Dublin Institute of Technology
Faculty of Applied Arts
School of Art, Design and Printing

BA Design (Visual Communication)
Programme Review Document
Part B

March 2010
# Table of Contents

1. **Programme Background and Structure**
   1.1 Introduction to the Faculty 1
   1.2 The School of Art, Design and Printing 1

2. **Title of Programme, Award sought and Date of Submission** 3
   2.1 Programme Aims and Learning Outcomes 3
   2.2 Nature and Duration of the programme 5
   2.3 Programme structure 6
   2.4 Relationships with professional and academic bodies, programme Advisory boards 7
   2.5 Admission Criteria 9
   2.6 Access, Transfer and progression 11

3. **Curriculum, Assessment and Syllabi** 12
   3.1 Programme Curriculum 12
   3.2 Students Workloads and ECTS Credits 16
   3.3 Learning, Teaching and Assessment Strategies 24
   3.4 Schedule of Assessments 26
   3.5 Marks and Standards 30
   3.6 Eligibility for Assessment 30
   3.7 Compensation 30
   3.8 Programme of study 30
   3.9 Assessment criteria for classification 32
   3.10 Programme structure 35

   **Programme Syllabus** 39
1 Programme Background and Structure

1.1 Introduction to the Faculty

The Faculty of Applied Arts at the Dublin Institute of Technology is the pioneering educational leader in the creative, visual and performing arts and media in the country. It provides a wide and unique range of innovative, multidisciplinary and professional-level educational and research programmes in film, broadcasting, audio, art & design, music, photography, journalism, public relations, printing and publishing, animation and computer imaging, multimedia, and the management of the new information and communication technologies. Programmes are offered at both undergraduate and postgraduate level and all share a strong commitment to linking creative practice with critical theory and new technology. The Faculty’s underlying philosophy is to provide education and training in the key disciplines within the cultural industries while also acknowledging the significant technological and cultural changes that are currently occurring. Thus, the programmes seek to preserve the best of the creative, performing and media arts while meeting the challenges of the digital age.

1.2 The School of Art, Design and Printing

The first Technical Schools of Art and Science in Dublin were established in 1887 in Kevin Street. When the Vocational Education System was established in 1930, these technical schools came to be administered by the City of Dublin Vocational Education Committee (CDVEC). In 1971 the national network of the Regional Technical Colleges was established throughout the country and included Art and Design education in their programmes of study. At the same time the CDVEC set up its own whole time course in Art and Design in what was to become the College of Marketing and Design. The current courses in Fine Art and Design were developed in the 1970s. The success and continued popularity of these courses is exemplified by the high profile of the graduates in the market place and by the number of applicants for places with in excess of 1000 portfolios being submitted for consideration annually.

The School of Art, Design and Printing provides a wide range of innovative, interdisciplinary and professional level educational and research programmes in visual communication, multimedia design, illustration, interior design, furniture design, product design, painting, sculpture, printmaking, printing technology, printing management and publishing. In 2003, the School launched a BSc programme in Product Design in collaboration with the Faculties of Engineering and Business at DIT. Most recently, the
School has developed an innovative on-line distance education programme in the visual arts in cooperation with the Sherkin Island Development Society on Sherkin Island off the west coast of Cork. This course which allowed the school to develop its expertise in on line learning and new pedagogical strategies in visual arts education has completed its pilot phase and has been developed into a 4 year BA in Visual Arts. Other new course proposals include a BA in Creative and Cultural Industries and a BA in Visual and Critical Studies. At the postgraduate level the school is developing a suite of MA programmes which will share a number of core modules while allowing specialisation in Drawing, Typography, Product, Furniture and Interior Design. The school has also developed an active postgraduate research profile and since 2005 the number of MPhil and PhD students has increased to 12. (See appendix 1 for description of current postgraduate research projects). Community links are a vitally important part of the School’s mission and these include The National Drug Treatment Centre, the LARKIN Centre for the Unemployed, the Mater and Children’s Hospital Development Initiative. The school is represented on the board of ELIA (European League of the Institutes of the Arts) and is a member of CUMULUS.

**Departments in the School of Art, Design and Printing**

The school is organized into three departments: the Department of Design, the Department of Fine Art and the Department of Printing and Graphic Communication. The focus in the Department of Design is on the provision of and degree level education in Visual Merchandising and Design Display, Visual Communication, Interior Design, Product Design and Furniture Design. The department also offers an MA in Professional Design Practice in two modes to recent graduates and to experienced design professionals. The Department of Fine Art offers degree level education in fine art theory and practice. Learners can specialize in painting, sculpture, fine art printmaking and interdisciplinary studies. The Department of Printing and Graphic Communication is the National Centre for Education and Training for the Print and Graphic Reproduction Industry. It provides National Standards based apprenticeship training for Lithographic Printing, Origination and Print Finishing.
2 Title of Programme, Award Sought and Date of Submission

Introduction

This programme is designed to meet the terms and conditions for the award of the title of BA Design (Visual Communication) with honours classification as approved by the Dublin Institute of Technology.

Date of Submission: March 2010

2.1 Programme Aims and Learning Outcomes

The aims and learning outcomes of the BA Design (Visual Communication) are as follows:

1 To educate learners to a level of excellence in visual communication design by stimulating high standards of creative, intellectual and technical abilities.

2 To provide an integrated learning environment which enables learners to develop the knowledge, skills and attitudes appropriate to visual communication design and to facilitate learners to become reflexive practitioners in visual communication.

3 To integrate the development of relevant key skills among learners – including problem solving, communication skills, teamwork, presentation skills, and project management – by embedding them in the curriculum

4 To prepare learners to be self-reliant, flexible and multi-skilled so as to maximise career opportunities or pursuit of postgraduate studies and provide them with the ability to engage in lifelong learning.

5 To equip learners with the design strategies and processes required to develop a creative approach to solving design problems

6 To provide learners with a critical understanding of the historical, social and cultural context in which they will function as designers

7 To promote an understanding of the intercultural, international and global issues that underpins design

8 To enable learners to understand the issues around design advocacy in a globalised world

9 To enable learners to understand the issues around design in relation to political, economic, social, technological, legal and environmental issues
The programme provides opportunities for students to achieve and demonstrate the following learning outcomes:

1 Students will have a knowledge of:
   a) The historical, social, environmental and cultural context in which they will function as designers
   b) The design process and the implications of their design decisions
   c) The professional, ethical and legal responsibilities of the designer

2 Upon completion of the programme students will be able to demonstrate a mastery of:
   a) The Processes and methodologies appropriate to Design Communications
   b) Appropriate media and technologies for the visualisation and communication of design ideas.
   c) Current software applications for print and screen based design.
   d) The skills appropriate to articulating design concepts and writing and visualising design documentation.
   e) The skills appropriate for the presentation of design concepts and design solutions.

3 Students will be able to demonstrate competence in:
   a) The critical appraisal and creative evaluation of design problems and their solutions.
   b) Researching, realising and generating complex, strategic design solutions
   c) Interpreting, developing and writing a brief.
   d) Key skills including: teamwork, verbal and written communication and project management.
   e) Selection of specialist design and production services.
   f) Applying the methods of career management.
2.2 Nature and Duration of the Programme

The BA Design (Visual Communication) is a four year, modular, full time, honours degree programme. It aims to educate learners to a level of excellence in visual communication design through fostering high standards of creative, intellectual and technical abilities. The programme draws primarily on the experiential learning model where learners are active in their learning and are encouraged to become self directed, life long learners. It aims to link theory and practice through providing learners with a critical understanding of the historical, social and cultural context in which they will function as designers.

The BA Design (Visual Communication) is a modular programme, taught in semesters of fifteen weeks duration. The programme comprises a series of core modules in Studio Practice and Critical Theory and two 5 credit optional modules must be chosen from the School Elective list in Year 3. Except for Visual Exploration 1 (10 credits), Visual Exploration 2 (10 credits), Design Process 1 (10 credits), Design Process 2(10 credits), Design Thesis (10 credits) Visual Communication 1 (20 credits) and Visual Communication 2 (25 Credits) all other modules have 5 credits.

In semesters 1 and 2 studio practice consists of four core 10 credit modules which introduce the learner to the principles of the design process and facilitate the development of an understanding of the language of design. The components of Visual Exploration are Drawing, Photography and Printmaking while Design Process covers Design for Digital Media, Design Applications, and Typography. The modules are designed to foster an interdisciplinary, integrated approach to design and creative problem solving from the outset of the programme. There is a Design and Career Management 5 credit module in semester 1 which introduces students to the design industry.

Semesters 3, 4, 5 and 6 consist of a series of 5 credit modules which are structured around three key areas within communication design: Design for Print Media, Design for Digital Media and Imagemaking. The modules focus on key themes in Visual Communication including, interface/layout, visual narrative, mapping information, information design, visual identity, editorial design and packaging. The modules are contextualised through a theme based approach which uses a range of integrated projects supported by team teaching and group work.

In semesters 7 and 8 learners complete two large modules, Visual Communication 1 (20 credits) and Visual Communication 2 (25 credits). Within these two modules
learners are required to design and complete a programme of visual communication projects through consultation with studio lecturer. By the end of Visual Communication 2 learners should have developed and designed an individual visual communication portfolio which will support their entry into a career in design and / or into postgraduate education.

Critical Theory consists of seven 5 credit, core modules which provide the learner with a theoretical and historical context for their studio practice. Key issues in the history and theory of design are covered and these in turn are related to relevant developments in the evolution of contemporary theories of humanity, culture and society. In semester 6 learners begin researching their dissertation based on an approved topic in the area of design and the complete thesis is submitted at the end of semester 7.

2.3 Programme Structure

**Strand A – Studio Practice**

Strand A focuses on a fundamental and developmental study of design principles. It consists primarily of the application of design practice and theory through the medium of studio projects. In this area learners examine the nature and operation of the design process and gain an understanding of the implications of their design decisions. They also develop competence in the critical appraisal and creative evaluation of design problems and learn how to realize and generate complex design solutions. Learners acquire a mastery of a range of technologies relevant to the visualisation and production of complex design solutions.

This strand is structured around the three key areas within communication design: Design for Print Media, Design for Digital Media and Imagemaking. These elements are contextualised through a theme based approach to the structure of the curriculum. This is achieved through a range of integrated projects which are supported by team teaching and group work.

**Strand B – Critical Theory**

Strand B provides a critical and theoretical context for design practice. Key issues in the history and theory of design are covered and these in turn are related to relevant developments in the evolution of twentieth-century theories of humanity, culture and society. The suite of modules in this area are structured and delivered in
conjunction/parallel with studio practice and learners are taught how to integrate their theoretical studies with their studio practice. The programme provides the learner with an understanding of the social, cultural, historical and environmental context in which they will operate as designers.

There are two strands to the Critical Theory modules: discipline history and a selection of theory seminar modules shared across the degree programmes. Stage one starts with Mechanisation and its Malcontents while stage two focuses on Modernism and Modernisms. In stage three the focus is on Design Now/Post Modernism and in semester two students begin their thesis preparation and submit a mini-thesis at the end of the semester.

2.4 Relationships with professional and academic bodies, programme advisory boards.

Strong links have been established and are maintained with many appropriate organisations in Ireland and the EU so as to ensure that the context within which the programme is delivered is appropriate and relevant. These organisations include:

- European League of the Institutes of the Arts (ELIA)
- Enterprise Ireland
- CUMULUS (European Association of 3rd Level Educational Design Institutes)
- Institute of Designers in Ireland (IDI)
- Illustrators Guild of Ireland
- Design Business Ireland
- International Council of Graphic Design Associations (ICOGRADA)
- International Society of Typographic Designers (ISTD)
- Institute of Creative Advertising and Design (ICAD)
- National Design Week
- Graduate School of Creative Arts and Media( GradCam)
- ATypI (Association Typographique Internationale)
- D&AD
Commitment to professional standards and bodies

Staff members on the BA Design (Visual Communication) are leading members of the design organisations mentioned above. Also graduates of the BA Design (Visual Communication) are accepted into the Institute of Designers in Ireland and other international and professional bodies including the International Society of Typographic Designers.

Links have been established with design companies for the provision of external examiners, guest lectures, collaborative projects and undergraduate placements. Leading experts in the field of visual communication who have contributed to the programme over the last five years include:

- Imagination, London;
- Akiem Helmling and Bas Jacobs, Underware, Netherlands;
- Irma Boom; Netherlands
- Jonathan Bambrook; London, UK
- Gert Dumbar; Netherlands
- Peter Grundy, Grundy Northedge; UK
- Martin Casey, Arekibo, Dublin
- David Hughes; Illustration, Manchester, UK
- Nick Cloake Baseline Creative Services; Dublin
- Enterprise IG; Graphic Design Consultants, Dublin
- Dynamo; Graphic Design Consultants, Dublin
- Designworks; Graphic Design Consultants, Dublin
- Mary Murphy; Illustration, Galway
- Teresa Breathnach; Design History & Theory, Dublin
- Image Now; Graphic Design, Dublin
- Angry Associates; Graphic/Fashion Design
- Boyle Associates; Graphic Design Consultants, Dublin
- Radarstation, London
Red Dog, Dublin
Atypi (Association Typographique Internationale)
Design Factory, Dublin
Brand Union, Dublin and London.
Zinc, Dublin
Oshima Museum of Picture Books, Japan
Gerry Leonidas, Reading University, UK
Ann Brady, Vermilion
Brian Nolan, Detail Design, Dublin
Little Island Books, Dublin
Daragh O'Toole, PCC, Dublin
Zero G,
Mark Barrett, Text Matters
Steve Doogan
Cian Pas Flanagan
Austin Butler
Shanghai Institute of Visual Arts, China
ENSAD, Paris
Atelier Design, Dublin

Student awards have been sponsored by Image Now, Dynamo Design and Design Works

2.5 Admission Criteria

Entry Requirements:

Leaving Certificate in 6 subjects, at least 2 of which must be at grade C3 or higher on higher level papers

Or

an equivalent qualification
and appropriate portfolio of art and design work

Application for entry to the first year of the course is through the CAO system and final selection is by means of portfolio assessment and Leaving Certificate results.

**Intake policy and procedures**

Portfolio Assessment: Following application to the CAO, portfolios are submitted to the School of Art, Design and Printing for assessment. A maximum score of 600 is available to the applicant in the portfolio assessment process. The applicants score is forwarded to the CAO and combined with their points from their Leaving Certificate to determine their place on a waiting list for a place based on their course preferences.

The portfolio is used to review the applicant’s ability to benefit from and, contribute to the course. The evaluation criteria are as follows:

1. **Evidence of Drawing ability should be demonstrated through:**
   - examples of freehand, observation and/or technical drawing
   - use of colour and texture
   - variety of subject and media

2. **Evidence of Practical ability should be demonstrated through:**
   - skills in visualization
   - quality of presentation
   - control over media

3. **Evidence of Conceptual ability should be demonstrated through:**
   - investigation
   - idea generation
   - imagination and creativity

**Marking Scheme**

The maximum portfolio score is 600 points with each category marked out of 200.
A minimum score of 200 points is required for applicants to be considered for a place on the programme.

Applicants who already possess an appropriate educational background and level of achievement which is closely related to the standard of the programme, for which they have applied, may apply to the DIT for entry to the second year of the programme subject to the availability of places. Entry will be based on portfolio assessment and interview.

### 2.6 Access, Transfer and Progression

In year 1 a number of places are reserved each year for non-standard and disabled applicants, normally four per year. A significant number of places are also reserved for mature students.

Students can transfer in to the program through the advanced entry system. Application must be made prior to April 1st to DIT Admissions and a portfolio of work is submitted for assessment in June. Normally students are considered for admission into year 2 of the program but in exceptional circumstances a student may be considered for year 3. Usually these students would have a recognised 3 year Diploma/Degree in Visual Communication and a wide ranging high quality portfolio.

In accordance with the framework for national qualifications outlined by the NQAI, the BA Design (Visual Communication) is an award type K at level 8. The BA (Visual Communication) (award type k) offers transfer to programmes leading to Higher Diploma (award type l) and progression to programmes leading to Masters degree or Post-graduate diploma (award types M or N) or in some cases to programmes leading to a Doctoral degree (award type O). It also allows for progression internationally to second cycle (Bologna masters) degree programmes.

The BA Design (Visual Communication) is developing a policy in relation to RPL and expects to apply this initially to requests from graduates of the programme from 1985 - 1998 who wish to upgrade their Advanced Diploma in Visual Communications to BA level.
3 Curriculum, Assessment and Syllabi

3.1 Programme Curriculum

The BA Design (Visual Communication) provides learners with an intensive critical, theoretical and practical foundation to the study of Visual Communication design. It consists primarily of the application of design practice and theory through the medium of studio projects. In this area learners examine the nature and operation of the design process and gain an understanding of the implications of their design decisions. They also develop competence in the critical appraisal and creative evaluation of design problems and learn how to generate and realize complex design solutions. Learners also acquire a mastery of a range of technologies relevant to the visualisation and production of complex design solutions. The programme is structured around the three key areas within communication design: Design for Print Media, Design for Digital Media and Imagemaking. Each stage of the programme is divided into two sections: Studio Practice and Critical Theory.

Stage 1

In stage 1 students are introduced to the basic principles of the design process. Four 10 credit modules facilitate the development of an understanding of the visual language of design. The main emphasis in Studio Practice is to encourage learners to develop an integrated approach to the various forms of visual communication. Critical theory introduces learners to the history and theory of design and provides learners with a vocabulary for analysing designed objects and a range of essential research and presentation skills.

Semester 1

Visual Exploration 1 10 credits
Design Process 1 10 credits
What is Design? (Professional Practice 1) 5 credits
Design History Visual Communications 1: awarded in semester 2
The ABCs of History
### Semester 2

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<tr>
<td>Design Process 2</td>
<td>10</td>
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<tr>
<td>Design Applications 1</td>
<td>5</td>
</tr>
<tr>
<td>Design History Visual Communications 1:</td>
<td>5</td>
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<tr>
<td>The ABCs of History</td>
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<tr>
<td>Theory Seminar (option from supplemental booklet)</td>
<td>5</td>
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</tbody>
</table>

#### Stage 2

In stage two learners build on their knowledge and understanding of the three key areas within communication design: Design for Print Media, Design for Digital Media and Imagemaking. The structure consists of a set of five credit modules which are linked through key themes such as Interface / Layout, Visual Narrative, Mapping information and Editorial Design. As in stage one the emphasis is on developing an integrated approach to the various forms of visual communication. A number of optional modules encourage learners to experiment with developing different forms of visual expression that will broaden and enrich their design vocabulary. Critical Theory focuses on modernism and the key theories of, humanity, culture and society of the twentieth century.

### Semester 3

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<td>Design for Digital Media 1</td>
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<tr>
<td>Imagemaking 1</td>
<td>5</td>
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<tr>
<td>Design and Career Management (Professional Practice 2)</td>
<td>5</td>
</tr>
<tr>
<td>Drawing 3</td>
<td>5</td>
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<td>Design History Visual Communication 2:</td>
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<tr>
<td>Modernism and Modernisms</td>
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<td>Theory Seminar (option from supplemental booklet)</td>
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</table>
Stage 3
In stage three learners begin to apply their knowledge and understanding of the three key areas within communication design to more sophisticated contexts. The structure consists of a set of five credit modules which are linked through key themes such as information design, visual Identity, packaging and editorial design. A number of optional modules encourage learners to experiment with developing different forms of visual expression that will broaden and enrich their visual vocabulary. Critical Theory in semester 1 focuses on postmodernism and in semester 2 learners begin their thesis preparation and must submit a mini thesis at the end of the semester.

Semester 5
Design for Print Media 3 5 credits
Design for Digital Media 3 5 credits
Imagemaking 3 5 credits
Professional practice 3 5 credits
Design History: Visual Communications 3: awarded in semester 6
Graphic Design Now
School Elective 5 credits

Semester 6
Design for Print Media 4 5 credits
Design for Digital Media 4 5 credits
Imagemaking 4  5 credits
Professional Practice 4  5 credits
Design History: Visual Communications 3: Graphic Design Now  5 credits
Thesis Preparation  5 credits
School Elective  5 credits

Stage 4
In stage 4 the main emphasis of Studio Practice is on producing an individual portfolio of creative design work. Learners are required to research, develop and generate strategic design solutions for a range of complex design problems which span Design for Print Media, Design for Digital Media and Imagemaking. In Critical Theory, learners present a 10,000 word dissertation at the end of semester 1. This should consist of a clearly structured argument underpinning an independent critical position on an approved topic in design.

| Semester 8 | Visual Communication 2 | 25 credits |
| Semester 7 & 8 | Professional Practice 5 | 5 credits |
| Semester 7 | Thesis | 15 credits |
| Semester 7 | Visual Communication 1 | 20 credits |
### 3.2 Students Workloads and ECTS Credits

**DT545 BA in Design (Visual Communication)**

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Weekly Contact Hours</th>
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Year/Stage: 3  
Semester: 5

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### DT545 BA in Design (Visual Communication)

**Year/Stage**: 4  
**Semester**: 8

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3.3 Learning, Teaching and Assessment Strategies

The BA Design (Visual Communication) employs a range of innovative course delivery and teaching methods. The primary mode of course delivery is through studio based projects where the creative problem solving and the principles of design are acquired through experiential learning. Learners are set a range of practical projects throughout the year. In stages three and four these become increasingly more self directed. The project assignments generally consist of a written brief and relevant background information, directions for research, a set of assessment criteria and directions for presentation. At the completion of each project learners present their project solutions for tutor and peer review. This provides a valuable opportunity for learners to develop essential critical skills as learners give and receive considered, formative feedback.

A wide variety of learning strategies and activities are used including studio based projects, lectures, demonstrations, workshops, site visits and laboratory based workshops. Design research is facilitated with an extensive collection of design journals and online learning resources.

**Group work**

Group work and peer based critiques are an essential feature of studio based learning and teaching strategies. From stage 1 learners are required to present their design solutions to their class group at regular intervals. This facilitates the development of the key skills required to communicate design ideas. These skills are reinforced in the critical theory area where in addition to formal lectures learners are required to make group presentations on selected topics within the history and theory of design. Problem based learning is employed in stages one, two and three of the programme as a means of fostering independent learning among learners. Problem based learning promotes important key skills such as, teamwork, negotiation skills, problem solving and project management. It also reflects the nature of the design industry where designers work in teams.

**Team teaching**

Team teaching is used to support theme based learning across the programme. Learning activities are planned, delivered and assessed by a team of lecturing staff with expertise in design for print media, design for digital media, imagemaking, professional practice, and design history and theory. This approach promotes deep learning, and
provides learners with a more holistic view of visual communication design and of the BA Design (Visual Communication) curriculum. Team teaching also facilitates learners in integrating their skills and knowledge more readily.

**Reflective Practice**
An emphasis is placed on learners documenting their design process and writing design reports. A key aspect of this is learning and reflection where learners are asked to report in a formal way on what they have learned from each individual project. This enables learners to develop life long learning skills and provides them with a means of heightening their awareness of their own educational development.

**Assessment**
Continuous assessment has been implemented on all years of the programme. The traditional end of year portfolio examination has been replaced with a rigorous continuous assessment process. Summative assessment is carried out through projects and assignments. In order to increase the transparency of the assessment process, assessment criteria and weightings are included within each project brief. A sample assessment form has been included below.
Formative feedback is given on a continual basis through interim critiques, peer and tutor reviews and individual discussion with lecturers. Learners also receive formative and summative feedback at formal reviews which take place towards the end of each semester. As part of this review learners are shown the assessment form for each individual project which details the assessment criteria and specific written feedback where appropriate. The end of year mark is an accumulation of weighted project grades.
### 3.4 Schedule of Assessments

#### BA DESIGN - STAGE 1

**Visual Communication**

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3.5 Marks and Standards

Examinations are conducted in accordance with the regulations laid down by the
Academic Council of the Dublin Institute of Technology. Assessments are in
accordance with the General Assessment regulations (2009).

3.6 Eligibility for Assessment

To be eligible for assessment, registered learners must have complied with the specific
regulations of their course and the General Regulations of the Dublin Institute of
Technology (2009).

3.7 Compensation

Compensation between strands A and B is not allowed. Compensation is allowed within
A and B. When a learner fails to achieve 40% in an academic subject but gains not less
than 35% then pass by compensation is possible when the level of surplus marks on
average within the programme is double the deficiency in the subject being considered
for compensation. Refer to General Assessment Regulations. (2009)
Compensation may be applied only to enable a candidate to pass in the examination as
a whole. It may not be applied to grant exemptions or additional exemptions.

3.8 Programmes of Studies

The programmes of study are divided into two strands A: Studio Practice and B: Critical
Theory. In order to progress at the end of each stage a candidate must pass both
categories. The minimum pass mark is deemed to be 40% of the maximum marks
available.

Strand A – Studio Practice

The Studio Practice area is examined by means of Continuous Assessment.
All project briefs within programme A must be submitted. In year 1 all components of
Visual Exploration 1 and 2 and Design Process 1 and 2 must achieve a mark of
40%. Failure to do so will result in a referral in that component. In year 2 both
components of Design Applications and Prepress Technology must achieve a mark of
40%. Failure to do so will result in a referral in that component. In year 4 all
components of Visual Communication 1 and 2 must achieve a minimum mark of 40%.
Failure to do so will result in a referral in that component.
All modules are to be assessed at the time of completion.
Learners are to be provided with adequate feedback on their progress within each module, upon its assessment. All projects will be issued to the learner in written format, clearly stating their aims, module codes, assessment criteria (including studentship requirement) duration, submission date and penalties. Projects for assessment must be submitted by learners on the dates indicated on the brief. Late submissions received up to one week after the stated deadline will incur a penalty of a reduction of twenty percent of the marks awarded.

**Strand B – Critical Theory**
Assessment of Critical Theory is by means of learning portfolios, written assignments and set projects. Written assignments/projects are to be submitted and assessed at the end of each module. Results are to be recorded at the end of the academic year. All assignments within programme B must be submitted. A mark of less than 40% in Critical Theory results in the candidate being referred or passing by compensation.

**Distribution of Marks**

**Stage 1**
- Strand A – Studio Practice: 80%
- Strand B – Critical theory: 20%

**Stage 2**
- Strand A – Studio Practice: 80%
- Strand B – Critical theory: 20%

**Stage 3**
- Strand A – Studio Practice: 80%
- Strand B – Critical theory: 20%

**Stage 4**
- Strand A – Studio Practice: 80%
- Strand B – Critical theory: 20%
Continuous Assessment
The criteria and weighting for each project or assignment will be stated in the brief.

Submission of Marks
When more than one examination is involved in a module, the mark to be returned must be agreed by all examiners concerned. All Examiners, internal and external, shall attend examination board meetings.

Results
Learners have the right to discuss examination results privately with tutors. A learner who wishes to discuss a result should consult the appropriate tutor after the result has been formally announced. Referred learners are required to consult with their tutor and ascertain the details of their referral(s) within one week of the publication of results. Appeals and other matters relating to examinations are set out in DIT General Assessment Regulations (2009)

Award Classification
The award of a BA Design (Visual Communication) shall be made with the following classification:
- First Class Honours 70% - 100%
- Second Class Honours Upper 60% - 69%
- Second Class Honours Lower 50% - 59%
- Pass 40% - 49%

3.9 Assessment Criteria for Classification

First Class Honours
Exceptional source material skillfully researched & collated
Exceptional, inventive, intelligent, analysis of research material
Excellent level of skill, sensitive, inventive use of media to articulate idea
Focused & articulate presentation of solution and excellent level of finish

Second Class Honours Upper
Focused and comprehensive research material
Inventive, intelligent analysis of material, well developed concept
Inventive approach, high degree of skill, comprehensive use of media to articulate idea
Coherent & appropriate presentation of solution and high level of finish

Second Class Honours lower
Comprehensive source material, evidence of focused research.
Competent analysis of material, some evidence of inventiveness
Some evidence of inventiveness, executed with skill, competent use of media
Competent presentation of solution and competent level of finish

Pass
Adequate research, limited, standard, readily accessible sources.
Adequate analysis of material, some evidence of inventiveness
Limited evidence of inventiveness, adequate use of media, executed with some skill
Adequate presentation of solution and adequate level of finish

Assessment Criteria for Written Thesis

70 - 100%
The research is of exceptional depth and collation of sources reflects ambitious initiative. The thesis consists of an excellently structured argument underpinning an independent critical position. There is creative and intelligent analysis, exceptional development of concept and critical reflection. Presentation in text and visuals is exceptional, with correct implementation of referencing guidelines.

60 - 69%
There is a comprehensive level of research and collation of sources with initiative. The thesis consists of creative and intelligent analysis, a high level of conceptual development, and strong critical reflection. The argument is coherently structured with a clear attempt to develop a critically independent position. The presentation is coherent and appropriate, with mainly correct implementation of referencing guidelines.
50 - 59%
The research is competent and the collation of sources has structure with some evidence of critical evaluation. The thesis consists of competent analysis, with evidence of creativity and conceptual development. The presentation is competent, with satisfactory use of referencing.

40 – 49%
Research is barely adequate, with use of standard accessible sources. The thesis consists of some level of analysis, but is essentially descriptive. There is some attempt to evaluate material and structure an argument. The presentation is adequate, with significant incorrect use of referencing.

Below 40%
The thesis contains inadequate analysis, with inadequate attempt to structure an argument. Research is inadequate, limited and unfocussed. There is unsupported opinion. Presentation is poor, with inadequate referencing.
### 3.10 Programme Structure

**BA DESIGN - STAGE 1**  
**Visual Communication**

<table>
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<tr>
<th>Programme structure</th>
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<tr>
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# BA DESIGN – STAGE 2
## Visual Communication
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## BA DESIGN – STAGE 3
### Visual Communication

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Programme Syllabus

Year 1
Module Description
This module is an exploration of the basic principles of Photography, Printmaking and Drawing with an emphasis on creative problem solving and effective communication in an art and design context.

Module Aim
The aim is to introduce the student, through an introductory collaborative module to a process of encounter and discovery. The distinctive properties of traditional, contemporary and experimental photo, print and drawing media; their practical and conceptual applications, are also explored.

Learning Outcomes
On successful completion of this module the student will be expected to:
1. Apply methods of visual representation across a broad range of print, drawing and photo media.
2. Demonstrate visual awareness through the learning Portfolio.
3. Identify appropriate primary and secondary research methodologies.
4. Produce a comprehensive portfolio in which the student displays examples of the different materials and processes encountered in each discipline.

Learning and Teaching Methods
Learning and teaching methods for this module include lectures, practical demonstrations, workshops, group crits, project work, studio practice, field trips, learning portfolios.

Module Content
The content of this module will include an exploration of individual and interdisciplinary approaches to each of the 3 media.
Module Assessment

*Formative assessments*: Project presentation, group critiques, learning portfolios.

*Summative assessments*: 100% portfolio project.

Assessment Criteria and Weighting

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<td>Realisation</td>
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<td>Presentation</td>
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Recommended Reading


Journals


Contact Hours

135 hours contact

65 hours independent
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<th>Pre-requisite module code(s)</th>
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**Module Author(s)**
Ann Creavin, Brenda Dermody, John Short, Anita Heavey, Brenda Duggan, Charlie Rycraft

**Module Description**
In this module, learners are introduced to the basic principles of the design process. The module will focus on the visual process in relation to visual communication design.

**Module Aim**
The aim of this module is to introduce the learner to research and the critical examination of forms in the environment. It will also facilitate the development of an understanding of the visual and verbal language of design. The module aims to introduce design thinking through reflective analysis, brainstorming, mindmapping and problem-solving skills in the generation of design ideas. This module will introduce the learner to a range of design media, technologies, print-making, photography and drawing applications.

**Learning Outcomes**
On completion of this module, the learner will be able to:
1. Explain the role and function of the visual communication designer
2. Identify and apply the elements of graphic design
3. Demonstrate awareness of the stages of design process
4. Explore effective methods of image making across a range of media.
5. Generate and visualise design concepts
6. Demonstrate awareness of terminology for design and visual literacy

**Learning and Teaching Methods**
Studio-based projects, Team based learning, Group discussion, Demonstrations, Peer-based critique, Workshops, Blended Learning with Webcourses.

**Module Content**
Information / research skills, creative problem-solving, typography, drawing, photography, digital media, printmaking, design applications
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Produce evidence of research related to each set project in the form of a bound ‘source book’—including primary and secondary research
2. Provide evidence of their understanding and application of the different stages of the design process to solve visual problems set
3. Design interface solutions through development sketches and simple screen layout
4. Develop creative approaches to digitalizing images and examining file format
5. Highlight the differences between print and digital media, visualized in notebooks

Essential Reading

Newark, Quentin (2002) *What is Graphic Design?* Hove, Rotovision

Supplemental Reading

Cotton, Bob and Oliver Richard (1994) *The cyberspace lexicon: an illustrated dictionary of terms from multimedia to virtual reality.* London Phaidon

Journal Titles
Communication Arts (1981- ) California: Coyne and Blanchard,
Creative review (1981- ) Manchester: Centaur Communications Ltd.,
Baseline

Web references, journals and other
http://hotwired.lycos.com/webmonkey/
iTunes, adobe creative suite video podcasts.
www.adobe.com/designcenter/video_workshop

Further Details
Contact hours: 135
Independent hours: 65
To be delivered in one semester
Module Author(s)  Ann Creavin

Module Description
In this module, learners will be given an opportunity to explore the multifaceted nature of the Graphic Design profession.

Module Aim
The aim of this module is to provide students with an opportunity to get an overview of the profession and the role of the Graphic Designer in society. Students will become aware of the variety of career options available to them within the discipline. While engaging with the design process students will conduct research into specific areas of interest to them as they begin to discover the requirements and demands of the design industry.

Learning Outcomes
At the end of this module learners will be able to:
1. Identify basic terminology used in industry
2. Name some of the leading international designers
3. Identify the knowledge, skills and attitudes required to become a graphic designer
4. Identify the different roles within the design profession
5. Apply basic research and information skills
6. Document process through notebooks
7. Generate a range of design solutions
8. Work independently and as part of a team
9. Make a team oral and visual presentation

Learning and Teaching Methods
Studio projects, team based learning, guest lecturers, group discussions, peer based critiques, and studio visits.
Module Content

Information research skills
The stages of the design process
Principles of design  Presentation skills
Communication skills
Time management skills

Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4, which details criterion under which students are assessed). Formative assessment will be carried out in relation to team work and oral presentations as well as peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Research aspects of the design industry through primary and secondary sources.
2. Develop a range of design solutions through the generation of ideas and concept development sketches.
3. Apply principles of design in the production and realisation of design solutions.
4. Present solutions both visually and orally.
5. Write up summary reports and reflective logs.

Essential Reading


**Supplemental Reading**

**Web references: journals and other:**
IDI (Institute of Designers in Ireland) [www.idi-design.ie](http://www.idi-design.ie)
IGI (Illustrators Guild of Ireland) [www.illustratorsireland.com](http://www.illustratorsireland.com)
GDBA (Graphic Design Business Association) [www.graphicdba.com](http://www.graphicdba.com)
ICAD (the Institute of Creative Advertising & Design) [www.icad.ie](http://www.icad.ie)
ICOGRADA (International Council of Graphic Design Associations) [www.icograda.org](http://www.icograda.org)
American Institute of Graphic Arts: [www.aiga.org](http://www.aiga.org)
British Design Council: [www.designcouncil.org.uk](http://www.designcouncil.org.uk)
Design Museum: [www.designmuseum.org](http://www.designmuseum.org)
Creative Review (1981-) Manchester: Centaur Communications Ltd.

Careers: [www.dit.ie/jobscene](http://www.dit.ie/jobscene)
Careers: [www.gradireland.com/jobs](http://www.gradireland.com/jobs)
Careers: [www.prospects.ac.uk](http://www.prospects.ac.uk)

**Further Details**
Contact hours: 45
To be delivered in one semester.
### Module Title
Design History Visual Communications 1: the ABCs of History

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**Module Author(s)**
Mary Ann Bolger

**Module Description**
This module provides a general introduction to the history of design, writing and typography in the West, with an emphasis on how designed objects and letterforms interact with, reflect and influence wider society. The student will address and critique the significance of technologies of communication in modern culture and discuss the formation of canons of design history in general and so-called ‘design classics’ in particular.

**Module Aim**
The aim of the module is to introduce critical debates in the history of graphic design while situating the subject in relation to wider social history. Students will examine the cultural significance and historical development of key technologies of communication, writing, typography and printing while engaging in critical reflection on the assumptions that govern our understanding of everyday writing and professional typographic practice. The module will help the student to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of design and visual culture.

**Learning Outcomes**
On completion of this module the learner will be able to:
1. Make connections between design and societal change, drawing upon key theorists
2. Identify key factors in the development of the Latin alphabet
3. Assess the cultural significance of writing, typography and/or printing
4. Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.
5. Formulate and present critiques of so-called ‘design classics’.
6. Apply a method of investigation and analysis to the study of designed objects
Learning and Teaching Methods
Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content
Syllabus:
First Semester: Introduction to technologies of communication
‘Keeping Count of One’s Cows’ How writing began.
Pictograms and rebuses.
‘Codes and conspiracy theories’ Do we write in hieroglyphs?
‘What did the Romans do for Us?’ The development of Latin script
‘The Work of Angels’ Ireland’s contribution to the way we write today
‘The Alphabetic Babel’ The symbolism of letterforms
‘What did Gutenberg do?’ Introduction to printing.
Printing comes to Ireland
Letterforms as part of wider design history
‘Odd sorts’ New technology and 19th century commercial types
Second Semester: Focus on twelve artefacts, to promote close readings and considered, developed arguments.
What makes a design classic?
Cult objects
Design and art
Form and function
From producer to consumer
Style & fashion
Communication
Word & Image
History & Context

Module Assessment
This module is assessed through the production of class presentations and written submissions. There will be a Formative Assessment point at the end of the first semester, with a Group Exhibition/Space Review and an individual written report. This will be extended in second semester to a themed essay.
Group Exhibition Project, Class presentation and individual written report: 50%
Essay: 50%

Assessment Criteria
Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%

Reading List
Drucker, Johanna The alphabetic labyrinth: the letters in history and imagination. London: Thames and Hudson, 1999
McLuhan, Marshall The Gutenberg Galaxy. Toronto: University of Toronto Press

Magazines/Journals

Further Details
1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s)       Peter Jones, Tom Grace, Tony Carroll

Module Description
This module focuses on developing imaging and ideation possibilities through a variety of lens based, print and graphic media. This module emphasizes advanced technical skills and the pursuit of creative applications.

Module Aim
The aim of this module is to further develop an understanding of the distinctive properties of traditional, contemporary and experimental graphic media, with an emphasis on more advanced practical and conceptual applications.

Learning Outcomes
On successful completion of this module the student will be expected to:
1. Apply methods of visual representation across a broad range of print, drawing and photo media.
2. Demonstrate visual awareness through the learning Portfolio.
3. Identify appropriate primary and secondary research methodologies.
4. To evaluate their own work and that of their peers
5. Produce a comprehensive portfolio in which the student displays examples of the different materials and processes encountered in each discipline.

Learning and Teaching Methods
Learning and teaching methods for this module include lectures, practical demonstrations, workshops, group crits, project work, studio practice, field trips, learning portfolios.

Module Content
The content of this module will include a continued exploration of colour, composition, lighting, image editing, image manipulation, traditional and contemporary approaches, and materials that can be used graphically.
Module Assessment

Formative assessments: Project presentation, group critiques, learning portfolios.

Summative assessments: 100% portfolio project.

Assessment Criteria and Weighting

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<td>Analysis and development</td>
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<tr>
<td>Realisation</td>
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<tr>
<td>Presentation</td>
<td>20%</td>
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Recommended Reading

Jurgens, Martin C. The Digital Print. Thames & Hudson, 2009

Journals


Contact Hours

135 contact hours
65 hours independent
Module Authors

Ann Creavin, Brenda Dermody, Brenda Duggan, Anita Heavey, Charlie Rycraft

Module Description

This module consists of three components: typography, digital media and design applications. In this module, learners knowledge of the basic principles of the design process in these areas is expanded.

Module Aim: Digital Media

The aim of this module is to integrate the processes of visual exploration and development of design methods and ideas. It aims to deepen the learner’s ability to research and to critically examine design in a digital context. The module will enable learners to work with a range of design media, technologies and software applications. The module also introduces learners to the basic principles of layout in design for digital media.

Learning Outcomes: Digital media

On completion of this module, the learner will be able to:

1. Apply design methods including brainstorming, mindmapping and problem-solving skills in a design context.
2. Apply an expanded vocabulary in relation to design and creative practice
3. Apply basic principles of design across a range of media
4. Communicate ideas more effectively through visual media: drawing, photography & digital imaging
5. Source and collate relevant research material
6. Begin to critically evaluate their own work and that of their peers
Module Aim: Typography

The module aims to expand and deepen the learning from semester one. Learners will explore how typography can be used to solve design problems. They will be introduced to the principles of typesetting, (with reference to the history of printing and typography) the anatomy of page layout, girds and hierarchy of information.

Learning Outcomes: Typography

On successful completion of this module learners will be able to:

1. Apply the stages of design process (Research and analysis, synthesis/development, realisation, presentation)
2. Visually document their design process.
3. Generate and visualise design concepts
4. Apply some basic principles of typographic design
5. Typeset and format continuous text using a grid
6. Integrate type and image
7. Write a design rationale
8. Present finished visuals to a high standard

Module Content

Research skills, creative problem-solving, typography, digital media, design applications, the anatomy of layout, hierarchy of information, letterspacing, wordspacing, leading, selecting and combining type, type and colour, display type, and working with paragraphs.

Module Aim: Design Applications

This module will be delivered using blended learning methods. Learners will be introduced to the role and significance of design applications as a major element of visual communication.

Learners will further explore design application through projects learners will acquire construction methods, vector drawing, painting, layout and presentation skills.

Learning Outcomes

On completion of this module, the learner will be able to:

1. Work to a design brief and generate digital design concepts for print
2. Explore effective methods of constructing vector images within a digital print media context
3. Be aware of quality consciousness
4. Demonstrate awareness of terminology for design applications, visual literacy and technology
5. Present hard copies, multipage pdf colour proofs and email in Webcourses

Learning and Teaching Methods
Lab and studio-based projects, team teaching, group projects, group discussion, demonstrations, peer-based critique, Workshops, Seminars, field trips, presentations

Module Assessment
The mode of assessment is continuous. Learners must pass all components. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Design interface solutions that incorporate linear and nonlinear communication using relevant software.
2. Develop their digital design vocabulary through a series of journal entries.
3. Present work orally and visually.
4. Develop skills to integrate creative and formal typography to produce design which communicates effectively.
5. Critically evaluate best practice in typographic communication.
6. Demonstrate critical awareness in conceptual development from research material into the production of design solutions and imagemaking.
7. Express consideration of alternative initial concepts. This should be evidenced in notebooks through brainstorming, mindmapping, thumbnails, and development sketches.
Essential Reading


Bellantoni, Jeff (2000) Type in motion : innovations in digital graphics


Newark, Quentin (2002) What is Graphic Design? Hove, Rotovision


Paol & Berger ( ) 30 Essential Typefaces for a lifetime


Woolman, Matt Jeff Bellanton (2000), Moving type : designing for time and space. RotoVision SA,

Woolman, Matt (2005) Type in motion 2 Thames & Hudson,


Supplemental Reading


Journals

Baseline: International Typographic Magazine: Bradbourne Publishing Limited
www.baselinemagazine.com

*Communication Arts* (1981-) California: Coyne and Blanchard,

http://www.commarts.com


http://www.eyemagazine.com

*Creative review* (1981-) Manchester: Centaur Communications Ltd.,

http://www.creativereview.co.uk

Grafik: The Magazine for graphic design,

http://www.grafikmag.com

Idea Magazine

http://www.idea-mag.com/

U & Ic

Émigré magazine

www.emigre.com

Typographic,

---

**Web references, journals and other**

http://www.designcouncil.org.uk/

http://www.designobserver.com/

http://www.istd.org.uk

http://www.atypi.org/

www.ted.com

Typeradio ([www.typeradio.org](http://www.typeradio.org)) Radio interviews with typographers and type designers

www.adobe.com

www.lynda.com

www.ted.com

James Craig ([www.designingwithtype.com/5](http://www.designingwithtype.com/5))

Ellen Lupton ([www.thinkingwithtype.com](http://www.thinkingwithtype.com))

Typeradio ([www.typeradio.org](http://www.typeradio.org)) Radio interviews with typographers and type designers
Adobe (www.adobe.com)
Agfa Monotype (http://monotypefonts.com)
The Font Bureau (www.monotypefonts.com)
Fontshop (www.fontshop.com)
Hoeffler & Frere Jones (www.typography.com)
Linotype library (www.linotype.com)
iTunes, adobe creative suite video podcasts.
www.adobe.com/designcenter/video_workshop
www.webcourses.dit

Further Details
Contact hours: 135
To be delivered in one semester
Module Author(s)  Charlie Rycraft

Module Description
In this module, learners are introduced to software applications related to design and communication. The module will look at vector, bitmap and assembly programmes.

Module Aim
The aim of this module is to equip learners with basic skills in digital technology in relation to print. The module is designed to enable learners to realise elements of their design projects in digital form and hard copy. It aims to develop awareness of the importance of digital technology in relation to the planning and production of artwork. It will look at formatting files for assembly programmes.

Learning Outcomes
On completion of this module, the learner will be able to:
1. Communicate ideas using design software applications
2. Set up and format custom documents
3. Demonstrate an awareness of the relevance of various programmes for design for print
4. Work to a colour specification
5. Identify and select appropriate file formats
6. Use online learning resources
7. Format text and design images for output
8. Set up documents for printing
9. Create a multipage Acrobat colour proof and send email in Webcourses

Learning and Teaching Methods
Studio-based projects, team teaching, group projects, group discussion, demonstrations, peer-based critique, workshops, presentations, webCT
Module content
Design applications, vector, bitmap and assembly programmes. Information / research skills using the internet, creative problem-solving, formatting text, image construction, drawing and layout, working with a basic grid structure

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Communicate design ideas through drawings, bitmap pictures and assemble page layouts.
2. Set up custom single and multipage documents with page marks for greyscale lazer postscript printing.
3. Input and import text, apply formatting to point type, text boxes and bitmap text layers.
4. Identify common file formats for windows and apple platforms, open files, reformat and save for importing and exporting and exporting across design applications.

Essential Reading
Adobe Creative Suite 3, Scott Citron

Supplemental Reading
Lauren Smith, (1992) Fit to Print with QuarkXPress, USA: M&T Books
Web references, journals and other
iTunes, adobe creative suite video podcasts.
www.adobe.com/designcenter/video_workshop
Adobe Illustrator 9 Tutorial, pdf files http://www.adobe.com
Adobe Illustrator Application Help, Quick Reference
Adobe Photoshop Application Help, Quick Reference
QuarkXPress Application Help, Quick Reference, http://Euro.quark.com
Communication Arts (1981-) California: Coyne and Blanchard,
Creative review (1981- ) Manchester: Centaur Communications Ltd.,
Baseline

Further Details
Contact hours: 45
To be delivered in one semester
Stage 2
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**Module Author(s)**
Ann Creavin, Charlie Rycraft

**Module Description**
This module is a further exploration of the principles of design and layout for design for print with an emphasis on creative problem solving and effective communication.

**Module Aim**
The aim of this module is to provide learners with the opportunity to explore the layout and structure of information. It aims to expand the learner’s knowledge of the principles of typography and layout in the context of contemporary and historical settings. Learners will work with a variety of visual elements to create design solutions.

**Learning Outcomes**
At the end of this module learners will be able to:
1. Employ the use of a grid
2. Edit and format text using page assembly software
3. Explain and apply the concept of ‘hierarchy of information’
4. Apply the principles of typography
5. Demonstrate an understanding of symmetric and asymmetric design
6. Explain and apply design terminology
7. Demonstrate image editing skills

**Learning and Teaching Methods**
Studio projects, team based learning, group discussions, peer based critiques, computer workshops, demonstrations.

**Module Content**
Information/Research skills, working with a grid structure, formatting and editing text, Selecting editing and manipulating images, using an assembly programme, file formats, application of layouts skills to both print and screen based applications
Understanding the differing requirements of print and screen based applications.
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Understand the function of the ‘grid’ as a structural element in design.
2. Employ the use of the grid in solving a range of layout projects through the design of a selection of page spreads.
3. Demonstrate ability to combine text and image effectively using appropriate software applications.

Essential Reading


Criton, Scott, Music Graphics – Stolitze Design: Rockport

Supplemental Reading


Web references, journals and other

iTunes, adobe creative suite video podcasts.
Communication Arts (1981-) California : Coyne and Blanchard,
Creative review (1981- ) Manchester: Centaur Communications Ltd.,
Baseline:
Further Details
Contact hours: 90
To be delivered in one semester
Module Author(s)  Brenda Duggan, Anita Heavey

Module Description
This module is a further exploration of the principles of design and layout with an emphasis on creative problem solving and effective communication in a screen-based context. It will explore the importance of usability and functionality in relation to design for screen.

Module Aim
The aim of this module is to employ the use of the grid and structure design elements in the creation of design solutions for screen. It aims to expand the learners’ knowledge of the principles of typography and layout for screen in the context of contemporary and historical settings.

Learning Outcomes
At the end of this module learners will be able to:
1. Analyse information in terms of content, structure and functionality
2. Demonstrate a knowledge of design and digital terminology
3. Distinguish between the concepts of linear and non-linear narrative

Learning and Teaching Methods
Studio projects, team based learning, group discussions, peer based critiques, computer workshops, field trips, demonstrations.

Module Content
Information /Research skills, constructing a website, storyboarding, working with a grid, formatting and editing text, Selecting editing and manipulating images, file formats, layouts skills for print and screen based applications, requirements for print and screen based applications, analysis of digital design.
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

*Formative assessment* will be carried out through work-in-progress presentations, self, peer and tutor critiques.

*Summative assessment* will be carried out through a series of design projects which require learners to:

1. Present linear design concepts in storyboard format
2. Develop screen based design layout, using relevant software
3. Produce a digital prototype
4. Analysis and structure content through a series of exercises using relevant software
5. Present work verbally and visually

Essential Reading


Supplemental Reading


Web references, journals and other

[www.adobe.com](http://www.adobe.com)
[www.lynda.com](http://www.lynda.com)
[www.ted.com](http://www.ted.com)

*Communication Arts* (1981-) California : Coyne and Blanchard,


*Creative review* (1981- ) Manchester: Centaur Communications Ltd.,
Baseline:


**Further Details**

Contact hours: 45

To be delivered in one semester.
Pre-requisite module code(s) | Co-requisite module code(s) | ECTS Credits | Module Code | Module Title
--- | --- | --- | --- | ---
SP1103, SP1106 (or equivalent drawing modules) |  | 5 | SP2103 | Imagemaking 1

Module Author(s) John Short, Peter Jones, Tom Kelly

Module Description
This module introduces the learner to elements involved in image making for print and screen. Learners are introduced to a range of creative media possibilities and related collaborative techniques and a range of different surfaces and materials.

Module Aim
The aim of this module is to develop an awareness of how to create and construct images in a graphic context. This module will introduce the learner to a range of design media, technologies and drawing applications.

Learning Outcomes
On completion of this module, the learner will be able to:
1. Demonstrate an understanding of the creative and analytical process used in generating images, through illustration, printmaking, digital media and photography
2. Use imagemaking to communicate ideas in a design context
3. Apply methods of image construction across a range of media

Learning and Teaching Methods
Studio-based projects, team based learning, group discussion, field trips, demonstrations, peer-based critique, workshops

Module Content
Printmaking, photography, illustration, digital media, materials and media, research, analysis, presentation and visualising.

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a
pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

*Formative assessment* will be carried out through work-in-progress presentations, self, peer and tutor critiques.

*Summative assessment* will be carried out through a series of design projects which require learners to:

1. Develop a series of creative approaches to image construction.
2. Apply principles of imagemaking process to generate a series of images in a range of media.
3. Demonstrate the ability to present images in a design context.
4. Make oral and visual presentations.

**Essential Reading**


**Supplemental Reading**


**Web references, journals and other**


The Journal. AOI. London

*Aperture*

*Source*

*Portfolio*

**Further Details**

Contact hours: 90

To be delivered in one semester
Module Author(s)  Ann Creavin

Module Description
Graphic Design & Career Management

Module Aim
The aim of this module is to facilitate the learner in becoming more familiar with the practices and demands of today’s design industry. Learners will begin to explore the variety of careers options available within the design sector and reflect on their own career development. They will also become aware of the important role that key skills play in assisting them to uncover the hidden jobs market.

Learning Outcomes
At the end of this module, the learner will be able to:
1. Name and discuss one of the top international graphic designers
2. Design a promotional poster and invitation card
3. List the various professional bodies which represent the design industry
4. Prepare a series of informational interview topics and questions
5. Conduct an informational interview with a design professional
6. Generate original copy and design concepts
7. Design a multi-page document
8. Design a self-promotional piece
9. Work effectively as part of a team
10. Make an oral and visual presentation
11. Produce a written report and reflective log

Learning and Teaching Methods
Studio projects, team based learning, research presentations, guest lecturers, studio visits

Module Content
Information /Research skills. Presentation skills, Interview skills, Oral and written communication skills. Networking skills. Creative problem-solving, Copy writing and editing, Design applications, Typography & layout.
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4, which details criterion under which students are assessed). Formative assessment in relation to team work and oral presentations as well as peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Research national and international designers and studios
2. Identify areas of personal interest within the design industry
3. Conduct an informational interview
4. Apply principles of design in the production of design and promotional materials
5. Present research findings both orally and visually
6. Write, design and format research findings and reflective log

Essential Reading


Newark, Quentin. (2002) *What is Graphic Design?* UKRotoVision SA,


Web references, journals and other

Opportunities in Design. (1998) Enterprise Ireland & Price Waterhouse Cooper

Enterprise Ireland  www.enterprise-ireland.com


Creative Review (1981-) Manchester: Centaur Communications Ltd

IDI (Institute of Designers in Ireland) www.idi-design.ie

GDBA (Graphic Design Business Association) www.graphicdba.com
IGI (Illustrators Guild of Ireland) www.illustratorsireland.com
ICAD (The Institute of Creative Advertising & Design) www.icad.ie
Creative Ireland www.creativeireland.com
www.dit.ie/jobscene
www.gradireland.com/jopbs
www.prospects.ac.uk
www.windmills.com

Further Details
Contact hours: 45
To be delivered over one semester.
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**Module Author(s)**  
Charles Rycraft, John Short

**Module Description**  
This module develops drawing skills, through further investigation of creative approaches and techniques.

**Module Aim**  
The module emphasises the importance of drawing as a key stage in the development of design solutions. It provides the learner with the opportunity to apply visualising skills and techniques, to communicate through drawing. It provides the learner with the opportunity to investigate freehand drawing as concept and expression and transform to vectors.

**Learning Outcomes**  
On completion of this module, the learner will be able to:
1. Create concept sketches/Thumbnail roughs
2. Present full colour freehand rough page layouts
3. Transform freehand drawings into vector digital illustrations
4. Explore pattern and decorative elements
5. Investigate tone, colour and texture
6. Further investigate personal research in drawing
7. Analyse and evaluate their work
8. Present a full colour mock-up presentation
9. Create a multipage Acrobat colour proof rough and send by email in Webcourses

**Learning and Teaching Methods**  
Studio-based projects, group discussion, demonstrations, peer-based critique, field trips, workshops

**Module Content**  
Information / research skills, creative and technical problem-solving, drawing analysis, presentation, visual journaling and sketchbooks, life and object drawing
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Apply the methods of creating volume and mass in drawing systems
2. Explore abstract and decorative drawing approaches and techniques through tone colour and composition
3. Create a culture of journaling and personal research through notebooks and sketchbooks

Essential Reading


Supplemental Reading


Web references, journals and other

http://www.adobe.dot.com

Further Details

Contact hours: 45
To be delivered in one semester.
Module Author(s)  Mary Ann Bolger

Module Description
This module provides an in-depth examination of Modernism in design and its legacy. It examines the relationship between Modernism and modernity and critiques the role of the Modern movement in the construction of the idea of a graphic design profession.
It attempts to identify key tenants of pioneer and international stages of Modernism and examines how these fragmented in the post-war period into a series of local or national modernisms.
It addresses the emergence of alternative Modernisms, such as the Moderne, and examine the political, commercial and ethical dimensions of Modernism. Finally it examines the legacy of Modernism and Modernist design theory on contemporary graphic design practice.

Module Aim
The aim of this module is to provide students with an in-depth understanding of modernism in design, its relationship to cultural values and its legacy for contemporary graphic design. It will also enable students to formulate a critical evaluation of design produced during and since the Modernist period while critiquing the dominance of Modernism and Modernist rhetoric in the contemporary discourse of graphic design.

Learning Outcomes
On completion of this module students will be able to:
1. Demonstrate an informed understanding of modernism and modernity;
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernist design practice and theory;
3. Evaluate the impact of modernist design theory on contemporary formations of what graphic design is and what it is for;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine designed objects
Learning and Teaching Methods
Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content
Syllabus:
Modernism, modernity and the moderne
1900: the modern millennium
Art and Industry: the birth of graphic design?
Pioneer Principals: Form Follows Function? Ornament is crime?
Pioneer Politics: Manifestos and Revolutionaries
The Bauhaus: Modernist design education
The Machine Aesthetic
The New Typography
Kino Eye: Modernist film and photography
Modernism at War: propaganda and persuasion
The Rhetoric of Neutrality: the international typographic style
The Post-War World: Recovery and Reconstruction
National Modernisms
Cold War Modern
Conservative Modernity
Mass Market Modernism
Deco and Streamlining
Corporate Identity and the New York School
“Good Design” and the professionalisation of design
Oranje and green? The development of graphic design in Ireland

Module Assessment
This module will be assessed through the production of written submissions. There will be a
Formative Assessment point at the end of the first semester, with the production of a Text
Review. This will be extended in second semester to a themed essay.
Literature Review: 50%
Essay: 50%
Assessment Criteria:
Research 30%
Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%

Essential Reading List

Supplemental Reading List


Greenhalgh, Paul (1993) *Quotations and sources on design and the decorative arts.* Manchester, Manchester University Press.


**Magazines/Journals**

*Design Culture, Eye, Journal of Design History*

**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
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**Module Author(s)**

Clare Bell, Ann Creavin, Charlie Rycraft

**Module Description**

This module is a further exploration of the principles of design and layout for design for print with an emphasis on concept development, creative problem solving and effective visual communication. It looks at increasing the learner's ability in design and production for print media. It focuses on the visual integration of design elements to solve visual problems.

**Module Aim**

The aim of this module is to provide learners with the opportunity to explore the layout and structure of information and to expand their ability to apply the fundamental principles of layout and design. It aims to develop the learner's knowledge of the principles of typography and layout in the context of contemporary and historical contexts. Learners will work with a variety of visual elements to create design solutions. They will also realise their design solutions using appropriate software and production processes.

**Learning Outcomes**

At the end of this module learners will be able to:

1. Effectively integrate continuous text and display type
2. Explain and apply the concepts of ‘legibility’ and ‘readability’ to typography
3. Format a multi page document using master pages and style sheets
4. Utilise a grid for the visually effective and coherent composition of design elements
5. Create visual narrative and pace using photography and images throughout a multi-page document
6. Create an information hierarchy in the context of page layout
7. Integrate type and image on both large and small scale formats
8. Have an awareness of their work in the context of historical styles and movements
Learning and Teaching Methods

Studio projects, team based learning, group discussions, peer based critiques, workshops, field trips

Module Content

Information/research skills, conceptual development skills, working with a grid structure to create a visually coherent composition, formatting and editing text, picture editing for the creation of visual narrative, editing and manipulating images, exploration of a variety of formats, introduction to visual identity and logo design, using a page assembly programme, digital file formats, application of layout skills to both print and screen based applications, the requirements of print and screen based applications.

Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4, which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects, which require learners to:

1. Demonstrate their understanding of the concept of information hierarchy in the production of multiple page documents
2. Work with continuous text and apply the principles of typography with particular emphasis on ‘legibility’ and ‘readability’
3. Make a presentation based on a typographic historical theme related to 20th century typographic design. Use their research findings as source material in the conceptual development and production of a selection of design items.

Essential Reading

Baines, Phil & Andrew Haslam, (2002) Type & Typography, London: Lawrence King


Supplemental Reading


**Web references, journal and other**

Creative Review (1981-) Manchester: Centaur Communications Ltd

Communication Arts (1981-) California: Coyne and Blanchard


magCulture.com/blog


**Further Details**

Contact hours: 90

To be delivered in one semester
Module Title: Design for Digital Media 2

ECTS Credits: 5

Module Code: SP2107

Module Author(s): Brenda Duggan, Anita Heavey

Module Description
This module is an exploration of the principles of design with an emphasis on animation through the use of time-based media.

Module Aim
The aim of this module is to develop an awareness of the principles of design in relation to animation and time-based media. This includes exploration of type and image through digital media.

Learning Outcomes
At the end of this module learners will be able to:
1. Storyboard and sequence type and image for screen
2. Arrange a series of graphic elements to communicate a narrative
3. Apply the principles of linear narrative
4. Research and analysis a design strategy

Learning and Teaching Methods
Studio projects, team based learning, group discussions, peer based critiques, computer workshops, field trips, demonstrations

Module Content
Information /Research skills, storyboarding, working with a grid, formatting and editing text, Selecting editing and animating images and type, file formats, choreographing type and images, screen based applications, analysis of digital design

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a
pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Present linear digital design concepts in storyboard format
2. Develop screen based design layout, using relevant software
3. Produce a digital prototype
4. Document process through sketchbooks
5. Present work verbally and visually

Essential Reading

Web references, journals and other
www.adobe.com
www.lynda.com
www.ted.com

Communication Arts (1981-) California: Coyne and Blanchard,
Creative review (1981-) Manchester: Centaur Communications Ltd.,
Baseline:

Further Details
Contact hours: 45
To be delivered in one semester
### Pre-requisite module code(s) | Co-requisite module code(s) | ECTS Credits | Module Code | Module Title
---|---|---|---|---
SP2103 | | 5 | SP2108 | Imagemaking 2

**Module Author(s)**
John Short, Peter Jones, Tom Kelly, Tom Grace

**Module Description**
Developing and expanding the processes of graphic image making for print and screen. They will develop an awareness of the possibilities and further applications and techniques in all aspects of the graphic image process within a visual communication context.

**Module aim**
To provide the learners with the opportunity to apply and broaden applications and techniques in appropriate aspects of the graphic image process within a visual communication context. They will be able to creatively investigate and explore further possibilities in image construction. To enable the creative process through further investigation in illustration, printmaking, photography and digital media.

**Learning Outcomes**
On completion of this module, the learner will be able to:
- Produce a graphic image through a variety of media
- Present and communicate, through drawing and graphic media, visual ideas
- Further develop images within a design context
- Demonstrate an awareness of a broad range of media possibilities

**Learning and Teaching Methods:**
Studio-based projects, Team based learning, Group discussion, Demonstrations, Peer-based critique, Workshops, Field-trips

**Module Content**
Printmaking, photography, illustration, digital media, materials and media, research, analysis, presentation and visualising.

**Module Assessment**
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a
pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Ability to apply principles of imagemaking to produce a series of graphic images in a range of media.
2. To demonstrate an ability to generate, develop and communicate visual solutions through concept development sketches.
3. To present a focussed and articulate design solution in a broad range of media.

Essential Reading

Supplemental Reading

Web references, journals and other
The Journal. AOI. London
Aperture
Source
Portfolio

Further Details
Contact hours: 90
To be delivered in one semester
Module Authors
Charles Rycraft, Ann Creavin, Louise Reddy

Module Description
This module focuses on the development of students skills and competencies in the area of technology in order to effectively execute design concepts in a digital format and prepare artwork for commercial printing. The module is broken into two units:

Unit 01 Design applications 2
Unit 02 Prepress production for print

Unit 01: Design Applications 2

Author Charles Rycraft, Ann Creavin

Module Description
In this module, students build on their skills and knowledge of software applications for design and communication. The module will look at the integration of design applications as applied to specific studio projects.

Module Aim
The aim of this module is to facilitate students in developing their skills in digital technology for print. The module is designed to enable students to amalgamate design elements from their studio projects in digital form and hard copy. It aims to further develop the use of digital technology in relation to the planning and production of artwork.

Learning Outcomes
On completion of this module, the learner will be able to:

1. Communicate ideas using design software applications
2. Set up and format custom documents using style sheets and master pages
3. Identify and select appropriate file formats
4. Use online learning tools
5. Format text, edit and design images for output
6. Set up multi page documents for printing
7. Create a multipage Acrobat colour proof and send by email in Webcourses

Learning and Teaching Methods
Studio-based projects, team teaching, group projects, group discussion, demonstrations, peer-based critique, workshops, presentations Blended Learning with Webcourses.

Module content
Design applications, vector, bitmap and assembly programmes. Information / research skills using the internet, creative problem-solving, formatting text, image construction, drawing and layout, working with a grid, webCT

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Select a suitable software application, design and produce digital artwork to communicate a visual solution
2. Format text and save as a style sheet for use in single or multimedia custom document
3. Import, export, edit and save file formats for multi-purpose digital design applications
4. Create digital artwork with various graphic elements
5. Set-up custom multi page full colour documents for printing grayscale. Proofing hard copies with all page marks on a postscript printer

Essential Reading
Supplemental Reading
Smith, L (1992) *Fit to Print with QuarkXPress*, USA: M&T Books

Web references, journals and other
iTunes, adobe creative suite video podcasts.
Adobe Illustrator Application Help, Quick Reference
Adobe Photoshop Application Help, Quick Reference
QuarkXPress Application Help, Quick Reference, http://Euro.quark.com
*Communication Arts* (1981-) California: Coyne and Blanchard,
*Creative review* (1981-) Manchester: Centaur Communications Ltd.,
Baseline

Unit 02: Prepress production for print

Author Louise Reddy

Module Description
In order to ensure that a design project is brought through the printing process successfully, it is essential for a graphic designer to be competent in artwork production and have a basic understanding of the processes involved in print production. Students who participate on this module are provided with an opportunity to gain a basic understanding of production issues that need to be considered as part of the design process. This will be achieved through practical work where participants ‘learn by doing’. Students will work in groups preparing projects for print production and output work to plate and digital print. To facilitate greater ownership and ensure that learning remains relevant to
the student participants will choose design projects of their own to prepare for print. Groupwork is used to widen the scope of knowledge in the production of work completed by other members of the team. Through practical experience participants on this module gain a basic understanding of issues or potential problems that can arise when design projects are carried through the production process for print. Working in groups, students are expected to review recommended literature to assist in problem solving, reflection and evaluation of their own work as well as the work of their peers.

**Module Aim**

The aim of this module is to introduce students to the production processes associated with graphic design for print and develop an awareness of printing issues that impact on the design process. It also aims to develop the learners ability to reflect and evaluate work to inform their approach to design in future practice. This will enable them to consider production issues at the design stage and assist in the appropriate preparation of work for print.

**Learning Outcomes:**

On completion of this module, the learner will be able to:

1. Describe the key stages involved in the printing process.
2. Identify and explain issues associated with production that impact on the design process.
3. Prepare and output artwork using appropriate technology with consideration given to printing and finishing processes.
4. Identify appropriate strategies to ensure effective workflow and communication in production.
5. Evaluate and reflect on their own work in relation to future practice.

**Learning and Teaching Methods**

This module predominantly uses project based learning and groupwork. In conjunction with this style of learning, other methods utilised where appropriate consist of lectures, demonstrations, practicals and tutorials. As individuals each student is expected to evaluate and reflect on their own work and that of the team.

**Module Content**

Input processes and associated technology

Output processes and associated technology
Colour management, File management and formatting
Prepress printing and print finishing issues,
Planning and schedules

Module Assessment
Assessment for this module is 100% continuous assessment and can be broken into three areas:
Practical Project: 40% (Group) Learning Log: 30% (Individual) Reflective Report: 30% (Individual)
Students must submit and all elements for assessment with a 40% requirement overall to pass the unit. Formative feedback is given to students on their learning journal and practical work at regular stages during the module. The reflective report is completed at the end of the module.

Essential Reading
McCue C (2007) Real World Print Production, Peachpit press, Berkeley

Supplemental Reading

Further Details
Contact hours for both units combined: 72 hours
To be delivered in one semester
Stage 3
Module Description
This module focuses on exploring the creative possibilities of graphic design based on a sound understanding of typographic principles. It looks at text analysis and exploring ways to translate content into a typographic unit. There will be an emphasis on documenting the design process using visual and written means. Learners will integrate creative methods and skills in typography and graphic design in order to solve complex design problems.

Module aim
The module aims to develop creative typographic and design skills. It aims to foster a critical and strategic approach to solving design problems. It aims to encourage learners to adopt an experimental approach to producing design solutions. It also aims to integrate the history and theory of design with related studio practice.

Learning Outcomes
On completion of this module, the learner will be able to:

1. Demonstrate the critical application of design principals to the stages of the design process. (research and analysis, synthesis and development, realisation, presentation)
2. Visually document the design process with a view to developing a more sophisticated verbal and visual design vocabulary.
3. Analyse a text and interpret it typographically.
4. Design and apply an appropriate grid system to a multi-page document.
5. Apply typographic solutions to creatively solving more complex design problems.
6. Develop a design brief and produce a written design rationale
7. Plan and present design work in an organised and professional manner.
8. Manage learning tasks independently, professionally and ethically

Learning and Teaching Methods
Team teaching, group projects, discussion, case study, problem based learning, readings, project work, demonstrations, self-directed learning, field trips
Module content
Typography, information architecture, Information design, signage, editorial design, exhibition graphics, visual site documentation, drawing, photography

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. Research design projects using primary and secondary sources. Edit and document relevant findings in sourcebooks. Present an analysis of research findings in relation to the brief.
2. Generate a range of creative approaches visualised through thumbnails and development sketches in layout pads / notebooks.
3. Complete a number of design projects which demonstrate a working knowledge of grid systems and design and typographic principles.
4. Produce a written design rationale and reflective critique of individual learning.
5. Present design work visually to a professional level.

Essential Reading
Evamy, Michael (2004) In sight: a guide to design with low vision in mind : examining the notion of inclusive design, exploring the subject within a commercial and social context Hove: RotoVision
Noble, Ian & Bestley, Russell (2005) Visual research : an introduction to research methodologies in graphic design; AVA; London
**Supplemental Reading**


**Web references, journals and other**

Baseline: International Typographic Magazine: Bradbourne Publishing Limited

[www.baselinemagazine.com](http://www.baselinemagazine.com)

*Communication Arts* (1981-) California : Coyne and Blanchard,

[http://www.commarts.com](http://www.commarts.com)


[http://www.eyemagazine.com](http://www.eyemagazine.com)

*Creative review* (1981-) Manchester: Centaur Communications Ltd.,

[http://www.creativereview.co.uk](http://www.creativereview.co.uk)

*Grafik: The Magazine for graphic design,*

[http://www.grafikmag.com](http://www.grafikmag.com)

Idea Magazine


[http://www.istd.org.uk](http://www.istd.org.uk)

[www.ted.com](http://www.ted.com)
Further Information
Contact hours: 75
To be delivered in one semester
Date of Academic Council approval
Module Author(s) Anita Heavey, Brenda Duggan.

Module Description
This module focuses on organising and examining design processes in the context of the digital presentation of communication media. There will be an emphasis on documenting the design process through the stages of project development.

Module Aim
The aim of this module is for learners to bring together their creative skills in the areas of graphic design, typography, illustration and photography for digital media. The student will develop their visual communication skills in a digital media context.

Learning Outcomes
On completion of this module, the learner will be able to:
1. Analysis and frame a design problem
2. Carry out focused design research on and off site
3. Visualise and storyboard a design proposal
4. Author a digital prototype
5. Present work visually and verbally

Learning and Teaching Methods
Team teaching, group projects, discussion, case study, problem based learning, readings, project work, demonstrations, self-directed learning, site visits

Module Content
Internet research, storyboarding, authoring applications, information design, typography, illustration, photography, Information architecture,

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a
pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

*Formative assessment* will be carried out through work-in-progress presentations, self, peer and tutor critiques.

*Summative assessment* will be carried out through a series of design projects which require learners to:

1. Submit a focused written brief
2. Develop digital media prototypes incorporating typography, image making and photography
3. Present work visually and verbally to a professional level

**Essential Reading**


**Web references, journals and other**

*Communication Arts* (1981-) California : Coyne and Blanchard,


*Creative review* (1981- ) Manchester: Centaur Communications Ltd.,

*Baseline, Grafik, Idea:*

[www.adobe.com](http://www.adobe.com)

[www.lynda.com](http://www.lynda.com)

[www.ted.com](http://www.ted.com)

**Further Details**

Contact hours: 60

To be delivered in one semester.
Module Author(s)
Tom Kelly, John Short

Module Description
This module looks at the further application and experimental development of advanced imagemaking processes. It draws on photography, illustration and printmaking on paper and screen. The learners will also consider and apply the requirements of information design.

Module Aim
The aim of this module is to enable learners to experiment creatively through imagemaking processes. It aims to expand and broaden visual vocabulary and develop new techniques in imagemaking. It facilitates the synthesis of media. It aims to foster a creative individual approach to imagemaking towards coherent communication and expression.

Learning Outcomes
On completion of this module, the learner will be able to:
- Conduct visual research on and off site
- Generate experimental approaches to a theme
- Evaluate the effects of image impact and concept
- Evaluate screen based outcomes
- Present their work visually and verbally
- Evaluate and develop a critical analysis of results

Learning and Teaching Methods
Guest lectures, lectures, workshops, site visits, case studies, project work, self directed learning, demonstrations, workshops, field trips

Module Content
Photography, illustration, drawing, printmaking, reportage, visual essays, Information / research skills, creative and technical problem-solving, drawing analysis, presentation, Visual Journaling and sketchbooks
Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Conduct and present on and off site research through the use of sketchbooks, photos and notebooks.
2. Develop a range of personal creative approaches to a directed theme / brief.
3. Present a focused and articulate design solution through oral and visual presentations.

Essential Reading


Supplemental Reading:


Web references, journals and other:

Impact Conference 2003 Capetown. University of Capetown

Further Details

Contact hours: 75
To be delivered in one semester.
Module Author(s)          Tom O Dowd

Module Description:
This module explores client designer interaction – the role of the designer

Module Aims
To confirm the learners awareness of the function of the designer in a business environment and to facilitate the development of relevant documentation in the context of a design business

Learning Outcomes
On completion of this module the learner will be able to:
1. Clarify the function of a design brief
2. Agree terms of business with a client
3. Apply the relevant methods for billing a client
4. Prepare schedules for efficient work practice
5. Articulate the legalities of third party contract

Learning and Teaching Methods
Lectures, discussion, case study, teamwork, self directed learnig, guest lectures

Module Content
Briefing, responsibility to client, commissioning work, work schedules, project costing, terms of payment, timesheet keeping, information analysis.

Module Assessment
The mode of assessment is continuous. The module will be assessed through a series of assignments. Each assignment will be awarded a mark out of 100% with a pass mark of 40% (See assessment form which details criteria under which students are assessed)

Essential Reading
Best, Kathryn (2006), Design Management, Lausanne Switzerland, AVA Publishing
Web references and other
Design Council – www.designcouncil.co.uk
Design Ireland – www.designireland.ie
www.Fabforce.net
www.Basis.ie
Advertising standards: www.asai.ie
Enterprise Ireland
Module Author(s)  Mary Ann Bolger

Module Description
In this module students will examine issues in the history and theory of design since modernism: postmodernist and contemporary design. The module will focus on key themes and issues in design and visual culture from the 1960s to the present. The module will address the Postmodernist rejection of the grand narratives of Modernist design and the impact on design of new technologies and new cultural practices.

Module Aim
The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary design. It will also enable students to develop the language to critique and evaluate contemporary design and engage fully with international design practice.

Learning Outcomes
On completion of this module students will be able to:

1. Demonstrate an informed understanding of postmodern and contemporary design;
2. Produce and present a critical independent analysis and evaluation of postmodern and contemporary design;
3. Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design;
4. Take initiative in conducting both historical and theoretical research.

Learning and Teaching Methods
Lectures,
Seminars,
Site Visits,
Visual and Textual Analysis
Module Content

Syllabus:
- Pop and the popular
- New minimal: Modernism after Modernism
- Subculture and design
- Amateurs and professionals
- Retro
- Techno
- Appropriation, originality, authenticity
- Designer as Author
- Typography after the end of print
- Deconstruction and deconstructivism
- The rise of the Design Consultant
- Advertising, branding and the role of the graphic designer
- First things first: graphic design and social responsibility

Module Assessment

This module will be assessed through the production of written submissions. There will be a Formative Assessment point at the end of the first semester, with the production of a themed Comparative Literature Review. This will be extended in second semester to a themed essay.

Literature Review: 50%
Essay: 50%

Assessment Criteria

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<td>Analysis and Development</td>
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<td>Evaluation and Structure</td>
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<td>Presentation and Referencing</td>
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Essential Reading List


**Suplemental Reading List**


**Magazines/Journals**


**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
<table>
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<tr>
<th>Pre-requisite module code(s)</th>
<th>Co-requisite module code(s)</th>
<th>ECTS Credits</th>
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<td>5</td>
<td>SP3106</td>
<td>Design for Print Media 4</td>
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**Module Author**

Brenda Dermody

**Module Description**

The module will focus on working with various kinds of explanatory and instructional texts with a view to transforming material into a graphic form that is easy to understand as well as being visually effective and functional.

**Module Aim**

There is a strong emphasis on developing the creative typographic and design skills explored in stage two. The module aims to foster a critical and strategic approach to solving design problems. It aims to encourage learners to adopt an experimental approach to producing design solutions.

**Learning Outcomes**

On completion of this module, the learner will be able to:

1. Demonstrate the critical application of design principals to the stages of the design process (research and analysis, synthesis and development, realisation, presentation)
2. Visually document the design process with a view to developing a more sophisticated verbal and visual design vocabulary.
3. Analyse a text and interpret it typographically.
4. Apply typographic solutions to solving design problems
5. Apply a strategic design approach across a range of appropriate media
6. Develop a design brief and produce a written design rationale
7. Plan and present design work in an organised and professional manner.
8. Manage learning tasks independently, professionally and ethically

**Learning and Teaching Methods**

Team teaching, group projects, discussion, case study, problem based learning, readings, project work, demonstrations, self-directed learning, field trips
Module Content
Typography, information architecture, Information design, signage systems, editorial design, exhibition graphics, visual site documentation, drawing, photography

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).
Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.
Summative assessment will be carried out through a series of design projects which require learners to:
1. Research design projects using primary and secondary sources. Edit and document relevant findings in sourcebooks.
2. Generate a range of creative approaches visualised through thumbnails and development sketches in layout pads / notebooks.
3. Complete a number of complex design projects which demonstrate an advanced knowledge of typographic principles.
4. Produce a written design report and reflective critique of their learning.
5. Present their work to a professional level.

Essential Reading
Evamy, Michael (2004) In sight: a guide to design with low vision in mind : examining the notion of inclusive design, exploring the subject within a commercial and social context Hove: RotoVision
Noble, Ian & Bestley, Russell (2005) *Visual research: an introduction to research methodologies in graphic design*; AVA; London

**Supplemental Reading**


**Web references, journals and other**

Baseline: International Typographic Magazine: Bradbourne Publishing Limited

[www.baselinemagazine.com](http://www.baselinemagazine.com)

*Communication Arts* (1981-) California: Coyne and Blanchard,

[http://www.commarts.com](http://www.commarts.com)


[http://www.eyemagazine.com](http://www.eyemagazine.com)

*Creative review* (1981-) Manchester: Centaur Communications Ltd.,

[http://www.creativereview.co.uk](http://www.creativereview.co.uk)

Grafik: The Magazine for graphic design,

[http://www.grafikmag.com](http://www.grafikmag.com)

Idea Magazine


**Web references, journals and other**


[http://www.istd.org.uk](http://www.istd.org.uk)
http://www.atypi.org/
www.ted.com
Typeradio (www.typeradio.org) Radio interviews with typographers and type designers

Further Details
Contact hours: 75
To be delivered in one semester
Date of Academic Council approval
Module Author(s)  
Anita Heavey, Brenda Duggan.

Module Description
This module focuses on the application of design processes to digital presentation of communication media. There will be an emphasis on animation and interactivity to explore creative experimentation with electronic media.

Module Aim
The aim of this module is for learners to further develop their skills and knowledge in animation and interactivity of design elements for electronic publication.

Learning Outcomes
On completion of this module, the learner will be able to:
1. Use Information Architecture to document the design process
2. Demonstrate advanced storyboarding skills
3. Apply advanced digital typography to enhance meaning
4. Author electronic animation prototypes
5. Present work visually and verbally

Learning and Teaching Methods
Team teaching, group projects, discussion, case study, problem based learning, readings, project work, demonstrations, self-directed learning, site visits

Module Content
Internet research, storyboarding, time based and authoring applications, information design, typography, illustration, photography, animation.

Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).
Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Develop a design notebook analysing alternative and existing digital media solutions
2. Document their own process in visual notebooks and storyboarding
3. Develop a series of creative approaches through experimental prototyping
4. Present work visually and verbally to a professional level.

Essential Reading

Web references, journals and other
Communication Arts (1981-) California : Coyne and Blanchard,
Creative review (1981- ) Manchester: Centaur Communications Ltd.,
Baseline:
www.adobe.com
www.lynda.com
www.ted.com

Further Details
Contact hours: 60
To be delivered in one semester.
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<td>SP3108</td>
<td>Imagemaking 4</td>
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**Module Author(s)**  
Tom Kelly, John Short

**Module Description**  
This module draws on advanced experimental imagemaking process as developed in the module SP3103. Learners will consider and apply the requirements of visual narrative and editorial design. It will involve the further creation of visual solutions to applications which can be rendered on paper and screen.

**Module Aim**  
The aim of this module is to enable learners to experiment creatively through imagemaking processes. It aims to expand and broaden visual vocabulary and develop new techniques in imagemaking. It also facilitates the application of media to editorial and interactive digital contexts.

**Learning Outcomes**  
On completion of this module, the learner will be able to:
1. Conduct visual research on and off site
2. Generate experimental approaches to a theme
3. Evaluate the effects of image impact and concept
4. Prototype images for screen based outcomes
5. Present their work visually and verbally
6. Evaluate and develop a critical analysis of results

**Learning and Teaching Methods**  
Project work, self directed learning, demonstrations, group discussion, field trips, visiting professional’s workshops

**Module Content**  
Photography, illustration, drawing, printmaking, visual metaphor, sequential imaging, visual essays, information / research skills, creative and technical problem-solving, drawing analysis, presentation, visual journaling and sketchbooks
Module Assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:
1. The ability to conduct and present on and off site research through the use of sketchbooks, photos and notebooks.
2. The ability to develop a range of personal creative approaches to a directed theme / brief.
3. To present a focussed and articulate design solution through oral and visual presentations.

Essential Reading

Supplemental Reading

Web references, journals and other
Impact Conference 2003 Capetown. University of Capetown

Further Details
Contact hours: 75
To be delivered in one semester
Module Author(s)  
Tom O Dowd

Module Description  
This module looks at marketing of design, copyright and design production considerations

Module Aim  
To provide the student with an understanding of the necessary fundamentals of marketing design and business practice in the design environment

Learning Outcomes  
On completion of this module the learner will be able to:
1. State the principles of marketing a design service
2. Describe the principles of intellectual property law
3. Be aware of the law on health and safety in the workplace
4. Define the role of the graphic designer

Learning and Teaching Methods  
Lectures, discussion, case study, teamwork, self directed learning, guest lectures

Module Content  
Marketing design, intellectual property, health and safety, project management, codes of practice

Module Assessment  
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of assignments/projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. (See assessment form which details criteria under which students are assessed)

Reading List  
Best Kathryn (2006), Design Management, Lausanne Switzerland, AVA Publishing
Dahlen, Lange & Smith (2010), Marketing Communications, Wiley London
Rogan Donal (2007), Marketing, Dublin, Gill & McMillan

Web references
Copyright: www.patentoffice.ie
Design Council: www.designcouncil.vo.uk
Copyright: www.handsoffmydesign.com
Design Irelan : designireland.ie
Basis.ie
Module Author(s)  
Niamh Ann Kelly

Module Description
In this module students are introduced to the methodologies required to develop and articulate a sustained body of independent research. This module provides participants with the opportunity to conduct research on a chosen topic that is important to them and is relevant to contemporary Visual Culture. Students learn how to develop a research proposal, outlining a plan and schedule which provides them with an appropriate framework to produce a dissertation (approximately 10,000 words) that meets the academic rigor suitable for a BA Honours Degree.

Module Aim
The aim of the module is to enable the student to identify a suitable subject for their final thesis and to develop a research plan and appropriate methodologies for their topic.

Learning Outcomes
On completion of this module students will be able to produce:
1. Choose a suitable research topic and research question and develop a research proposal;
2. Develop an outline plan for their research and manage the complexities associated with an independent research project;
3. Conduct a critically focused literature review;
4. Produce an extended proposal;
5. Draw preliminary conclusions in a research paper.

Learning and Teaching Methods
Lectures
Seminars
Tutorials
Group Presentations
Individual Presentations
Module Content

Syllabus:
Choosing a Research Topic
Developing a Thesis Proposal
Research Methods and Skills, using resources, planning and organisation
Research Techniques, methods and analysis
Conducting a search of relevant literature and producing a Literature Review
Literature Review
Develop Visual and Object Analysis, in the context of a Thesis Topic Development

Module Assessment

This module is assessed through the production of literature review and extended proposal in the form of a research paper.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature review</td>
<td>40%</td>
</tr>
<tr>
<td>Research Paper/Extended Proposal</td>
<td>60%</td>
</tr>
</tbody>
</table>

Assessment Criteria

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>25%</td>
</tr>
<tr>
<td>Analysis and Development</td>
<td>25%</td>
</tr>
<tr>
<td>Evaluation and Structure</td>
<td>30%</td>
</tr>
<tr>
<td>Presentation and Referencing</td>
<td>10%</td>
</tr>
<tr>
<td>Studentship</td>
<td>10%</td>
</tr>
</tbody>
</table>

Reading List

Somekh, Bridget and Lewin, Cathy (Eds.) Research methods in the social sciences. London Sage Publications, 2005
Wisker, Gina The undergraduate research handbook. Basingstoke [u.a.]: Palgrave Macmillan, 2009
Students will also select and be directed towards sources specific to set projects and their thesis topic.

Further Details
This module will be delivered in 1 semester: 1.5 hours per week.
Stage 4
<table>
<thead>
<tr>
<th>Pre-requisite module code(s)</th>
<th>Co-requisite module code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
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<tbody>
<tr>
<td>SP3101, SP3102, SP3103, SP3106, SP3108</td>
<td></td>
<td>20</td>
<td>SP4101</td>
<td>Visual Communication 1</td>
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</tbody>
</table>

**Module Author(s)**
Brenda Dermody, Anita Heavey, Brenda Duggan, Tom Kelly, John Short

**Module Description**
In this module learners are required to complete a programme of Visual Communication projects which are appropriate in terms of content and conceptual approach to the level of study. The suite of projects chosen by the learner will be negotiated and agreed with the programme lecturing team. The projects should draw on and expand the learner's skills and knowledge in the areas of Graphic Design, Imagemaking and Multimedia. Learners may opt to incorporate a five credit module from a related area which supports one or more of the projects for this module. Learners must pass all projects in order to pass the module.

**Module Aim**
The aim of this module is for learners to construct and manage a programme of creative design work which will support their entry into a career in visual communication and/or into postgraduate education. It aims to develop an increased depth of knowledge in visual communication design with an emphasis on all stages of the design process including; research, critical analysis, concept development, visual implementation and production processes.

**Learning Outcomes**
At the end of this module learners will be able to:
1. Adopt a critical approach to solving design problems
2. Develop a design brief and produce a written design rationale
3. Document the design process in visual and written form with a view to developing a more sophisticated verbal and visual design vocabulary.
4. Evaluate and apply appropriate communication media to the delivery of a design solution in response to a brief.
5. Apply and document the process of Visual Communication design across a range of media (research and analysis, synthesis and development, realisation, presentation) including graphic design, image-making and multimedia.
6. Demonstrate an understanding of the role and function of communication media in the context of current and historical styles and movements.

7. Manage learning tasks independently, professionally and ethically.

Learning and Teaching Methods

Studio projects, team based learning, group discussions, peer based critiques, workshops, demonstrations, field trips, independent learning, visiting professionals, learner presentations, presentation for public exhibition

Module Content

Information / research skills, research presentation, graphic design, imagemaking, multimedia, advanced presentation skills, design documentation, portfolio preparation.

Module Assessment

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. Learners must pass all projects in order to pass the module. (See Assessment Form in Appendix 4 which details criterion under which students are assessed).

Formative assessment will be carried out through work-in-progress presentations, self, peer and tutor critiques.

Summative assessment will be carried out through a series of design projects which require learners to:

1. Apply and apply appropriate communication media to the delivery of a design solution in response to a brief.
2. Demonstrate an understanding of the role and function of communication media in the context of current and historical styles and movements.
3. Manage learning tasks independently, professionally and ethically.

Essential Reading

Noble, Ian & Bestley, Russell (2005) *Visual research: an introduction to research methodologies in graphic design*; AVA; London

**Supplemental Reading**


**Web references, journals and other:**

Baseline: International Typographic Magazine: Bradbourne Publishing Limited
[www.baselinemagazine.com](http://www.baselinemagazine.com)

*Communication Arts* (1981-) California: Coyne and Blanchard,
[http://www.commarts.com](http://www.commarts.com)

[http://www.eyemagazine.com](http://www.eyemagazine.com)

*Creative review* (1981-) Manchester: Centaur Communications Ltd.,
[http://www.creativereview.co.uk](http://www.creativereview.co.uk)

Grafik: The Magazine for graphic design,
[http://www.grafikmag.com](http://www.grafikmag.com)

*Idea Magazine*


[http://www.istd.org.uk](http://www.istd.org.uk) International Society of Typographic Designers

[www.ted.com](http://www.ted.com) Lectures online

126
www.typeradio.org Radio interviews with typographers and type designers
http://www.designireland.ie Design Ireland
http://www.igi.ie Illustrators Guild
www.istd.org.uk International Society of Typographic Designers,
http://www.AOI.co.uk Association of Illustrators, London

Further Information
Contact hours: 225
To be delivered over one semester
Module Author(s)  Tom O Dowd

Module Description
Conducting a viable and professional design practice

Module Aim
To facilitate an integrated approach to design project management and to provide the learner with an awareness of the issues involved in starting up and running a multidiscipline design service.

Learning Outcomes
On completion of this module the learner will be able to:
1. Utilise creative skills in the context of a design business
2. Identify and select appropriate support services
3. Exercise informed approach in project management
4. Identify issues regarding marketing a design service
5. Recognise the benefits of design association membership

Learning and Teaching Methods
Lectures, discussion, case study, teamwork, group presentations, self directed learning, guest lectures

Module Content
Marketing and business plan for design services, interaction with other design disciplines, client confidentiality, design origination and registration, professional design societies and associations

Module Assessment:
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of projects. Each project will be awarded a mark out of 100% with a pass mark of 40%
Reading
O’Kane Brian (2003), Starting a Business in Ireland, Cork, Oak Tree Press

Web Reference and Other
Design Ireland – www.designireland.ie
Design Council – www.designcouncil.co.uk
www.Basis.ie
DIT Hothouse – www.hothouse.ie
Module Development    Niamh Ann Kelly

Module Description
In this module the student will produce a thesis approximately 8,000 words long on an approved topic. During the early stages of the process, emphasis is placed on offering guidance and advice in formulating a research topic. The module provides a broad understanding of research skills, techniques and methodologies that may be utilised in a research project. Participants are also acquainted with available material and resources as well as the criteria that should be adhered to when producing research. Drawing on the academic expertise available in the School of Art, Design & Printing, students will also be assigned a supervisor who can offer guidance and direction during the research process with feedback given on their thesis drafts.

Learners do have the option of choosing to allocate 15 credits to the dissertation and reduce Visual Communication 1 to 15 credits. This must be decided upon at the beginning of semester 7 in consultation with studio and critical theory lecturers.

Module Aim
The aim of this module is to enable the student to develop and present an independent and critical position on their chosen topic on the basis of substantial research.

Learning Outcomes
On completion of this module students will be able to

1. Evaluate and choose various research methods appropriate to a specific research project;
2. Conduct relevant research demonstrating ability to integrate knowledge collected from a range of primary and secondary sources;
3. Draw conclusions from the evidence compiled and formulate judgements that enable appropriate recommendations;
4. Show original and critical thinking;
5. Structure an extended thesis investigating or testing a hypothesis from a research proposal that is informed by the forefront of learning in their field of research;
6. Produce a fully annotated, illustrated and well structured academic text with full bibliography;
7. Reflect upon and critically evaluate the research process and learning outcomes.

Learning and Teaching Methods

This module focuses on tutorials to support thesis development, with regular direct one-to-one sessions with thesis supervisors.

There will be intermittent student-led seminars in which students present their research to a class group.

Module Content

Syllabus:
Focused Research
Tutorials
Seminar Presentations
Thesis write up and production

Module Assessment

This module is assessed through the production of a thesis.

Assessment Criteria:

Research 25%
Analysis and Development 25%
Evaluation and Structure 30%
Presentation and Referencing 10%
Tutorial discretionary mark 10%
Reading List

Students will select and be directed towards sources specific to set projects and their thesis topic.

Further Details

This module will be largely student-directed with tutorials every week.
<table>
<thead>
<tr>
<th>Pre-requisite module code(s)</th>
<th>Co-requisite module code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
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<tr>
<td>SP4101</td>
<td></td>
<td>25</td>
<td>SP4102</td>
<td>Visual Communication 2</td>
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**Module Author(s)**
Brenda Demody, Anita Heavey, Brenda Duggan, Tom Kelly, John Short

**Module Description**
In this module learners are required to complete a programme of design projects which can include a self initiated project. The projects are chosen through negotiation and in agreement with the visual communication programme team. The project should draw on and expand the learners’ skills and knowledge in one or more of the following areas: graphic design, imamaking and multimedia. Learners may opt to incorporate a five credit module from a related field which support the projects developed for this module. Learners must pass all projects in order to pass the module.

**Module Aim**
The aim of this module is for learners to design and develop an individual visual communication portfolio which will support their entry into a career in design and/or into postgraduate education. It also aims to provide learners with the opportunity to engage in research, creative and critical thinking in areas of personal interest at an advanced level. Learners are expected to synthesise skills and knowledge acquired thought the programme in design for digital and print media and mimaking in a professional context. They are also required to critically analyse their work within a wider professional context.

**Learning Outcomes**
At the end of this module learners will be able to:
1. Adopt a critical approach to solving design problems
2. Document the design process in visual and written form with a view to developing a more sophisticated verbal and visual design vocabulary.
3. Develop a design brief and produce a written design rationale
4. Present a professional portfolio of creative design work in electronic and print formats
5. Transfer and apply diagnostic, problem solving and creative skills to a range of design contexts.
6. Apply advanced knowledge of typography, graphic design, and imamaking to structuring and articulating information.
7. Manage learning tasks independently, professionally and ethically.
8. Demonstrate an awareness of their work in the context of historical styles and movements

9. Produce and present a comprehensive body of design work based on a clearly articulated position.

**Learning and Teaching Methods**

Studio projects, team based learning, group discussions, peer based critiques, workshops, demonstrations, field trips, independent learning, visiting professionals, student presentations, presentation for public exhibition

**Module Content**

Information / research skills, research presentation, graphic design, imagemaking, multimedia, advanced presentation skills, design documentation, portfolio preparation.

**Module Assessment**

The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of studio projects. Each project will be awarded a mark out of 100% with a pass mark of 40%. Learners must pass all projects in order to pass the module. (See Assessment Form in Appendix 4 which details criterion under which students are assessed). **Formative assessment** will be carried out through work-in-progress presentations, self, peer and tutor critiques. **Summative assessment** will be carried out through a series of design projects which require learners to:

1. Apply and document the process of Visual Communication design across a range of media (research, analysis & development, realisation, presentation) including graphic design, image-making and multimedia.

2. Transfer and apply diagnostic, problem solving and creative skills to a range of design contexts.

3. Apply advanced knowledge of typography, graphic design, and imagemaking to structuring and articulating information across a range of media.

4. Demonstrate an understanding of the role and function of communication media in the context of current and historical styles and movements.

5. Present a professional portfolio of creative design work in electronic and print formats

**Essential Reading**


Bruce, M, &Bessant, J. (2002) *Design in Business: Strategic innovation through design*. Prentice Hall
Noble, Ian & Bestley, Russell (2005) *Visual research : an introduction to research methodologies in graphic design*; AVA; London

**Web references, journals and other:**
Baseline: International Typographic Magazine: Bradbourne Publishing Limited
www.baselinemagazine.com
Communication Arts (1981-) California : Coyne and Blanchard,
http://www.commarts.com
http://www.eyemagazine.com
Creative review (1981- ) Manchester: Centaur Communications Ltd.,
http://www.creativereview.co.uk
Grafik: The Magazine for graphic design,
http://www.grafikmag.com
Idea Magazine
http://www.idea-mag.com
http://www.atypi.org/ Association Typographique Internationale
http://www.designcouncil.org.uk/ British Design Council: good info on developing a design brief
http://www.identityworks.com/ Branding and identity design resource
http://www.istd.org.uk International Society of Typographic Designers
www.ted.com Lectures online
www.typeradio.org Radio interviews with typographers and type designers
http://www.designireland.ie Design Ireand
http://www.igi.ie Illustrators Guild
www.istd.org.uk International Society of Typographic Designers,
http://www.AOI.co.uk Association of Illustrators, London

Further Information
Contact hours: 225
This module will be completed over one semester