable of generating creative responses to problems and issues in a design & visual arts context. They should be capable of applying independent thought and imagination and displaying commitment and responsibility as well as working to professional standards in terms of project management. Alongside the Major Project students will investigate and produce self-promotional material that is relevant and useful to their aspirations.

Learning Activities

Students work independently with tutorial guidance and support on a variety of assignments both set externally and self-initiated according to preference and individual need. Group critique enhances the learning experience.

References

Course Material	Book
Author	Rand, P.
Publishing Year	1985
Title	A Designers Art.
Subtitle	
Edition	

Publisher	USA: Yale University Press.
ISBN	

Course Material	Book
Author	Burer, C.
Publishing Year	1994
Title	Kirei - Posters from Japan
Subtitle	1978 - 1993.
Edition	
Publisher	London: Thames and Hudson
ISBN	

Course Material	Book
Author	Meggs, PB.
Publishing Year	1997
Title	6 Chapters in Design, (sl).
Subtitle	
Edition	
Publisher	Chronicle.
ISBN	

Course Material	Book
Author	Poynor, R.
Publishing Year	2002
Title	Design Without Boundaries
Subtitle	Visual Transition, (sl).
Edition	
Publisher	Booth-Clibborn Editions.
ISBN	

Course Material	Book
Author	O'Reilly, J.
Publishing Year	2002
Title	No Brief
Subtitle	Graphic Designers Personal Projects.
Edition	
Publisher	Switzerland: Rotovision SA.
ISBN	

Course Material	Book
Author	Walton, R.
Publishing Year	2002
Title	Big Ideas.
Subtitle	
Edition	
Publisher	New York: HBI.
ISBN	

Course Material	Book
Author	Smith, S; Taylor, F. & Pellat, A. (eds.)
Publishing Year	1997
Title	Survive
Subtitle	The Illustrators Guide to a Professional Career.
Edition	
Publisher	London: Association of Illustrators.
ISBN	

Course Material	Book
Author	Heller, S. & Arrisman, M.
Publishing Year	2000
Title	The Education of an Illustrator, (sl).
Subtitle	
Edition	
Publisher	Allworth Press.
ISBN	

Course Material	Book
Author	Goslett, D. & Goodwin, C.
Publishing Year	2004
Title	The Professional Practice of Design, (sl).
Subtitle	
Edition	
Publisher	B.T. Batsford.
ISBN	

Course Material	Book
Author	Bolter, DJ. & Grusin, R.
Publishing Year	2000
Title	Remediation
Subtitle	Understanding New Media.
Edition	
Publisher	Massachusetts: The MIT Press.
ISBN	

Course Material	Book
Author	McNamara, A. & Snell, P.
Publishing Year	1994
Title	Design & Practice for Printed Textiles
Subtitle	Australia.
Edition	
Publisher	Oxford: Oxford University Press.
ISBN	

Notes

Through tutorial negotiation students initiate their own Major Project, which must accord with the module aims and outcomes and be equivalent to the total credit value.

For the design student, teacher, professional designer, and, indeed, for anyone interested in the creative communication of ideas, Paul Rand: A Designer's Art is certain to be a book that is both provocative and enlightening. ...more. Get A Copy. I've had it sitting on transient shelves for almost ten years, and it seems I've never read through the whole thing until now. His criticisms, now over fifty years old, remain relevant. Paul Rand: A Designer's Art. 2000 · 103.73 MB · 1,725 Downloads · English. by Paul Rand. a Drawing Basics and Video Game Art : Classic to Cutting-Edge Art Techniques for Winning Video Game Des The Drawing & Designing Tattoo Art: Creating Masterful Tattoo Art from Start to Finish. 233 Pages · 2014 · 11.77 MB · 24,380 Downloads · New! Learn how to create bold, original designs from a master tattoo artist! Tattooing is an art form Paul Rand: A Designer's Art. 250 Pages · 2000 · 26.09 MB · 504 Downloads · New! Artists and designers both create visual appearance but there are a number of reasons for doing this. Some designers consider themselves artists but a few artists co... Now at its most basic, a Designer can be called an Artist, but an Artist is not normally considered a Designer. Another thing, is many of the labels are more about the method of expression than the expression itself. Some fine artist with that labels are really Designers when they produce mass amounts of art work or commercial art. Is design art? What makes good design? Does objectivity or subjectivity matter more to design? These questions are the starting point for a lively debate about the definition of art and design between Topal designers Micah Bowers and Miklos Philips. Learn the importance of this medium, its impact on industry, and its place in the arts. Paul Rand was one of the worlds leading graphic designers. Honored by prestigious awards from many professional and academic groups, he was the first recipient of the Florence Prize for Visual Communication in 1987. Categories