



# **THD210** – Global Challenges and the Ethical Designer

## **MODULE GUIDE SEMESTER TWO 2021-22**

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“You can't connect the dots looking forward; you can only connect them looking backwards. So you have to trust that the dots will somehow connect in your future.”

*Steve Jobs, Founder of Apple*

## Module Descriptor

<b>Module Summary Information</b>		
<b>A</b>	<b>Module Title</b>	Global Challenges and the Ethical Designer
<b>B</b>	<b>Module Code:</b>	THD210
<b>C</b>	<b>Credits:</b>	20
<b>D</b>	<b>Level:</b>	5
<b>E</b>	<b>Pre-Requisites:</b>	THD110 or equivalent
<b>F</b>	<b>Co-Requisites:</b>	None
<b>G</b>	<b>Faculty:</b>	Arts and Creative Industries
<b>H</b>	<b>Module Leader:</b>	Dr. Neil Ewins
<b>I</b>	<b>Other Teaching Staff:</b>	
<b>J</b>	<b>HECoS Code:</b>	100783

<b>K</b>	<b>Content Synopsis- Web version</b>
	<p>Develop a critical understanding of important issues linked to design such as the environment, globalisation, gender representation, equality and diversity. Through lectures, seminars and a written assignment, you are encouraged to consider your ethical role as a developing designer. You will also be introduced to ways of considering a major piece of written work (the dissertation in Stage 3) which is based on a subject relevant to your own practice. Finish the module with a developing design philosophy, that potentially impacts on your ways of working and thinking in terms of studio practice.</p>
<b>L</b>	<b>Module Content</b>
	<p>Through a series of lectures and seminars you critically examine various forms of design and entertainment such as film and animation, advertising, magazines, comics, graphic novels, and computer games. This module builds on knowledge of design movements and styles as introduced at Stage 1. However, it considers why certain brands, products, or fashions have become popular in the first place. The ways used in design to grab the attention of the consumer, such as shock, humour, parody and metaphors are considered.</p> <p>The module draws attention to the use of stereotypes, and issues of representation and diversity. Therefore, you are encouraged to form your own views on the ethical role of the designer in the context of new technology that might be used to distort imagery, environmental concerns and consumerism. You will begin to develop your own design philosophy and ethical position. The module involves researching and writing one Essay (from a choice of questions in</p>

	the module guide), and the development of a Dissertation idea. The module assists in developing research and writing skills in preparation for Stage 3.
<b>M</b>	<b>Module Learning Outcomes</b>
	By the end of this module successful students will be able to do the following:
<b>1</b>	Research, analyse and critically evaluate important contextual debates related to design, and be able to link knowledge of those debates to their own developing practice.
<b>2</b>	Interact effectively with others using visual, written and oral means, using an ability to study independently, and be able to manage workloads, meet deadlines and plan ahead.

<b>N</b>	<b>Teaching and Learning Methods</b>														
Delivery methods will include lectures, workshops, tutorials and group debate. You will be expected to utilise self-directed study time for personal research and the completion of coursework for assessment.															
<table border="1"> <thead> <tr> <th>Scheduled Activities</th> <th>Hours</th> </tr> </thead> <tbody> <tr> <td>Lecture and Seminar programme (workshops, tutorial, group debate, video, feedback on essay research and dissertation idea).</td> <td>30</td> </tr> <tr> <td colspan="2"><b>Independent Study</b></td> </tr> <tr> <td>Library based research. Online research. Essay preparation. Dissertation idea Preparation.</td> <td>170</td> </tr> <tr> <td><b>Placement</b></td> <td>0</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td><b>Total Hours</b></td> <td>200</td> </tr> </tbody> </table>		Scheduled Activities	Hours	Lecture and Seminar programme (workshops, tutorial, group debate, video, feedback on essay research and dissertation idea).	30	<b>Independent Study</b>		Library based research. Online research. Essay preparation. Dissertation idea Preparation.	170	<b>Placement</b>	0			<b>Total Hours</b>	200
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<b>O</b>	<b>Assessment Methods</b>
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#	Title	Exam Length or Word length	Central or Local Exam	%	Summary	Module Mark
001	Essay	2000 words (+/- 5%)		80	Essay demonstrating research, analysis and critical evaluation skills around important contextual debates. Measures LO1	*
002	Dissertation Idea	500 words (+/- 5%)		20	Planning ahead for the third year THD310 dissertation. Measures LO2	*
Overall Mark				100		**

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:	
<a href="https://my.sunderland.ac.uk/display/AQH/Academic+Regulations">https://my.sunderland.ac.uk/display/AQH/Academic+Regulations</a>	

<b>P</b>	<b>Reading List</b> Extended reading list is provided in the Module Guide.
	Brode, D. (2005) <i>Multiculturalism and the Mouse: Race and Sex in Disney Entertainment</i> , University of Texas Press
	Ewen, S. and Ewen, E. (1992) <i>Channels of Desire: Mass images and the Shaping of American Consciousness</i> University of Minnesota Press
	Hartas, L. (2005) <i>The Art of Games Characters</i> , Ilex, Lewes
	Heller, S. and Vienne, V. (2003) <i>Citizen Designer</i> Allworth Press
	Henninger, C. E., Alexizou, P. J. and Goworek, H. eds. (2018) <i>Sustainability in fashion : a cradle to upcycle approach</i> , Basingstoke, Hampshire : Palgrave Macmillan.
	Graner, S. R. (2004) <i>Gender Inclusive Game Design: Expanding the Market</i> , Charles River Media
	Johnson, M. (2002) <i>Problem Solved</i> Phaidon
	King, L. (ed) (2002) <i>Game On: The History and Culture of Videogames</i> , Laurence King
	Lees-Maffei, G. (2019) <i>Reading Graphic Design in Cultural Context</i> , London : Bloomsbury Visual Arts. Ebook
	Leslie, E. (2004) <i>Hollywood Flatlands: animation, critical theory and the avant-garde</i> Verso.
	Scherling, L. and De Rosa, A (2020) <i>Ethics in design and communication: critical perspectives</i> London: Bloomsbury Visual Arts
	Walker, S (2018) <i>Design roots: culturally significant designs, products and practices</i> London: Bloomsbury Academic

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

<b>R</b>	<b>Module Delivery</b>
<b>i</b>	<b>On-Campus Yes</b>
<b>ii</b>	<b>Off-Campus Yes</b>
<b>iii</b>	<b>Distance Learning No</b>
<b>iv</b>	<b>Apprenticeship No</b>
<b>v</b>	<b>Available for incoming Study Abroad students No</b>
<b>vi</b>	<b>Professional Accreditation: No</b> <i>(If yes, by whom and what conditions if any are specific to the module?)</i>

### S. Version Control

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

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

## **BACKGROUND**

### **Global Challenges and the Ethical Designer**

The material in this course will build on THD104/THD110, which introduced students to the main design styles and the theoretical issues of Modernism and Postmodernism.

In the past, designers felt that they could create a better environment for us. As Le Corbusier said 'Architecture or Revolution'. However, other designers have found different ways to influence and entertain us. This course considers in more detail the various forms of mass media and entertainment that have evolved such as film and animation, magazines, comics, graphic novels, and computer games. Sometimes these areas have been influenced by fine art thinking, and on other occasions they reflect the values of the intended audience. We can thus see interesting contrasts and parallels in how the mass media has developed in the 20th Century. Postmodernism has played with the concept of ambiguity of meaning, but did this concept exist in the early 20th century in areas of design, such as film or comics?

This course encourages you to consider design in relation to the consumer and the more psychological ways that influence behaviour. We are bombarded by images that are designed to make us consume. But why do we buy things and follow fashion in the first place? What is the motivation? What are the most effective approaches when attempting to grab the attention of the consumer - shock, humour, parody or metaphors? The is more to design than just the style – there is the meaning behind using a variety of approaches. Can we theorise about these, and if so, could these ideas prove to be useful for designers?

Inevitably design in the broadest sense raises issues of representation or the character design of women, men, race, class, sex and disability. How should the fashion industry, computer games or advertising respond to feminist theory or issues of diversity? In turn, this raises questions about the role of contemporary designers. Do you use stereotypes, or do you question these? Should a designer worry about ethical issues, such as how their work uses materials and impacts on the environment, or is this simply guided by government legislation? In the future where might your designs be manufactured?

In conclusion, the course encourages students to question the simplified development of Modernism to Postmodernism. Was there such a progression in all aspects of western design especially if we consider the influences from Asian cultures through anime? Overall, If we look carefully, some concepts associated with Post-structuralist (or postmodern) thinking may have actually existed further back in the past, and alternatively, some aspects of contemporary design are evolving at a different pace, responding to different needs and desires.

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Email neil.ewins@sunderland.ac.uk

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**Lectures are held weekly. You are encouraged to attend.**

Each lecture covers a broad design topic.

Before attending the weekly lecture you are advised to **collect the handout** from **Canvas**. (Note: IACT students should seek advice from IACT staff about the best way to receive these). Otherwise

- Go to University of Sunderland Website at [www.sunderland.ac.uk](http://www.sunderland.ac.uk).
- Click on 'Canvas' and LOG ON.

You should be presented with all the courses you are registered on. Find 'THD210' and click on this.

You should then be presented with a title of a handout that matches the topic for that particular week. **See Appendix 1 for schedule of lectures and themes**

## **REQUIREMENTS**

**Overall, there are 2 pieces of work : Essay and Dissertation idea. SEE KEY DATES below for submission deadlines.**

An **Essay** ( of approx. **2,000** words plus or minus 5%) and also a **500 word write-up** of a Dissertation Idea (plus or minus 5%) required as a preparation for a Dissertation in Stage 3. (A **hand-out** is provided via Canvas to help you write this document.

Please see Appendix 1 for Exact dates of submission.

Where to begin: You need to select an Essay question from Appendix 2. Research and write your essay independently. See Appendix 1 for the Exact date of submission. You will each receive an individual grade for your Essay. This represents 80% 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 and submission dates).

**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 written assignment in an individual tutorial, and/or submit a rough draft, may do so at any point during the module.**

What Next: You need to consider the **500 word write-up** of a Research Idea. A special

lecture later in the module (see Schedule in Appendix 1) will explain what needs to be done for this, in terms of structure. **A Hand-out is provided.** You may need to talk to Tutors about your ideas, and we will be happy to do this in the Seminar Sessions.

**Your overall THD210 grade will be calculated from your Essay (80%) and Dissertation Idea (20%).**

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

See Appendix 2 for the written essay topics. 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:**

**Students will be assessed on evidence of their:**

1. understanding of the theoretical issues relevant to design (in accordance with Learning outcome 1).
2. ability to construct written work in a logical, coherent manner (in accordance with Learning outcome 1).
3. Independent research and learning (Learning outcome 2).
4. Transferable skills appropriate to Level Two; problem solving, communication, self learning, organisational, and IT (Learning outcome 2).

**Grade Point Correlations:**

**Excellent Standard 70% - 100% (1st)**

An exceptional level of intellectual skill, AND, understanding of relevant issues, AND, an excellent demonstration of independent study, AND, appropriate transferable skills.

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

A high level of intellectual skill, AND, understanding of relevant issues, AND, a good demonstration of independent study, AND, appropriate transferable skills.  
Minor improvement is necessary.

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

A satisfactory level of intellectual skill, AND/OR, understanding of relevant issues, AND/OR, a competent demonstration of independent study, AND/OR, appropriate transferable skills. Some improvement is necessary.



### **Minimum Standard 40% - 49% (3rd)**

A basic but acceptable level of intellectual skill, OR, understanding of relevant issues, OR, a basic but acceptable demonstration of independent study, OR, appropriate transferable skills

### **Unacceptable 0% - 39% (Fail)**

An unacceptable level of intellectual skill, OR, lacks understanding of relevant issues, OR,

does not demonstrate an acceptable level of independent study, OR, appropriate transferable skills.

OR, non-submission. OR, work does not fulfil the requirements of the module. OR, work is plagiarised (0%).

### **IMPORTANT: Attendance**

You are encouraged to attend all timetabled sessions. The nature of this module is such that learning outcomes are unlikely to be achieved without full attendance.

Remember that handouts for each lecture are available via Canvas.

It is your responsibility to obtain all of the information necessary to complete the requirements of this module, and any queries or concerns that you have, please just contact me.

If you consult the Lecture/Seminar Schedule (Appendix 1) you will see that a certain number of hours per week are described as **Self Directed**. As a degree student 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 for submission, or developing your Dissertation idea.

### **Deadlines - Submission of work, Extenuating Circumstances**

Work will be submitted via Canvas, or via other means indicated by the 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.**

If you have Extenuating Circumstances please submit the appropriate paperwork 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.

### **Feedback**

At the end of the Module you will receive written feedback with a grade for your Essay and your Dissertation Idea forming an overall grade. Your tutor will advise you when these are available.

## Feedback from students

What did previous students think of this module?

- 'Good chance to learn more about design history and enjoyed lectures'
- 'Looked at certain aspects of design I may not have on my own'
- 'I learned about certain things in art and animation I probably wouldn't have looked into on my own'
- 'Gave a chance to look at other aspects of my design area'

## APPENDICES

Appendix 1: Schedule of lectures

Appendix 2: Topics for Essay

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 Dissertation Idea (**A and B**) .

### A. ESSAY

**Individual Write up of Essay Topic (2,000 words, +/- 5%).**

**Digital version to be submitted on Wednesday 4<sup>th</sup> May 2022, until midnight.**

The **digital copy** has to be submitted via Canvas, but this can be done at any time before mid-night. Please go to The University of Sunderland Website page and click on My Sunderland and go to **Canvas** at the bottom of the page. You will be asked to log-in. You should be presented with a list of Modules you are registered on. GO to THD210.

There is a **Final Submission Folder** on the top page. You may need to scroll down to see this.

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), via Turnitin.

Click on **Final Submission**. Then click on **Essay Submission**. Press **Submit Assignment**. 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 access to an international repository of assignments, developed to prevent work being plagiarised or submitted more than once.

**B. Individual Write up of dissertation idea (500 words, +/- 5%). Version to be submitted to CANVAS THD210 on Wednesday 18<sup>th</sup> May 2022, until midnight.**

## Appendix 1

### Schedule of Lectures THD 210 - Global Challenges and the Ethical Designer

#### Lecture Topics\*

Lecture 1: Computers: the on-going creativity debate.

Lecture 2: Designers and fashion - drawing on 'Fine Art' - Futurism, Dada, Surrealism.

Lecture 3: Early Film: Questioning the progression of design.

Lecture 4: Early Animation: Art or Entertainment or Propaganda?

Lecture 5: Comics and cultural identity.

Lecture 6: Ethical Issues in design.

Lecture 7: Consumerism: Style, fashion and the emulation system.

Lecture 8: Shock versus Humour when communicating ideas

Lecture 9: How to develop **Dissertation ideas**.

Lecture 10: Parody (pastiche/plagiarism) and Metaphors.

Lecture 11: Female body image – design and character design.

Lecture 12: Male body image: continuity or change?

Lecture 13: Computer Games.

**Seminar programme\*:**

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

No.2: Film material - Russian – shocking an audience.

No.3: German Film - informed by Art. (Other themes for fashion)

No.4: Film as defining horror/gothic (Other themes for fashion)

No.5: Essay selection.

No.6: Confirm Essay Selection – advice from tutors

No.7: Branding and Consumerism

No.8: What are we looking for in THD210 essay - Citations and Bibliography

No.9: Research preparation for THD310/ library talk

No.10: Dissertation sample

No.11-14 Tutorials to discuss Dissertation ideas.

\* **Sessions in the schedule** may need to change to respond to course visits or exhibitions etc.

**Written Feedback for Essay and Dissertation Idea available as soon as possible after work has been assessed by staff at Sunderland**

## Appendix 2 Written Assignment themes THD 210

Students are required to choose **one** of the following. Within the question you are advised to select a particular area to research (a case study, such as a period or country). This will be discussed with the tutor.

1. Computers have had adverse effects on creativity and skill. Select an area, appropriate to your design degree, to examine this view.
2. To some extent designers (in illustration, graphics, film, or animation etc), have been influenced by avant-garde movements, such as Constructivism, Futurism, Expressionism, De Stijl, Dada or Surrealism etc. Examine the work of a Designer, or Director, or a Design Movement that was influenced by Fine Art. Why has this influence of art into 'design' come about?
3. Is it possible to identify Walt Disney's main motivation for producing short propaganda animations during the Second World War?
4. Since the 1920s and 1930s, design in general has used photography. Discuss how your degree area has used photography. Select a period, or a designer.
5. 'Of all the ways in which design can influence the way we think, the only one to have been acknowledged widely has been its use to express the identity of organisations.' (Forty 1986, p.222). Examine the Corporate ID of London Underground, or some other organisation drawing attention to how its design portrays the aims of the company.  
  
A.Forty (1986) *Objects of Desire*, Thames & Hudson.
6. Why have 'designer labels' in fashion become so important to companies and consumers in the 20th and 21st Century? Make sure you begin your discussion with a sense of how 'designer labels' has been defined.
7. The way in which fashion system worked was understood in terms of displaying status (conspicuous consumption), and the emulation of this status through style. Veblen suggested this notion in detail. Examining a particular period or garment type, how accurate is this assessment of describing changes in fashion?
8. 'Advertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those *properties mean something to us.*' (Williamson,1978, p.12). Select some advertising campaigns and examine how they have communicated the product to the consumer.

Judith Williamson (1978) *Decoding Advertisements* Marion Boyars.

9. Graphic designer Tibor Kalman (1949-1999) said 'Designers, stay away from companies that want them to lie for them'. How realistic is it for designers to develop and

ethical position?

10. Many expressions of design, film, animation, illustration and advertising fall under the guise of parody these days. If the audience does not recognise the reference, should it be described as pastiche or plagiarism, rather than parody?

11. Humour is financially far more successful in design, than Shock. Would you agree that it is possible to identify the economic impact of using humorous, or provoking material? Base your argument on actual examples from a selected area, such as animation, illustration, advertising, fashion or graphics.

12. The chief concern of US comics is style, whereas Japanese (Manga) comics are concerned with content. Would you agree? Use actual examples to illustrate your points.

13. Discuss the portrayal of women/girls **or** men/boys by comparing examples from TWO periods of time since the 1970s to the present day. For example, comparing 1975-1980 with 1995-2000. You may wish to concentrate on TV adverts., posters, fashion magazines, illustration or graphics. Are there any significant changes between the two periods? If there are, what does this indicate about changes in attitudes in society?

14. To what extent is advertising being catered towards young women consumers? Select a PERIOD to examine, or type of PRODUCT.

15. Looking through a VR headset you interact with a beautiful beach, with blue sea and golden sands. When you remove the headset you find that you are standing on a real beach. You look down and see evidence of the detritus of the modern age – broken glass and plastic bottle lids. Will the impact of VR actually be to make us more aware of reality, rather than increasingly immersed, or remote?

16. It has been pointed out in Mark J.P. Wolf and Bernard Perron's (ed) *The Video Game Theory Reader* of 2003, that images of women and girls in computer games emphasise stereotypes, paralleling more traditional media (2003, p.172). How might this be accounted for?

Mark J.P. Wolf and Bernard Perron, eds. (2003), *The Video Game Theory Reader*, Routledge. **St.Peter's Library. A chapter on 'Hot Dates and Fairy-Tale Romances: Studying Sexuality in Video Games', pp.171-194.**

17. Referring to computer games, Leo Hartas argues that 'From a commercial point of view carefully considered female characters are important if the industry wishes to broaden its appeal' (2005, p.38). Would you agree with this assessment of the games industry?

Leo Hartas (2005) *The Art of Games Characters* (Murray Library, 741.631HAR). See also Marsha Kinder ed. (1999), *Kids' Media Culture* (St.Peter's Library, 302.23083. K35). Section on 'Video Game Designs by Girls and Boys: Variability and Consistency of

Gender Differences’.

18. What impact has Eastern culture had on Western design? Select ONE area such as animation, computer games, graphics or fashion. Use particular examples from both east and west to make your points.

19. Milton Glaser has argued that ‘good design is good citizenship’. What is the role of the designer? Is it to manipulate us to consume, or is it to make us think differently about wider issues such as the environment, sustainability, recycling and globalisation?

20. How influential has Far Eastern animation been on western animation? You might consider a fixed period, or the work of a particular Director.

21. Does design (such as advertising, graphics, 3D products, animation, illustration, computer games, fashion etc) embody the look, mood, aspirations, technology of the period in which they were designed? Select 3 examples from different periods, and place them in their historical, social and economic context. As an example you could select the wedding dresses of Lady Diana, Kate Middleton, and Megan Markle .

22. Will the impact of the digital ultimately result in a decline in conventional advertising and conventional advertising agencies?

23. Is there evidence that computer games, OR comics OR graphic novels make society more violent? [Select just one area].

See the ‘Design and Violence’ section in the Book list, below.

24. How do you think the present economic climate will change trends in fashion design? (This question could also be adapted to examine the area that you are studying for your degree).

25. Gilles Lipovetsky’s *The Empire of Fashion: Dressing Modern Society* (746.9204LIP) , (particularly chapter 6 ‘Culture, Media style’ ), discusses individualism in the context of the ‘global village’ and media information. He states:

‘Information transmitted through the media has the peculiar ability to individualise consciousness and disseminate the social body through its countless contents, while at the same time it is working to homogenize the social body, as it were, by the very media language’ (p.193).

Consider you own Design degree area. Is it being increasingly individualised or homogenized due to the impact of globalisation?

## THD210 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 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 approximately **2,000** words (plus or minus 5% excluding appendices).\*

(\*Dyslexics, 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.

\*\*Further information on appropriate support may be obtained from the Gateway reception helpdesk.

#### 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 informed in accordance with University 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 could also fail. In cases of continual, or repeated plagiarism the student is likely to be excluded from the institution.



## THD210 Appendix 4

### How to use a Bibliography / Appendices/ Quotes

#### BIBLIOGRAPHY

All sources of research should be listed in a Bibliography, which is placed at the end 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, 2010.

**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, p.188).

Single apostrophes '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) 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/](http://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.<sup>[1]</sup><sub>[SEP]</sub>  
Starck M. (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: TITLES of books are given in ITALICS.

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.

### Websites

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]

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

## THD 210 Appendix 5

**Book list for each of the areas/lectures covered on the course. Only read books**

**that are relevant to essay research, dissertation idea, or for general interest.**

### **General**

John Aynsley (2001) *A Century of Graphic Design* Mitchell Beazley  
Roland Barthes (2004) *The Language of Fashion* Berg  
John Berger (1972) *Ways of Seeing*, Penguin  
Lewis Blackwell (1992) *20th Century Type* Lawrence King  
Gillian Dyer (1988) *Advertising as Communication* Routledge 1988  
S. Ewen and E. Ewen (1992) *Channels of Desire: Mass images and the Shaping of American Consciousness* University of Minnesota Press  
S. Heller and V. Vienne (2003) *Citizen Designer* Allworth Press  
M. Johnson (2002) *Problem Solved* Phaidon  
C. P. McCarthy (2018) *How Virtual Reality will impact on Society*, Referencepoint Press.  
J. Williamson (1978) *Decoding Advertisements: Ideology and meaning in advertising* Marion Boyars

### **Web sites useful for TV Advertising archives**

<http://www.registergroup.com>  
<http://www.uktvadvert.com>  
<http://www.adcritic.com>  
<http://www.adforum.com>

### **New Technology**

Susan Henneberg ed. (2017) *Opposing Viewpoints: Virtual Reality*, Greenhaven Publishing.  
(Sections on education, history, violence, negative and positive aspects).  
Cecilia P. McCarthy (2018) *How Virtual Reality will impact on Society*, Referencepoint Press.  
Robert Markley (1995) *Virtual Realities and their Discontents*, John Hopkins University Press.  
M Chan (2014) *Virtual Reality: Representations in Contemporary Media*, Bloomsbury Academic.  
J Jerald (2016) *The VR Book: Human-Centered Design For Virtual Reality*, ACM Books  
M Rush (1999) *New Media in the late 20th Century Art* Thames & Hudson (For information about the technology)  
Kevin Swanepoel (Intro) (2001) *One Show Interactive: Advertising's Best Interactive & New Media; Vol. 4* Ava Spore Pte Ltd  
R Poynor & E Booth-Clibborn (ed) (1991) *Typography Now: The New Wave* (Designed by Why Not Associates) Booth- Clibborn  
Jeremy Myerson & Graham Vickers (2002) *Rewind Forty Years of Design and Advertising* Phaidon  
Jayne Pilling (2001) *Animation 2D and Beyond RotoVision*<sup>[SEP]</sup>  
R Street (1998) *Computer Animation: A whole new World* Rockport Pub  
D Jury (2018) *Reinventing Print: technology and craft in typography*, Bloomsbury  
D Jury (2004) *Letterpress: the allure if the handmade*, RotoVision.

### **Questioning the role of computers**

A Odling-Smee (2002) *The New Handmade graphics : beyond digital design*, Rotovision.  
S. McClean (2006) *Digital Storytelling: Narrative power of visual effects in Film*, Cambridge, Mass.

### **Web Design**

D Donnelly (1997) *WWW Design: Web Pages from around the World* Rockport  
S Curran (2003) *Convergence Design* Rockport Pub  
S Withrow, J Barber (2005) *Webcomics* Ilex

### **TV Credits and Film Titles**

A Codrington (2003) *Kyle Cooper* Laurence King Publishing  
Jeremy Myerson & Graham Vickers (2002) *Rewind Forty Years of Design and Advertising* Phaidon

### **The Influence of Fine Art on Design and Film**

Vieri Quilici (ed) (1986) *Rodchenko: The Complete Work* Thames & Hudson  
M Constantine & A Fern (1974) *Revolutionary Soviet Film Posters* John Hopkins University  
M Tupitsyn (1999) *EI Lissitzky: Beyond the Abstract Cabinet: Photography, design collaboration* Yale  
Catalogue (1990-91) *EI Lissitzky 1890-1941: Architect, painter, photographer, typographer* Stedelijk Museum.  
Peter Pachnicke & Klaus Honnef (1991) *John Heartfield* H.Abrams Inc  
P.H.Meggs (1998) *A History of Graphic Design* John Wiley & Sons.  
R. Martin (1987) *Fashion and Surrealism* Thames & Hudson.  
R. Martin (1999) *Cubism and Fashion* Metropolitan Museum of Art.  
Laurence Kardish (2010) *Weimar Cinema, 1919-1993: Daydreams and Nightmares*, Museum of Modern Art, New York.

### **Typographic developments**

C Warncke (1998) *Ideal as Art : De Stijl 1917-1931* Taschen  
M Friedman (1982) *De Stijl 1917-1931: Visions of Utopia* Phaidon

### **Photography and its impact on Design**

Peter Stephan (Ed) (1999) *Icons of Photography: the 20th Century* Prestel  
Constance Sullivan (Ed) (1990) *Women Photographers* Virago Press  
Graham Clarke (1997) *The Photograph* Oxford University Press  
Jan Jeffrey (1996) *Photography : A Concise History* Thames & Hudson

### **Selling Concepts and Ideas: Packaging**

Jane Pavitt (ed) (2000) *Brand.new* V&A Museum 2000  
Marcello Minale (Ed) (1993) *The Leader of the Pack: How to design successful*

### *Packaging* Elfande

Robert Opie (1987) *The Art of the Label: Designs of the Times* Simon/Schuster  
M Folkman (1994) *Compact Disc: Packaging & Graphics 2* Rockport Pub  
Bill Stewart (2007) *Packaging Design* Lawrence King Publishing,  
Scott Boylston (2009) *Designing Sustainable Packaging*, Lawrence King Publishing.

### **Corporate IDs and Typography**

A Forty (1986) *Objects of Desire* Thames & Hudson. (Chapter 10)  
Hugh Aldessey- Williams (1994) *Corporate Identity* Lund Humphries 1994  
Bill Stewart (2007) *Packaging Design* Lawrence King Publishing.

### **Book Covers and Illustration**

A Powers (2001) *Front Cover: great book jackets and cover design*  
Gilles de Bure (1997) *The Golden Age of Magazine Illustration: The sixties and seventies* Editions Du Collectionneur

### **Early Film and Animation: Art, or Entertainment, or Propaganda?**

Neil Pettigrew (1999) *The Stop-Motion Filmography* McFarland & Co  
D Parkinson (1995) *History of Film* Thames & Hudson  
R Sklar (1993) *Film: An International History of the medium* Thames & Hudson  
E Leslie (2004) *Hollywood Flatlands: animation, critical theory and the avant-garde*  
Verso  
J Beck (ed) (2004) *Animation Art: From Pencil to Pixel, the History of Cartoon, Anime & GCI* Flame Tree Publishing.  
Douglas Brode (2005) *Multiculturalism and the Mouse: Race and Sex in Disney Entertainment*, University of Texas Press. **A section on *Der Fuehrer's Face 1943*, pp.100-106. St.Peter's library**

### **Narrative Structure (useful for Animators and illustrators)**

H. Toliver (1974) *Animate Illusions: explorations of narrative structure*, University of Nebraska Press  
J. Holloway (1979) *Narrative and Structure: exploratory essays*, Cambridge University Press  
S. Chatman (1978) *Story and Discourse: narrative structure in fiction and film*, Cornell  
W. Ryding (1971) *Structure in Medieval narrative*, Mouton  
S. Heller and M.Dooley (ed) (2005) *The education of a comic artist: visual narrative in cartoons, graphic novels and beyond*, Allworth  
W. Eisner (2008) *Graphic Storytelling and visual narrative: principles and practices from the legendary cartoonist*, London

### **American Pulp Magazines and Comics**

Robert Lesser (1997) *Pulp Art* Gramercy Books  
J Robinson (1974) *The Comics* Berkley Pub Co.

R Marschal (1989) *America's Great Comic-Strip Artists* Abbeville Press  
R Sabin (1996) *Comics, Comix and Graphic Novels* Phaidon  
R Sabin (1993) *Adult Comics: An Introduction* Routledge  
B Koyama-Richard (2007) *One Thousand Years of Manga* Flammarion  
U Luckhardt (1989) *Lyonel Feininger* Prestel (**A Comic artist who went on to become a tutor at the Bauhaus**).

### **Japanese design and Manga Graphics**

Jayne Pilling (2001) *Animation 2D and Beyond* Rotovision. Section on Koji Morimoto, making of Managa movies such as Akira and Space Cobra  
R Thornton (1991) *Japanese Graphic Design* Laurence King  
J Zukolsky (1998) *Japan 2000 architecture and design for the Japanese public* Prestel  
P Sparke (1987) *Japanese design* Michael Joseph  
Dani Cavallaro (2006) *The Anime Art of Hayao Miyazaki*, McFarland & Co. **Useful for analysis of conventions of Japanese manga and anime. St.Peter's Library.**

### **Consumerism - Fashion and Advertising**

J Baudrillard (1998) *The Consumer Society: Myths and Structures* Sage Publications  
J Baudrillard (first published 1968) *The System of Objects* Verso. (Refers to rise of Credit and argues that consumption has reached new levels.).  
R Wright (2000) *Advertising* Prentice Hall. (useful for terminology)  
G Dyer (1988) *Advertising as Communication* Routledge **A Key text**  
J Williamson (1978) *Decoding Advertisements: Ideology and meaning in advertising* Marion Boyars  
S and E Ewen (1992) *Channels of Desire: Mass images and the Shaping of American Consciousness* University of Minnesota Press. **Interesting chapter on 'Consumption as a way of life'.**  
T Himpe (2006) *Advertising is Dead: Long Live Advertising*, Thames & Hudson  
G.Myers (1999) *Ad worlds: brand, media, audiences*, Arnold, London, 1999  
G Lipovetsky (1994) *The Empire of Fashion: Dressing Modern Democracy*, Princeton University Press

### **Shock versus Humour**

Paul Messaris (1997) *Visual Persuasion: The Role of Images in Advertising* Sage Publications Ltd  
J Myerson and G Vickers (2002) *Rewind Forty Years of Design and Advertising* Phaidon  
L Salvemini (2002) *The Benetton Campaigns: United Colors* Scriptum Editions  
G Dyer (1988) *Advertising as Communication* Routledge  
J Williamson (1978) *Decoding Advertisements: Ideology and meaning in advertising*  
D Saunders (1996) *Shock in Advertising* Batsford Books  
D Saunders (1997) *Humour in Advertising* Batsford Books  
T. Vestergaard and K. Schroder (1985) *Language of Advertising* Blackwell  
A Goddard (1998) *Language of Advertising* Routledge 1998  
N. Meglin (2001) *Humorous Illustration*, Watson-Guption Publ., (useful for illustrators and

animators), Marion Boyars

### **Images of War**

J Darracott (1974) *The First World War in Posters* Dover  
D Judd (1972) *Posters of World War 2* Wayland

M Timmers (1998) *Power of the Poster* V&A Pub

### **Parody (pastiche or plagiarism) and Metaphors**

Alison McMahan (2005) *The Films of Tim Burton: Animating Live Action in Contemporary Hollywood*, Continuum. **St.Peter's Library**. pp.83-84 draws attention to similarities between *Vincent* and the German Expressionist films, *Dr.Caligari* and *Nosferatu*.

Johnny Depp (foreword), Mark Salisbury (ed) (1995) *Burton on Burton*, Faber and Faber.

Michael Johnson (2002) *Problem Solved* Phaidon

Mario Pricken (2002) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*, Thames & Hudson

Jeremy Myerson & Graham Vickers (2002) *Rewind Forty Years of Design and Advertising* Phaidon

Richard Dyer (2007) *Pastiche*, Routledge. This book is mostly concerned with film, but contains a useful definition of pastiche, pp.1-6, and a discussion of plagiarism, pp.24-32, with an interesting **diagram**.

### **Image versus Text in the TV and Digital Age**

L Blackwell (1995) *End of Print: the graphic designs of David Carson* Laurence King

L Blackwell (1997) *David Carson: 2nd Insight: Grafik design after the end* Laurence King

M Glaser (1983) *Graphic Design* Overlook Press

A Hawkins (ed) (1959) *Advertising Directions: Trends in Visual Advertising* Art Directions Books

M Sims (1991) *Sign Design: Graphics, Materials, Techniques* Thames & Hudson

### **Branding and Logos (see also Corporate IDs above)**

Jane Pavitt (ed) (2000) *Brand.new* V& A Publications

G Rosentswieg (1996) *The New Typographic design* Madison Square Press

M English (1998) *Designing Identity: Graphic design as a business strategy* Rockport Pub

Bill Stewart (2007) *Packaging Design* Lawrence King Publishing, 2007. **Useful Section on 'Working with Brands'**.

### **Communication and role of designer**

Lisa Hickey (2000) *Design secrets: Advertising 50 Real life projects uncovered* Rockport Pub.

Jane Pavitt (ed) (2000) *Brand.new* V& A Publications

J Aynsley (2001) *A Century of Graphic Design* Mitchell Beazley (Information on Adbusters)



Milton Glaser (2000) *Art is Work: Graphic Design, Interiors, Objections and Illustration* Thames & Hudson  
Mike Salisbury (2000) *Art Director Confesses: I sold Sex, Drugs and Rock 'n' Roll* Rotovision  
H Aldersey-Williams (1990) *Cranbrook Design: The New Discourse* Rizzoli  
C Goodrum & H Dalrymple (1990) *Advertising in America: The first 200 Years* Abrams  
J Twitchell (1996) *Adcult USA: The Triumph of Advertising in American culture* Columbia University Press

### **Ethical Issues and Globalization**

Michael Johnson (2002) *Problem Solved* Phaidon (touches on being paid less for charity work)  
L McQuiston (1993) *Graphic Agitation: Social and political graphics since the sixties* Phaidon  
S Heller and V Vienne (2003) *Citizen Designer* Allworth Press  
N Klein (2001) *No Logo* Flamingo  
N Ewins (2017) *Ceramics and Globalization: Staffordshire ceramics, Made in China*, Bloomsbury Academic, London.

S Stern (2008) *The illustrator's guide to law and business practice*, New edition, London: The Association of Illustrators.

### **Representation, Gender and Censorship in design, and character design**

L McQuiston (1993) *Graphic Agitation: Social and political graphics since the sixties* Phaidon  
D Hillman (1993) *Nova: The Style Bible of the 1960s and 1970s* Pavilion Books  
P Kirkham (1996) *The Gendered Object* Manchester University Press  
J Myerson, *D&AD Annual 2003*, (2003) British Design and Art Direction  
S Ewen (1984) *All Consuming Images* Basic Books (See 'The Body Politic', p176 onwards)  
Peter Corrigan (1997/2006) *The Sociology of Consumption* Sage Pub. Chapter 6 'Women's Magazines'.  
Ellen McCracken (1993) *Decoding Women's Magazines: From Mademoiselle to "Ms"*, Macmillan.  
Moss, G. (2009) *Gender, Design and Marketing: How Gender Drives our Perception of Design and Marketing*, Gower Publishing Limited.  
Roslind Gill (2007) *Gender and the Media*, Polity Press. **St.Peter's Library. Chapters on advertising and Postfeminism, gender portrayal in magazines etc.**  
Leo Hartas (2005) *The Art of Games Characters*, Ilex, Lewes. **Important chapters on male and female character design.**  
Josh Jenisch (2008) *The Art of the Video Game*, Quirk Books. **Section on Lara Croft, pp.89-92.**  
Sheri Ray Graner (2004) *Gender Inclusive Game Design: Expanding the Market*,

Charles River Media.

Marsha Kinder's (ed) (1999) *Kids' Media Culture*, Duke University Press (**St.Peter's Library**). **Section on 'Video Game Designs by Girls and Boys: Variability and Consistency of Gender Differences'**.

Lucien King (ed) (2002) *Game On: The History and Culture of Videogames*, Laurence King. **A chapter on 'Character forming' discusses the problem of stereotypical character designs.**

A.S.Berger *Video Games: A Popular Culture Phenomenon*, Transaction Publishers. **St.Peter's Library. A chapter on Lara Croft and the Problem of Gender in Video Games.**

Mark J.P. Wolf and Bernard Perron (ed) (2003) *The Video Game Theory Reader*, Routledge. **St.Peter's Library. A chapter on Hot Dates and Fairy-Tale Romances: Studying Sexuality in Video Games.**

### **Design and violence**

Susan Henneberg (2017) *Opposing Viewpoints: Virtual Reality*, Greenhaven Publishing. (Section on experiencing game violence through VR).

Valerie Walkerdine (2007) *Children, Gender, Video Games: Towards a Relational Approach to Multimedia*, Palgrave MacMillan. **St.Peter's Library. Useful chapters on 'Remember Not to Die: Girls Playing Video Games' and 'Rethinking Violence'.**

Gerard Jones (2002) *Killing Monsters: Why Children Need Fantasy, Super Heroes and Make-believe violence*, Basic Books. **St.Peter's Library.**

### **Computer Games (see also Representation, above)**

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

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

**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	<b>86 – 100%</b>	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						
	<b>76-85%</b>	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						
	<b>70 – 75%</b>	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						
	<b>60 – 69%</b>	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

	<b>50 – 59%</b>	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.	
	<b>40 – 49%</b>	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.	
<b>Fail</b>	<b>35 – 39%</b>	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.								
	<b>30 – 34%</b>	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.							
	<b>15-29%</b>	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.							
	<b>0-14%</b>	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>