



THD110 – Design Theories, Practitioners and Context

MODULE GUIDE SEMESTER TWO 2021-22

“Any physical theory is always provisional, in the sense that it is only a hypothesis: you can never prove it. No matter how many times the results of experiments agree with some theory, you can never be sure that the next time the result will not contradict the theory.”

Prof Stephen Hawking, A Brief History of Time

Module Descriptor

Module Summary Information		
A	Module Title	Design Theories, Practitioners and Context
B	Module Code:	THD110
C	Credits:	20
D	Level:	4
E	Pre-Requisites:	None
F	Co-Requisites:	None
G	Faculty:	Arts and Creative Industries
H	Module Leader:	Dr. Neil Ewins
I	Other Teaching Staff:	
J	HECoS Code:	100783 (history of design)

K	Content Synopsis- Web version
	<p>Develop a knowledge and understanding of the important theoretical and historical contexts which have shaped modern design, opening up creative possibilities in your work. This module introduces a range of design philosophies, approaches and thinking, and the work of influential design practitioners.</p> <p>Gain a broad view of design disciplines, through lectures and seminars intended to provoke wider debate.</p> <p>Develop analytical and research skills by exploring subjects in design theory and history through assignments. Finish the module with an understanding of various historical and theoretical ideas, intended to encourage you to challenge conventional thinking.</p>
L	Module Content
	<p>You will develop a basic foundation of knowledge and understanding of the important theoretical and historical contexts which have shaped modern design, and which could potentially influence your own developing studio practice.</p> <p>Lectures take a broad view covering a range of design disciplines. These may be outside your specialist areas of study but intended to avoid 'tunnel vision', and to open up creative possibilities in your own studio work.</p> <p>You will be encouraged to independently research the subject areas covered in lectures and seminars. The module involves researching and writing one Essay (from a choice of questions in the module guide) and producing a Presentation. The Presentation is where you bring information from your Essay and share it with your seminar group.</p>

Overall Mark					**
Are there Programme Specific regulations that are applicable to this module?					No
If Yes please give details:					
Are programme Specific regulations applicable on every programme that the module is delivered on					No
If No please give details:					
https://my.sunderland.ac.uk/display/AQH/Academic+Regulations					

P	Reading List
	An extended book-list is provided in the module guide
	Woodham, J. (1997) <i>Twentieth Century Design</i> Oxford University Press.
	Heller, S. and Chwast, S. (2008) <i>Illustration: a visual history</i> New York: Abrams
	Eskilson, S (2019) <i>Graphic Design: A History, 3rd Edition</i> London: Laurence King
	Marcus, G. H. (2020) <i>Introduction to modern design: its history from the eighteenth century to the present</i> , London: Bloomsbury Visual Arts. [E-Book]
	Hiesinger, K. et al.,(1993) <i>Landmarks of Twentieth Century Design</i> Abbeville Press
	Gura, J. (2017) <i>Postmodern design complete</i> , London: Thames & Hudson
	V. Mendes and A. De La Haye (1999) <i>20th Century Fashion</i> Thames & Hudson
	Paul Wells (2002) <i>Animation and America</i> Edinburgh University Press. [E-book]

Q	Programmes using the module as Core/Option:
i	BA(Hons) Graphic Design (Core)
ii	BA(Hons) Animation and Games Art (Core)
iii	BA(Hons) Illustration and Design (Core)
iv	BA(Hons) Advertising and Design (Core)
v	BA(Hons) Fashion Product and Promotion (Core)

R	Module Delivery
i	On-Campus Yes
ii	Off-Campus Yes
iii	Distance Learning No
iv	Apprenticeship No

v	Available for incoming Study Abroad students Yes
vi	Professional Accreditation: No (If yes, by whom and what conditions if any are specific to the module?)

S. Version Control

Module Descriptors are checked annually and updated when changes are made to the Module.

Version No		Date	Details of change	Author
V1	Document created	Feb 2021	Transferred from old style descriptor	N. Ewins
V2	Document created	March 2021	Amended Title and Code plus the learning outcomes and content to fit new PLO's / style of descriptor	G. Singh

Design Theories, Practitioners and Context

The module will be divided in two discrete, though inextricably linked parts. The first block considers how a major re-think of graphics, furniture and architecture occurred in the first half of the 20th Century. The legacy of this re-evaluation still influences the appearance of our world. We call it Modernism now, and some believe we live in its counter argument - namely, Post Modernism. Others have recently described themselves as New Modernists. Why did this re-think take place? How justified were the Modernist ideals? How far did these ideas influence disciplines such as fashion, jewellery and animation? These are the issues that are initially addressed.

If Modernism failed to deliver *better* design, what were the alternatives? The second part of this module examines the criticisms of Modernism - for one, its tendency to treat people all the same. In the post 2nd World War period, the development of sub-cultures, pop music, and Post-Modernist approaches, have all had an impact on advertising, fashion, graphics, 3D design, architecture, film, animation and video games. Boundaries have continued to be pushed with designers experimenting with Deconstructivist approaches, and recently tendencies have re-emerged described as New or Neo Modernist.

When once designers felt they could change society, attitudes in society now change design. History would tend to suggest that ideas from one discipline can spread, or filter down, making it vital that any student working in digital design, animation, advertising, illustration, fashion and graphic communication should be aware of the fundamental theoretical issues that have influenced design thinking in the 20th and 21st Centuries. This is purposely a broad module; as the graphic designer and calligrapher Hermann Zapf said 'Typography is fundamentally two-dimensional architecture'.

Dr.Neil Ewins. Senior Lecturer, Design History and Theory.
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Lectures are held weekly. You are expected to attend.

Each lecture covers a broad design topic.

Before attending the weekly lecture, you are advised to **collect the handout** from **Canvas**. Go the Sunderland website and Click on Canvas and LOG ON.

You should be presented with all the courses you are registered on. Find **THD110** - and click on this. You should then be presented with a series of handouts for each week. See Appendix 1 for schedule of lectures and themes.

REQUIREMENTS Assessment of this module will be for:
an **Essay (2,000** words Plus or Minus 5%) and a **presentation based on findings of your essay** supported by visuals.

Where to begin: You need to select an Essay question. If you decide to work in a

team then you select the SAME essay, but it needs to be divided into different parts. For instance, the essay might indicate different date periods that can be examined, different countries, types of design, or different subcultures. Refer to Appendix 2 for the list of assignment topics. (Student teams are required just to choose one topic).

It is really important that you know how to break up your essay into different parts. Your seminar tutor will help you with this, and so please attend weekly Seminar sessions - not just the Lecture.

Research and write your essay independently. This is submitted as shown in the schedule later in this guide. See Appendix 1 for the Exact date. Each team member will receive an individual grade for your Essay. This represents 70% of the Module. Students will be expected to utilise non-contact time, ie self-directed study, to conduct research and written work (See Appendix 1 for schedule of lectures/seminars).

The written assignment will include Citations and a Bibliography. See Appendix 3 and 4 for guidance, and other information about layout and writing style.

Students who wish to discuss their presentation/ written assignment in an individual tutorial, and/or submit a rough draft, may do so at any point during the module.

What next: **Presentations** are to be delivered towards the end of the course. See Appendix 1 for a complete Schedule of dates. The Presentation can be done as a student-team or individually. A team can be formed when you have selected the SAME essay question, but considered a different aspect (ie people, country, or time period etc). The Presentation is where you bring information from your Essay and share it with your group. The Presentation is based on your selected Essay (as above) and will attempt to show what you, or each of your group, have found in response to the question.

Presentations should be done using Power-point (or similar) using appropriate imagery and key text points. You are being graded on an ability to convey information to the audience. Why not make them more interactive? Surveys (using Poll Everywhere) can be done with the audience using mobile phones. Video clips or music might enhance points. The presentation will just be with your seminar group, and might be through CANVAS/TEAMS because of impact of Covid19.

Verbal Presentations are nerve-wracking, but we feel are an important skill to have. Presentations are presented towards the end of the module. Please see Appendix 1 for exact dates, and also Note that you should be available for your Team session, and other Presentations, in your group. IT IS IMPORTANT TO LISTEN AND LEARN FROM OTHER STUDENTS.

If you worked on your own for the Essay, you will need to do your Verbal Presentation on your own.

Your Presentation will be given an overall grade. You will not be marked individually, if in a team, but given an overall grade. If you Present on your own you will be given an individual grade. This represents 30% of the Module. Your overall THD110 grade will be calculated from your Essay and Presentation grade.

If you are unclear about any Requirement issues, please ask Tutors.

ASSESSMENT

See appendix 2 for the presentation/written report topics of the module. See also, appendix 3 and 4 for information on Layout, Bibliographies, Appendices and Referencing.

A Generic Assignment Criteria is provided at the End in Appendix 6, but specifically for this Module the Criteria are as follows:

You will be assessed on evidence of their:

1. Intellectual skills necessary for further undergraduate development in the field of design (in accordance with Learning outcome 1)
2. Awareness of the theoretical issues relevant to design (in accordance with Learning outcome 2)
3. Independent research and learning (Learning outcome 1)
4. An ability to communicate their ideas(Learning outcome 1)
5. Transferable skills appropriate to Level One, self-learning, organisational, planning, problem solving, IT and communication (Learning outcome 1)

Grade Point Correlations:

Excellent Standard 70% - 100% (1st)

Exceptional level of intellectual skill, AND awareness of relevant issues, AND, an excellent demonstration of independent study, AND ability to communicate, AND appropriate transferable skills.

High Standard 60% - 69% (2:1)

High level of intellectual skill, AND awareness of relevant issues, AND, a good demonstration of independent study, AND ability to communicate, AND appropriate transferable skills. Minor improvement is necessary.

Competent Standard 50% - 59% (2:2)

Satisfactory level of intellectual skill, AND/OR awareness of relevant issues, although some issues need further exploration,

AND/OR, a competent demonstration of independent study,

AND/OR ability to communicate,

AND/OR appropriate transferable skills, although some improvement is necessary.

Minimum Standard 40% - 49% (3rd)

Basic but acceptable level of intellectual skill, OR awareness of relevant issues,

OR, a basic but acceptable demonstration of independent study,

OR ability to communicate, OR appropriate transferable skills.

OR, work handed in late, ie within 7 days of the deadline, (Written Assignment only).

Unacceptable 0% - 39% (Fail)

An unacceptable level of intellectual skill, OR awareness of relevant issues,

OR, an unacceptable demonstration of independent study,

OR ability to communicate, OR appropriate transferable skills.

OR, Work does not fulfil the requirements of the module.

OR, work handed in late, ie 7 days after the deadline, (0%).

OR, work has been plagiarised (0%).

OR, non-submission (0%).

IMPORTANT Attendance

You are encouraged to attend all timetable sessions. The nature of this module is such that learning outcomes are unlikely to be achieved without full attendance. Your grades may suffer from lack of attendance.

Remember that handouts for each lecture are available.

It is your responsibility to obtain all of the information necessary to complete the requirements of this module. Please ask for help if unsure what you need to do.

If you consult the Lecture Schedule (Appendix 1) you will see that a certain number of hours per week are described as **Self Directed**. You are expected to be able to work on the course-work at various times in the week. This might involve reading around the subject covered by the lecture or the seminar, or preparing your essay submission, or organizing your team presentation.

Deadlines - Submission of work, Extenuating Circumstances

All work must be submitted to the location specified by your tutor. Genuine personal circumstances that make deadlines impossible to comply with can be submitted on extenuating circumstance form, available at the school office and must be accompanied by documentary evidence such as sick note, letter from hospital etc. There is no guarantee that these circumstances will be accepted by the module board and it is advisable to discuss the situation with a personal tutor or module leader. Circumstances will be held in strict confidence. See Appendix 1 for dates of submission.

Feedback

Students with Extenuating Circumstances must submit the appropriate paperwork to the School Office, and notify the Module Leader, ahead of the deadline. Students who are **registered as Dyslexic** at the University are entitled to an automatic 2 week extension on written work. Yellow stickers are attached to the work.

At the end of the Module you will receive written feedback with a grade for your presentation, written assignment and your overall grade.

Feedback from students

What did previous students think of this module?

- Learning some new plus interesting things each week at the lectures and also

the chance to work individually on my essay and as well as in a group in the presentation.

- Great knowledge and support when approaching the structure of an academic essay was exactly what I needed
- Vast amount of essay topics given
- Handouts were useful.

APPENDICES

Appendix 1:	Schedule of lectures
Appendix 2:	Topics for Presentation and Written Report
Appendix 3 and 4:	for information on Layout, Bibliography, Appendices and Referencing
Appendix 5:	Book list
Appendix 6:	A Generic Assignment Criteria
Appendix 7:	Useful URLs regarding regulations, extenuating circumstances etc

KEY DATES

For submission of Essay and Presentation (A and B).

Individual Write up of Essay Topic (2000 words +/- 5%).

ESSAY

A Digital version to be submitted to CANVAS THD110 on Tues 3rd May 2022, until midnight.

Please go to The University of Sunderland Website page and click on 'My Sunderland', top-right. At the bottom of the Next page go to **Canvas**. You will be asked to log-in. You should be presented with a list of Modules you are registered on. GO to THD110 The **Module Home** contains the Module Guide, but on this occasion Click on **Submission, and you will be guided through what you need to do.**

Note, there is a **Draft Submission** option where YOU can obtain a test report on your own work (ie how much of the work is considered to be plagiarised).

Click on **Final Submission**. Then click on **Essay Submission**. Press **Submit Assignment**. In **Which Basket** select 'Essay Submission'. Then select ADD. Attach your file. PDFs are quicker to upload. Your essay should be in a single up-loadable document that will be on your hard-drive, or a memory stick. Click on Submit Assignment. It should say, IN PROGRESS. It may take some time to up-load your essay, but it is the start time that counts, not the end time. So please do not worry if it takes a while. You may log out while the Process is occurring.

The process of submitting electronically is through **Turnitin**. **Your Essay submission will be automatically checked for plagiarism, or if it in any way exists as a document on the web. Turnitin provides excess to an international**

repository of assignments, developed to prevent work being plagiarised or submitted more than once.

B Group/individual Presentations from weeks of 2nd May to 23rd May 2022 (depending on size of the seminar group)

Appendix 1 Schedule of Lectures/Seminars THD110

Lecture/Seminars - Design Theories, Practitioners and Context

Lecture Topic*

*Schedule may need to change to respond to course visits or exhibitions

No.1 Lecture: **Introduction** to the Course and Material covered

No. 2 Lecture: Design around the turn of the Century - materials, technology & fashion

No. 3 Lecture: The Father of Modernism, Logos and Branding

No. 4 Lecture: The City of the Future: Fact and Science Fiction

No. 5 Lecture: Decadent Design and Fashion

No. 6 Lecture: American Design and Advertising Agencies

No. 7 Lecture: New Attitudes to Modernism UK and USA

No. 8 Lecture: Psychedelic fashion and design, spending power and Baby Boom

No. 9 Lecture: Sub-culture Fashion and Design: the Punk case-study

No.10 Lecture: Postmodernism. What is it?

No. 11 Lecture: Postmodernist approaches in popular culture

No. 12 Lecture: Deconstructivism, Derrida, and Computer games

No.13 Lecture: Recent environmental trends and attitudes in fashion and design

Seminar programme*:

No. 1 Module Guide. What is expected on the course.

No.2 Analyzing imagery –

No.3 Definitions of Art and Design etc.

No.4 Thinking creatively.

No.5 Presentation/ Essay Selection

No.6 Confirmation of Essay and Groups

No.7 How to tackle an essay question?

No. 8 Research skills

No.9 Appropriate material for group.

No.10. Appropriate material for group.

No.11-14 **DEADLINE: Delivery of Group Presentations** starting during week

commencing 2nd May 2022*. Presentations are presented in Seminar Session, and normally during the same seminar hour each week.4

* **These sessions may vary depending on the size of the Seminar group**

Appendix 2 Presentation and Written Assignment themes THD 110

You are required to choose **one** of the following. **Note:** the selected question will form the basis of the **team presentation** and **individual write up**. Within the question you are advised to select a particular area to research that differs from your other team members. The Tutor will also advise you regarding essay choice, and potential examples to use.

1. Was Britain influential on European design at the end of the 19th century and 20th Century, or did Britain absorb influences from a variety of cultural sources? You may like to consider the work of Dresser, Beardsley, the Beggarstaff Brothers, and/or the Glasgow school in your assessment.

2. In what ways has France been important to the Fashion industry? Select some designers, OR a particular period to address the question.

3. Assess the contribution of Peter Behrens in the development of the design-style known as **Modernism**, OR his work as pioneering coordinated design, known as **Corporate Identity**, and in more recent times as **Branding**. Examine a range of examples of his work, such as architecture, 3D product design, typography, logos, 3D product etc., and consider whether you agree with the view that without his contribution, neither Modernism **NOR** Corporate Identity would have occurred in the same way in the 20th century? **Select either Modernism, or Corporate Identity for this essay.**

4. Not everyone has been impressed by the Modernist ideology associated with the Bauhaus. Why was Art Deco a viable alternative? What were the origins and characteristics of this stylistic approach, and how widely was it adopted? (Examples may be selected from advertising, jewellery, fashion, interiors, architecture, furniture, posters etc).

5. In science fiction film OR animated science fiction OR computer games, why does the Modernist skyscraper often feature as a metaphor for the Future? Select a 10 year period (ie 1980-1990) to examine the question. You may select films Or animations OR games from ONE, or a VARIETY of countries.

6. In what ways did American Product designers and Advertising Agencies differ from European attitudes to design and advertising? You may wish to consider American attitudes to concepts such as planned obsolescence, anthropometrics, ergonomics, styling, niche markets, copywriters and art directors. Individuals or companies worth examining might be Raymond Loewy, Norman Bel Geddes, Henry Dreyfuss, Bill Bernbach of Doyle, Dane and Bernbach.

7. Many European Modernists fled to Britain in the 1930s including Gropius, Breuer, Goldfinger and Hans Schelger (Zero). What contribution did they make to British design?

8. Women designers have gradually had an impact on the appearance of 20th century design, although their contributions have often been over-shadowed by male designers. Consider the work of a woman designer and consider whether their

importance has been acknowledged. Women worth investigating MIGHT be: Macdonald Sisters (interior design etc), Sonia Delaunay, Coco Chanel (both fashion/surface pattern) Clarice Cliff, Susie Cooper (both ceramic design) Marianne Brandt (product design/lighting), Lotte Reiniger, Joy Batchelor (both animation), Vanessa Bell (interior/surface pattern), Eileen Gray (interior design), Judith Kerr (Illustrator), Charlotte Perriand (furniture/interior design) Lucienne Day (surface pattern), April Greiman, Katherine McCoy, Zuzana Licko (all graphics and digital design) and Wendy Ramshaw (jewellery, b. Sunderland, 1939).

9. Why has USA (or Canadian) animation been so influential on Europe since AFTER the 2nd World War? Apart from the obvious work of Walt Disney, you could alternatively examine the work of Norman McLaren, based in Canada.

10. Italian design in the post 2nd World War era has been described as being both 'practical, economic and democratic', and as 'stylish, sophisticated and commercial'. How can both these descriptions be accurate? Examine Italian design, fashion designers or fashion brands to address the question.

11. Why did the Modernist style, characterised by its use of new materials, functional concerns, and interest in the mass market, become more acceptable in Post World War II Britain OR the USA?

12. The fashion styles and design associated with the 1960s were a reflection of a growing number of teenagers, and the youth of that time becoming wealthier? How true is this assessment of design from that decade?

13. Arthur Marwick described what happened in the 60's as a **Cultural Revolution**. How far was this 'revolution' seen in design? You can look at several different areas of culture from advertising to animation to illustration to graphics, fashion and furniture, or you can choose to focus on ONE specific area of design. It is important that you relate the design examples to the social and cultural issues raised by the idea of a cultural revolution. It is important to read sections of Marwick's book to aid your ideas.

Arthur Marwick *The Sixties: Cultural Revolution in Britain, France, Italy and United States, c. 1958- c. 1974*, Oxford, 1999 (located at Murray Library, 301.24/M07)

14. Graphics **or** illustration **or** animation **or** Fashion of the 1960s were extremely vibrant. Why? Discuss the sources of inspiration used by the individuals of that era. You may wish to investigate graphic designers such as Milton Glaser, Lee Conklin, Bonnie MacLean, Martin Sharp, Alan Aldridge or Ryan Larkin (animator).

15. Dick Hebdige's *Subculture The Meaning of Style* (p.113) argues that 'the punk subculture, then, signified chaos at every level, but this was only possible because the style itself was so thoroughly ordered. The chaos cohered as a meaningful whole' This draws attention to an interesting paradox with subcultures - that they do conform to a type.

Examine one of the subcultures that has existed since the 1950s, such as Teddy Boys, Mods, Rockers, Punks, Skinheads, New Romantics, Goths, drawing attention to its stylistic characteristics. Is your chosen style 'thoroughly ordered', and what reasons account for its existence in the first place?

Be careful to address all aspects of the question - the stylistic characteristics, the issue of 'thoroughly ordered' and the possible reasons for why the selected

subculture emerged.

16. Has your OWN specialist design area (graphics, illustration, advertising, fashion, animation, computer games etc.) been influenced by the Postmodernist attitudes of superficiality, references to the past (juxtaposed with the present), anti- function, parody, and multiple interpretations of viewer or consumer?

17. Have Post-Modernist ideas had an impact on TV or Film animation since the 1980s and 1990s? Support your discussion by referring to particular Film or TV examples.

18. Most areas of design have been influenced by the role of computers. Select a contemporary designer, or an area of design such as advertising, and consider the influence of computer technology. You may like to consider the rise of advertising on the web, and whether it is becoming more interactive.

19. Is Postmodernism over? Define what is meant by Postmodernism, and then apply these concepts to design areas such as animation, graphics or advertising, or your OWN specialist design areas to demonstrate either way, evidence of changing approaches, ideas and directions. You may like to compare two films such as *Blade runner* (1982) and *Blade runner 2049* (2017). *Blade runner* (1982) is often cited as Postmodern.

20. How far is it possible to relate the work of fashion designers such as Hussein Chalayan, Alexander McQueen, or Issey Miyake to Post modernism?

21. Consider the way in which a selected product is advertised in magazines etc., in a particular period. It could be a make of car, or a brand of perfume from 2000 to 2010, or 2010-15. What niche market is being targeted through the advertising? Has the niche market changed in the selected period, and what visual links do the adverts make to their intended market?

22. Computer games became more available in the 1970s, and have been a growth industry ever since. Tancred Dyke-Wells, Lead Artist at Kuju Entertainment has argued that 'The really cool, radical looking games almost always emerge from Japan.' (Morris & Hartas, 2003, p.101) Would you agree with this assessment, and if so, why has Japan been so influential? Use examples to support your argument.

D. Morris and L. Hartas (2003) *Game Art: The graphic art of computer games*, Collins.

THD110 Appendix 3

DESIGN THEORY AND CONTEXT 1 Written Assignment layout Requirements

TITLE PAGE

Include your name, programme, academic year (eg 2021/22) , and the title of the assignment as specified.

Students You may consider the design of the title page, which can include imagery relevant to the subject.

ASSIGNMENT TEXT

Assignments must be word processed: Use a clear FONT, normally 12 point. Lines should be of a reasonable length: 12-14 words.

WORD COUNT

The word count required for the Written Assignment is 2,000 words (Plus or Minus 5% excluding references and appendices).

(Dyslexic students*, or students who use English as a foreign language, will **not** be penalised for poor spelling, however, they are expected to seek necessary assistance**). It is suggested that students should have their work read over by another party, prior to submission.

QUOTATIONS Plagiarism

All quotations, verbatim or otherwise, will be acknowledged within the text, and the source listed in the bibliography, **(See Appendix 4)**.

The unacknowledged insertion of material taken from the work of another, (published or otherwise), is plagiarism. Any student found to have committed plagiarism will be subject to University Infringement regulations and may be referred or failed in that module. If a piece of text is used from a book or web-site then it should be cited in the correct manner **(See Appendix 4)**.

Students who knowingly allow others to plagiarise their work, or submit the same work will also be subject to Infringement proceedings and could also fail. In cases of continual, or repeated plagiarism the student is likely to be excluded from the institution.

*Dyslexic students should notify the tutor. **Further information on appropriate support may be obtained from the Gateway reception helpdesk.

THD110 Appendix 4

DESIGN THEORY 1

How to use a Bibliography / Appendices/ Quotes

BIBLIOGRAPHY

All sources of research should be listed in a Bibliography, which is placed at the back of an essay/written assignment. If you include quotations, which are the work of others, these must be credited. If the work of others is not credited, it is classed as plagiarism.

Images

An image should be accompanied by:

- 1 the name of the person that produced it
- 2 the title of the piece
- 3 the date it was produced you may also wish to include size/method/media (if this is appropriate)

This information can be presented as a caption next to the image.

In the text one would tend to say: Plate 1 (or Fig.1) illustrates Brody's use of typography that challenged earlier approaches.

Caption next to image Plate 1 (or Fig.1) N. Brody, 'Just slam it' advertising campaign, Nike, USA. 1989.

If you copy a section of text from a book/website you must credit it to the person who wrote it. The text you have copied can either be presented in quotation marks, ie copied word for word, or can be rewritten by you. The name of the author will appear in the text, and the source will appear in the bibliography.

Example 1 In the text:

Computers have had a major impact on graphic design and typography. In fact it has been argued that the 'shift of the typesetting function into the studio (which is still continuing) calls for complete typographic knowledge by the designer, rather than sharing of it with the typesetter' (Blackwell 1992, p188).

Single 'are used' . "Double" can indicate speech. Just be consistent. In the bibliography:

Blackwell, L. (1992) *20th Century Type*, Laurence King.

Example 2

In the text: Computers have had a major impact on graphic design and typography. Typesetting is now done by designers in the studio calling for greater typographic knowledge on their part, and less of a reliance on typesetters as was the case in the

past. (Blackwell 1992, p.188)

Even though this is written in your own words the information has been obtained from a book (or website) and so we still include a citation.

In the bibliography (typically as):

Blackwell, L. (1992) *20th Century Type*, London: Laurence King.

Example 3

WEBSITE REFERENCES can be problematic. We have to begin to consider the quality of the information. Websites, unlike any other published material, are **not** peer reviewed. But some can be very useful. Websites vary in the information provided. So, there are different ways to cite a website depending on whether you can identify - the author, or the organization, or just the title.

Author

It has argued that 'ethics and design do not mix' (Jones 2014).

or

Organisation

This would be (World Trade Organisation, 2014).

No author, but title

This would be (*Style Talk*, 2017).

In the Bibliography

Website sources

Author

Smith, L. (2014) *Title in italics* [online] Available at: <http://www.mms.com/> [Accessed 20 October 2021]

Organisation

World Health Organisation (2014) [online] Available at: <http://www.mms.com/> [Accessed 20 October 2021]

No Author

Style talk, (2017) *M&M'S Official Website* [online.] Available at: <http://www.mms.com/> [Accessed 20 October 2021]

Failure to back up key points in the above manner will have an impact on written work grades. See also:

Help with referencing (Cite them right) - University of Sunderland Library
library.sunderland.ac.uk/find-resources/referencing/

APPENDICES

Additional material, such as long quotes from publications or interviews given by a designer, surveys, or tables are normally included in an appendix. Appendices are only included if the additional information is useful to your central argument. If additional information is included in the main text it might break the flow of the argument.

Example

In the text: 22% of people surveyed by Cumming and Porter said purple was their least popular colour. The complete survey appears in Appendix 1.

The bibliography will have the complete reference to this book as usual: author, title of publication, publisher, date of publication. Note appendices are NOT included in the Word Count.

Book sources

Smith, J. (2005) *Designing the World*, New York: AB Press.

Starck, P. (1999) *The Wonders of Animation*, London: Penguin.

NOTE TITLES of books are given in ITALICS.

Magazine/journal sources

Fry, M. (2001) 'Calligraphy for Everyone' *Calligraphy Weekly*, No.12, September, pp.10-24.

NOTE The title of Fry's article is NOT given in Italics, but the Magazine is.

At DEGREE level we move away increasingly from writing 'I think', 'I feel', 'I then looked into this aspect of design' etc. In total, any piece of submitted written work is what you think, supported by references. Try 'it may be argued', 'it is debatable', 'This essay is concerned with...' etc.

Set Spell Check to UK spelling rather than US to avoid Americanisms such as Color, rather than Colour etc.

THD110 Appendix 5

Book list for each of the areas/lectures covered on the course. Where required read selected books that relate to your essay topic, or help with general research.

General

G. Bendazzi (1994) *Cartoons: One hundred years of cinema animation*, John Libby & Co. Ltd.

Jonathan Woodham (1997) *Twentieth Century Design* Oxford University Press.

Alastair Duncan (1998) *Modernism: Modernist design 1880-1940* Antique Collectors' Club.

Martin Eidelberg (ed) (1991) *Design 1935-1965: What Modern Was* H.N. Abrams.

Catherine McDermott (1997) *Design Museum*, Carlton.

Kathryn Hiesinger etc (1993) *Landmarks of Twentieth Century Design* Abbeville Press.

E. Ewing (1974) *History of 20th Century Fashion*, Batsford.

A. De La Haye (1988) *Fashion Source Book*, Macdonald Orbis.

L. King (ed) (2002) *Game On: The History and Culture of Videogames*, Laurence King.

V. Mendes and A. De La Haye (1999) *20th Century Fashion*, Thames & Hudson.

P. Greenhalgh (ed) (1990) *Modernism in Design*, Reaktion Books. (ebook)

Paul Wells (2002) *Animation: Genre and Authorship* Wallflower Press. (Chapter on Animation - the Modernist Art).

J Beck (ed) (2004) *Animation Art: From Pencil to Pixel, the History of Cartoon, Anime & CGI* Flame Tree Publishing.

Design around the turn of the Century

Philip B. Meggs (1998) *A History of Graphic Design* John Wiley

Lewis Blackwell (1992) *20th Century Type* Laurence King.

Stephen Eskilson (2007) *Graphic Design: A New History*, Laurence King. **Note: This book is useful for the 19th century onwards.**

Steven Heller and Seymour Chwast (1988) *Graphic Style: From Victorian to Post-Modern*, Thames & Hudson. **Note: This book is useful for the 19th century onwards.**

Modernism and Corporate IDs - note, British designers and movements have been considered as influential on Modernism

Peter Noever (1992) *Josef Hoffmann Designs* Prestel.

P. Nuttgens (1988) *Mackintosh and his Contemporaries in Europe and America* John Murray .

James Steele (1994) *Charles Rennie Mackintosh: Synthesis in Form* Academy Eds.

William Buchanan (ed) (1989) *Mackintosh's Masterwork; The Glasgow School of Art* Richard Drew Pub.

H. Muthesius (1979) *The English House* Crosby Lockwood

Jude Burkhauer (1990) *Glasgow Girls: Women in art and design 1880-1920* Canongate.

G Naylor (1990) *Arts & Crafts Movement: a study of its sources ideals and influence on design theory* Trefoil.

I Anscombe (1984) *A Woman's Touch: Women in Design from 1860 to Present Day*, Virago.

F. Schwartz (1998) *The Werkbund: Design Theory and Mass Culture Before the First World War* Yale University Press.

P. Sparke (1998) *Century of design: design pioneers of the 20th Century* Mitchell Beazley .

Modernism

P.Greenhalgh (ed) (1990) *Modernism in Design*, Reaktion Books.
Maud Lavin (ed) (1998) *Graphic design in the Mechanical Age* Yale University Press.
F.Whitford (1984) *Bauhaus* Thames & Hudson.
F.Whitford (1992) *Bauhaus: Masters and Students by themselves* Conran Octopus.
E.Forgars (1995) *Bauhaus idea and Bauhaus Politics* Central European.
Lewis Blackwell (1992) *20th Century Type* Laurence King.
G Marcus (1995) *Functionalist Design* Prestel.
G Naylor (1985) *Bauhaus Reassessed: Sources and design theory* Herbert Press 1985
Eleanor Hight (1995) *Picturing Modernism: Moholy-Nagy and photography in Weimar Germany* Massachusetts Inst. of Tech.

The City of the Future and Modernist ways of Living

W. Curtis (1996) *Le Corbusier: ideas and forms*, Phaidon.
G. Marcus (2000) *Le Corbusier: Inside the machine for Living*, Monacelli.

Decadent Design

Bevis Hillier (1985) *Art Deco* Herbert Press.
Michael Horsham (1996) *20s and 30s Style* Grange Books.
Dan Klein etc (1987) *In the Deco Style* Thames and Hudson.
E. Ewing (1974) *History of 20th Century Fashion*, Batsford.
T.Menten (1975) *Advertising Art in the Art Deco Style*, Dover.
I. Ancombe (1984) *A Woman's Touch: Women in Design from 1860 to Present Day*, Virago.

Modernity in Britain

Pat Schleger (2001) *Hans Schleger (Zero) - a life of design* Lund Humphries.
Jill Seddon (Ed) (1994) *Women Designing: Redefining Design in Britain between the Wars* University of Brighton .

American Design Agencies: Obsolescence, anthropometrics, ergonomics and niche markets

R. Marchand (1986) *Advertising the American Dream: Making Way for modernity 1920-1940* University of California.
P. Tretiack (1998) *Raymond Loewy: American Design* Editions Assouline.
Norman Bel Geddes(1977) *Horizons* (pub 1932) Dover Publications reprint.

Influence and Affluence of the USA

J.Beck and W.Friedwald (1997) *Warner Bros. Animation Art*, Virgin Publishing Ltd.
G.Bendazzi (1994) *Cartoons: One hundred years of cinema animation*, John Libby & Co.Ltd.
J Beck (ed) (2004) *Animation Art: From Pencil to Pixel, the History of Cartoon, Anime & GCI* Flame Tree Publishing.
Paul Rand (1993) *Design Form and Chaos* Yale University Press.

Lewis Blackwell (1992) *20th Century Type* Laurence King. (Work of Herb Lubalin)
Paul Wells (2002) *Animation and America* Edinburgh University Press. (Section on The Disney Effect) (ebook)

New Attitudes to Modernism

Henri Hillebrand (1972) *Graphic Designers in Europe Vol.2* Thames and Hudson.
G. Bosoni(Ed) (2000) *Italy: Contemporary Domestic Landscapes 1945-2000* Skira.
Marco Abate (Ed) (2001) *1951-2001: Made in Italy?* Skira.
T. Polhemu (1998) s *Diesel World Wide Wear* Thames & Hudson.
M. Banham (1976) *Tonic to the Nation: the Festival of Britain* Thames & Hudson.
Lesley Jackson (2001) *Robin and Lucienne Day* Mitchell Beazley.
Robin Day (foreword) (1997) *Austerity to Affluence: British Design 1945-1962* Merrell Holberton.
Penny Sparke (Ed) (1986) *Did Britain Make It? British Design in Context 1946-1986* Chorley & Pickersgill.

Psychedelic design and liberation, spending power and baby boom

N. Whiteley (1987) *Pop Design: Modernism to Mod* Design Council.
D. Mellor etc (1997) *The Sixties: Britain and France, 1962-1973 The Utopian Years* Philip Wilson.
J Harris etc (1986) *1966 and all that: Design and the Consumer in Britain 1960-1969* Trefoil Books.
E. Ewing (1974) *History of 20th Century Fashion*, Batsford.
J. Watt (2003) *Ossie Clark 1965-1974*, V& A Publications, 2003
Gilles de Bure (1997) *The Golden Age of Magazine Illustration: The Sixties and Seventies* Editions
Du Collectionneur. Walter Herdeg (ed) (1974) *Graphic Record Covers* The Graphic Press.
Matsui Takumi (2001) *In Search of the Lost Record: British Album Cover Art of 50s to 80s* Nippon Printing Co.
A. Turner (2003) *Biba: The Biba Experience* Antique Collectors' Club. (Fashion information).

Subculture and Subversive design

Dick Hebdige (1979) *Subculture The Meaning of Style* Methuen.
Cynthia Rose (1991) *Design after Dark; the story of dance floor style* Thames & Hudson.
Roger Sabin (1999) *Punk Rock: So what?* Routledge 1999

Post Modernist Architecture, Design and Fashion

Gura, J. (2017) *Postmodern design complete*, London, Thames and Hudson.
C. Jencks (1986) *What is Post Modernism?* Academy.
M. Collins (1987) *Towards Post- Modernism: Design since 1851* British Museum.
Fay Sweet (1999) *Philippe Starck: Subverchi Design* Thames & Hudson
John Thackara (Ed) (1986) *New British Design* Thames & Hudson.
B. Fitoussi (1998) *Memphis* Thames & Hudson.
L. Blackwell (1995) *End of Print; the graphic design of David Carson* Laurence King.
J. Wozencroft (1994) *Graphic Language of Neville Brody Vol. 2* Thames & Hudson.
R. Poynor (2000) *Vaughan Oliver: visceral pleasures* Booth Clibborn .
Emily King (Ed) (2003) *Designed by Peter Saville* Frieze .
Philip Meggs (1999) *Fotografiks: David Carson* Laurence King.

Emma Coad (1990) *Spanish Design* Rizzoli 1990 (Reference to the work of Javier Mariscal).

Lucienne Roberts (2005) *Drip-dry shirts: the evolution of the graphic designer*, AVA.

Post Modernist approaches in popular culture

Maureen Furness (1999) *Art in Motion: Animation Aesthetics* John Libbey.

D. Parkinson (1995) *History of Film* Thames & Hudson.

Louis Giannetti (1993) *Understanding movies* Prentice Hall.

Maureen Furness (1999) *Art in Motion: Animation Aesthetics* John Libbey.

Deconstructivism, Derrida and Computer Aided design

M. Friedman (1999) *Gerhy talks: architecture & Process* Rizzoli

Z. Hadid (1999) *Zaha Hadid: The first exhibition in the UK...* ICA Exhibition.

Computer Games

Lucien King (ed) (2002) *Game On: The History and Culture of Videogames*, Laurence King.

D. Morris and Leo Hartas (2003) *Game Art* Collins.

C. Crawford (2003) *On Game Design*, New Riders Publishing.

V. Burnham (2003) *Supercade: a visual history of the videogame age 1971-1984*, MIT Press.

Mark J.P. Wolf and Bernard Perron (ed) (2003) *The Video Game Theory Reader*, Routledge. **St.Peter's Library. Chapter 4 on 'Hyperidentities: Postmodern identity Patterns in Massively Multiplayer Online Role-Playing Games'**

Recent trends and New Modernism

K. Powell (2001) *Will Alsop: Book 1* Laurence King.

Atopas (ed) (2001) *Not a Toy: Fashioning Radical Characters*, Pictoplasma Publishing, Berlin

Appendix 6. These will be interpreted according to the level students are working and related to the assessment criteria for the module

		Categories						
		Relevance	Knowledge and Research	Analysis & Problem Solving	Argument / Structure	Critical Evaluation/ Concept	Presentation and Technical Proficiency	Reference to Literature
		The ways in which your practical and/or written work responds to the assignment	The ways in which your work and developmental research evidence your knowledge of the subject	The ways in which your work and supporting materials show analysis of your subject, and the problem solving you have undertaken.	The ways in which your written work is coherent, logically structured and builds a compelling argument	The ways in which you have developed your creative concept and the originality or innovation within the work.	The ways in which your work is effective as a means of communicating ideas both visually and in writing	The breadth and depth of appropriate literature, expert opinion and design practice referenced in the development and production of work.
Pass	86 – 100%	The work examined is exemplary and provides clear evidence of a complete grasp of the knowledge, understanding and skills appropriate to the Level of the qualification. There is also ample excellent evidence showing that all the learning outcomes and responsibilities appropriate to that Level are fully satisfied. At this level it is expected that the work will be exemplary in all the categories cited above. It will demonstrate a particularly compelling originality, creativity, interpretation or discourse, and exemplary technical skills appropriate to this level						
	76-85%	The work examined is outstanding and demonstrates comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are fully satisfied. At this level it is expected that the work will be outstanding in the majority of the categories cited above or by demonstrating particularly compelling originality, creativity, interpretation or discourse, and outstanding technical skills appropriate to this level						
	70 – 75%	The work examined is excellent and is evidence of comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are satisfied At this level it is expected that the work will be excellent in the majority of the categories cited above or by demonstrating particularly compelling originality, creativity, interpretation or discourse, and excellent technical skills appropriate to this level						
	60 – 69%	Directly relevant to the requirements of the assignment	A substantial knowledge of relevant material, showing a clear grasp of themes, questions and issues therein	Good analysis, identification and resolution of problems - clear and well organised.	Generally coherent and logically structured, using an appropriate visual interpretation/ mode of argument and/or theoretical mode(s)	May contain some distinctive or independent thinking and/or creative identity; may begin to formulate an independent position in relation to theory and/or practice.	Well presented practical work using a good choice of media and demonstrating good technical proficiency. Well written, with standard spelling and grammar, in a readable style with acceptable format	Critical appraisal of up-to-date and/or appropriate literature, design practice and expert opinion. Recognition of different perspectives. Very good use of source material. Uses a range of sources

	50 – 59%	Some attempt to address the requirements of the assignment	Adequate knowledge of a fair range of relevant material, with intermittent evidence of an appreciation of its significance	Some analytical treatment, but may be prone to description, rather than questioning and resolving	Some attempt to construct a coherent visual piece, but may suffer loss of coherence and consistency, with issues at stake stated only vaguely, or theoretical mode(s) couched in simplistic terms	Sound work which expresses a coherent creative concept and position only in broad terms and in uncritical conformity to one or more standard views of the topic	Competently presented practical work using a reasonable choice of media and demonstrating some aspects of technical proficiency. Competently written, with only minor lapses from standard grammar, with acceptable format	Uses a variety of literature and examples of design practice which includes some recent texts and/or appropriate literature, though not necessarily including a substantive amount beyond library texts. Competent use of source material.	
	40 – 49%	Some correlation with the requirements of the assignment but there is a significant degree of irrelevance	Basic understanding of the subject but addressing a limited range of material	Largely descriptive with little evidence of analysis or problem solving	A basic argument is evident, but mainly supported by assertion and there may be a lack of clarity and coherence	Some evidence of a view or concept starting to be formed but mainly derivative.	Basic standards of presentation in practical work showing some deficiencies in choice of media and/or technical skills A simple basic style but with significant deficiencies in expression or format that may pose obstacles for the reader	Some up-to-date and/or appropriate literature and design practice cited. Goes beyond the material tutor has provided. Limited use of sources to support a point. Weak use of source material.	
Fail	35 – 39%	Relevance to the requirements of the assignment may be very intermittent, and may be reduced to its vaguest and least challenging terms	A limited understanding of a narrow range of material	Heavy dependence on description, lacking resolution of problems.	Little evidence of coherent argument: lacks development and may be repetitive or thin	Almost wholly derivative	Numerous deficiencies in expression, presentation and technical skills; the designer/writer may achieve clarity (if at all) only by using a simplistic or repetitious style	Barely adequate use of literature and examples from design practice. Over reliance on material provided by the tutor.	
	The evidence provided shows that the majority of the learning outcomes and responsibilities appropriate to that Level are satisfied.								
	30 – 34%	The work examined provides insufficient evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence provided shows that some of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in some of the indicators.							
	15-29%	The work examined is unacceptable and provides little evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence shows that few of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in several of the indicators.							
	0-14%	The work examined is unacceptable and provides almost no evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence fails to show that any of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in the majority or all of the indicators.							

Appendix 7

Note: as URLs for some individual documents may change from year to year, some of the links are to folders within the Academic Quality Handbook which contain the relevant documents and which will not change.

<https://my.sunderland.ac.uk/display/AQH/Academic+Regulations>

University Generic Assessment Criteria

<https://my.sunderland.ac.uk/display/AQH/Assessment+Policy?preview=/105484817/105583353/Guidelines%20-%20Writing%20Assessment%20Criteria%20at%20Subject%20Level%20v2.pdf>

University Academic Regulations

<https://my.sunderland.ac.uk/display/AQH/Academic+Regulations>

University Extenuating circumstances

<https://my.sunderland.ac.uk/display/AQH/Extenuating+Circumstances>

University Student Handbook

<https://my.sunderland.ac.uk/display/AQH/Academic+Regulations>

University Policy on Plagiarism

[**Academic Integrity and Academic Misconduct - A Guide v4.pdf**](#)

University Policies on Complaints, Appeals and Student Discipline

<https://my.sunderland.ac.uk/pages/viewpage.action?pageId=105484836>

University Policies on Complaints, Appeals, Student Discipline, Fitness to study

<https://my.sunderland.ac.uk/pages/viewpage.action?pageId=105484836>