

## Liverpool John Moores University

Title: Research and Practice  
Status: Definitive  
Code: **7001MAGDI** (120168)  
Version Start Date: 01-08-2014

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

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**Academic Level:** FHEQ7      **Credit Value:** 30.00      **Total Delivered Hours:** 30.00

**Total Learning Hours:** 300      **Private Study:** 270

### Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	3.000
Practical	3.000
Seminar	18.000
Tutorial	3.000
Workshop	3.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	Present	Presentation (including speculative proposal/statement)	50.0	

Category	Short Description	Description	Weighting (%)	Exam Duration
		of intent, via seminar and supported by visual material)		
Reflection	Reflect	Reflection (blog documenting their ongoing reflexive critical practice, and including an archive of their presentation)	50.0	

## Aims

*To encourage an awareness of the histories, theories and critical approaches that underpin and inform graphic design and illustration practice.*

*To provide students with a range of theoretical tools to support independent conceptual and critical evaluation of their own practice in relation to contemporary visual culture.*

*To enable students to identify and propose further areas of research in relation to the broader contexts that underpin contemporary practice via seminar presentation with supporting visual material.*

## Learning Outcomes

After completing the module the student should be able to:

- LO1 Articulate an understanding of the historical contexts, theoretical frameworks and critical approaches that inform the practice of contemporary graphic design and illustration.
- LO2 Critically reflect on their own work and locate their practice within contemporary visual culture.
- LO3 Appropriately and effectively present proposals for research in relation to the broader contexts that underpin contemporary practice.

## Learning Outcomes of Assessments

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

Presentation	LO 1	LO 2	LO 3
Reflection	LO 1	LO 2	LO 3

## Outline Syllabus

*Introduction to practice based research and theory as applied to Graphic Design and Illustration.*

*Introduction to a variety of research methodologies.*

*Seminar/Lecture themes?*

*Exploration of the diversity of contemporary practice at the forefront of the discipline*

*Politics and philosophy of design and illustration within a social context.*

## Learning Activities

A series of themed lectures and seminars will introduce students to current and emerging practice in relation to a diverse range of historical, theoretical and critical principles.

Students will be required to read and discuss challenging primary and secondary texts in the field of cultural and critical theory related to graphic design and illustration practice.

Seminars and tutorials will require students to share, discuss and evaluate their ideas and their practice with others.

Students will be required to document their ongoing reflexive critical practice through regular blog posts.

Practical tutorials and workshops will be given where appropriate to support students developing their presentation materials and blogs.

The module culminates in students presenting a short research statement or proposal to members of the staff team and to the cohort.

## References

<b>Course Material</b>	Book
<b>Author</b>	Badiou, A
<b>Publishing Year</b>	2005
<b>Title</b>	Handbook of Inaesthetics
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Stanford University Press, Stanford
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Barthes, R
<b>Publishing Year</b>	1977
<b>Title</b>	Image Music Text
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Fontana, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Berger, J
<b>Publishing Year</b>	1972
<b>Title</b>	Ways of Seeing
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Penguin, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Bourdieu, P
<b>Publishing Year</b>	1995
<b>Title</b>	The Field of Cultural Production
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Polity Press, Cambridge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Derrida, J
<b>Publishing Year</b>	1987
<b>Title</b>	The Truth in Painting
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	University of Chicago Press, Chicago
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Harrison, M and Daniels, R
<b>Publishing Year</b>	2008
<b>Title</b>	Francis Bacon
<b>Subtitle</b>	Incunabula
<b>Edition</b>	
<b>Publisher</b>	Thames and Hudson, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Laruelle, F
<b>Publishing Year</b>	2012
<b>Title</b>	Photo-Fiction - A non-standard aesthetics
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Univocal, Minneapolis
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Laszlo, J
<b>Publishing Year</b>	2008
<b>Title</b>	The Science of Stories
<b>Subtitle</b>	An Introduction to Narrative Psychology
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
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<b>Author</b>	Murray, J
<b>Publishing Year</b>	2009
<b>Title</b>	Non-discursive Rhetoric
<b>Subtitle</b>	Image and Affect in Multimodal Composition
<b>Edition</b>	
<b>Publisher</b>	New York University Press, New York
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	O'Sullivan, S and Andrews, J
<b>Publishing Year</b>	2013
<b>Title</b>	Visual Cultures as Objects and Affects
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Sternberg Press, Berlin
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	De Bondt, S and De Smet, C (eds.)
<b>Publishing Year</b>	2012
<b>Title</b>	Graphic Design
<b>Subtitle</b>	History in the Making (1983-2011)
<b>Edition</b>	
<b>Publisher</b>	Occasional Papers, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Metahaven and Vishmidt, M (eds.)
<b>Publishing Year</b>	2010
<b>Title</b>	Uncorporate Identity
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Lars Muller Publishers, Baden
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Poyner, R
<b>Publishing Year</b>	2005
<b>Title</b>	Jan Van Toom - Critical Practice
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	010 Publishers, Rotterdam
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Roberts, L
<b>Publishing Year</b>	2007

<b>Title</b>	Good
<b>Subtitle</b>	An Introduction to Ethics in Graphic Design
<b>Edition</b>	
<b>Publisher</b>	AVA Publishing, Lausanne
<b>ISBN</b>	

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## Notes

During this module students will begin a blog or other online form of documentary to record their ongoing reflexive critical practice. Students will be expected to place their own research interests within these debates, contexts and methodologies, proposing and presenting ideas and areas for further development recorded in the form of a blog that will continue to be regularly updated throughout the programme. The module culminates in a short research statement or proposal that will be presented to members of the staff team and to the cohort. This proposal will be a statement of intent related to the subjects presented and discussed during the module's lecture and seminar series. It will be forward looking and speculative in nature, allowing for the possibility of change and development as new knowledge is encountered during the programme. The presentation will include visual material and a textual exposition, as well as a printed artefact that will be made available to each member of the group. The presentation materials must be archived on the students' blogs.