

## PROGRAMME OUTLINE: BA DEGREE IN GRAPHIC DESIGN

<b>Policy Name:</b>	BA Graphic Design Programme Outline	<b>Policy Number:</b>	011b
<b>Approving Body:</b>	Head of Academic Planning	<b>Version:</b>	3
<b>Custodian:</b>	Head of Graphic/Multimedia Design	<b>Storage:</b>	I:Institutional/InstitDocs/Current/
<b>Relevant Legislation:</b>	Higher Education Qualifications Sub-framework	<b>Related Documents:</b>	Programmes Offered Assessment Policy Teaching and Learning Policy



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 Registered with the Department of Education as a private higher education  
 institution under the Higher Education Act 1997  
 Registration certificate no 2000/HE07/028

### 1. Qualification Specifications

<b>Title</b>	Bachelor of Arts Degree in Graphic Design
<b>NQF Level</b>	7
<b>Qualification Type</b>	Bachelor Degree (3 years) Non-professional
<b>Classification of Educational Subject Matter</b>	030207: Graphic Design
<b>Total Credits</b>	360 (96 credits at NQF 5, 120 credits at NQF 6, 144 credits at NQF 7)
<b>SAQA Number</b>	62760
<b>CHE Number (HEQC Ref)</b>	CHED-29 (H/PR315/K001CAN)
<b>Mode of delivery</b>	Contact
<b>Minimum time to complete qualification</b>	3 years full time
<b>Articulation</b>	In vertical articulation, completion of the programme allows for entry into postgraduate BA Honours programmes in Graphic Design. In a horizontal articulation, the programme is equivalent in terms of credits and time to those of other Bachelor of Arts Degrees. Partial credit may be recognised for related specialisations such as visual or fine art

### 2. Purpose of the Programme

The purpose of the programme is to develop students into competent and employable designers that specialise in print-based communication. The programme emphasises the ability to form, create and rationalise both design and theoretical argument; as well as the ability to implement and critique print-based design processes. The programme further provides a theoretical and practical foundation in print-based communication for further study.

### 3. Programme Structure

Year of Study	Credit Points for the Year	Subjects and Credit Weightings
First Year	120	Principles and Theory of Design I 30
		Communications I 30
		Technology and Professional Practice I 30
		Critical Studies I 30
Second Year	120	Principles and Theory of Design II 30
		Communications II 30
		Technology and Professional Practice II 30
		Critical Studies II 30
Third Year (Exit Level)	120	Principles and Theory of Design III 30
		Technology and Professional Practice III 30
		Communications III 30
		Critical Studies III 30



The BA Graphic Design degree is a 360 credit point qualification at NQF level 7 and comprises of three academic years of study. The number of credit points that are awarded to each subject relates to the number of hours per subject per year with 1 credit point equating ten notional hours of study. This in turn is related to the weighting of each subject which is expressed as a percentage.

The programme is structured to facilitate in students an awareness of the interrelationship of the many facets that lead to professional and responsible design. The various subjects (Principles and Theory of Graphic Design, Communication, Technology and Professional Practice and Critical Studies) are aimed to develop specific abilities, skills and bodies of knowledge, and are therefore integrated into projects supported by research and formal lectures. Projects/assignments become successively more complex, demanding increasing breadth and depth of research and analysis, and higher levels of perspicuity and sophistication in meeting the criteria of the set task. Critical Studies, although largely structured as a linear programme, supports the theory and practice of design by locating it within contemporary discourses. Students are also exposed to the working environment in each level of study.

The first year offered by GDC serves as a foundation in design. It acquaints students with holistic principles common to various design disciplines and develops communication skills and allows for experimentation in a wide variety of media. Graphic design students are offered a foundation specific to graphic/multimedia design. Toward the end of the year begin to learn in a more focused way the structure of the graphic design field to prepare them for the demands of second year. The second year is more Graphic design specific by comparison in that students are exposed to design methodologies and problems pertinent to the field. In the third year, students are taught to critique and challenge more complex Graphic design problems.

#### 4. Learning Activities

CHE Framework	GDC Activities	Hours	Percent Learning Time
Lectures	Lectures and project briefings	192	16%
Tutorials	Critical Studies tutorials, studio consults, supervised studio class for less than 30 students	256	21%
One-on-One consultation	Consultation times, portfolio reviews	4	1%
Practical academic sessions	Supervised studio for more than 30 students, computer classes, illustration classes	160	13%
Practical work-based experience	Experiential learning, precedent studies, on-site analysis	28	2%
Individual self-study of prescribed material	Critical studies and studio tasks requiring study of college notes / prescribed readings	64	5%
Independent self-study of recommended resources	Critical studies and studio tasks requiring study of recommended resources	64	5%
Assessment	Essay writing for Critical Studies and unsupervised project development	432	36%
Lectures	Lectures and project briefings	192	16%

#### 5. Programme Aims and Learning Outcomes

The programme aims:

- To develop competent and employable graphic design students;
- Form, create and rationalise design and theoretical arguments, located within the scope of visual culture;
- To provide a theoretical and practical foundation in visual communication, for further study.
- Implement, evaluate and critique visual communication processes with an aim to create visually literate graphic designers;
- Locate the role of the graphic designer within the professional and workplace arena.



On completion of the programme the students should be able to:

- a) Research, conceptualise, analyse and produce creative and conceptual design solutions to complex design problems, within a traditional print-based context;
- b) Communicate design messages critically, using a variety of visual communication methodologies and predominantly print technologies;
- c) Create and present a professional print-based design portfolio which critically reflects a personal design philosophy and a socially responsible engagement;
- d) Operate graphic design related computer hardware and software at an industry level.
- e) Articulate and represent ideas and arguments, which reflect an understanding of the contribution of graphic design practices to the professional arena.
- f) Conduct and evaluate research in order to create logical design arguments
- g) Locate graphic design within the larger disciplines of design and the creative industries.

## **6. Level-of-study descriptors**

### **6.1. First Year Graphic Design**

#### **6.1.1. Overview**

The first year of study is largely concerned with the fundamentals of two and three dimensional design common to the graphic and multimedia design disciplines. The first set of projects are designed to develop a creative process of problem solving, visual communication skills and design principles, which structure visual elements into cohesive statements, students explore the underlying principles of design. From the onset students are exposed to projects with both a multimedia and graphic design orientation. This is intended to allow students to make a more informed decision around which specialisation they want to pursue in their career at GDC. Students choose their specialisation in the fourth term where they are offered a more focussed foundation in graphic design. This elucidates the more concrete conventions associated with the practice of graphic design.

The Critical Studies component of the programme extends the students' personal explorations of visual communication and design principles into a broader perspective through analysis and interpretation of art and design as a response to social, cultural and technological considerations. This programme is integrated thematically into both the generic and graphic design studio work projects on a termly basis.

The Technology and Professional Practice component of the programme serves as an introduction to the world of working as a professional graphic designer. When not incorporated into a project, assignments dealing with specific issues like time/resource management, presentation, or workplace procedures are interspersed between projects.

The professional finish and legibility of a design product is emphasised in the design process. Students are also gradually introduced to the relevant technology and to the relevant computer software and hardware

#### **6.1.2. Aims**

- a) To encourage students to understand in an experiential way, the elements of graphic design.
- b) To explore and communicate using the language of type, image, layout, illustration and media.
- c) To develop an identity as a graphic designer extending their visual interests, style and iconography.
- d) To provide students with the formal and industry related Graphic Design terminology they will need to engage critically with their work as they progress through the programme.

#### **6.1.3. Learning Outcomes for the First Year of Study**

On completion of this year of study students should:

- a) Demonstrate an understanding of the application of lateral and alternative thought to visual problems;
- b) Have developed an understanding of basic design elements and principles and their application within, Graphic and Multimedia design, and reflect this through a predominantly print based portfolio;
- c) Be able to make informed choices as to specific electives within design, following an holistic introduction to graphic and multimedia design theory and application.
- d) Demonstrate an understanding of a range of technologies, including software programmes, such as Photoshop and Illustrator, available to both graphic and multimedia designers.
- e) Demonstrate an understanding of a range of media available to graphic and multimedia designers, for mark making, print, and digital execution, respectively.



- f) Be able to communicate ideas visually, verbally and in writing.
- g) Be able to find and understand texts relevant to projects set

#### 6.1.4. Curriculum

Subjects	Credit Points
Principles and Theory of Design I	30
Communications I	30
Technology and Professional Practice 1	30
Critical Studies I	<u>30</u>
Total credit points for the year of study	120

#### 6.1.5. Subject Descriptions

##### 6.1.5.1. Principles and Theory of Design I

###### Aims

- i) To introduce students to basic formal elements, design principles and the design process;
- ii) To provide the necessary information about Graphic and Multimedia design so as to enable students to make informed choices as to their future careers.

###### Subject Learning Outcomes

On completion of this subject at this level students should:

- i) Demonstrate conceptual and creative abilities, and reflect these through a visual diary and/or concept book
- ii) Be able to draw on and demonstrate basic design principles and design elements in solving specific visual problems. Such as in the production of posters, corporate identities and fundamental character development,
- iii) Demonstrate comprehension of context specific design (such as a socially, visually and/or culturally relevant logo or storyboard)
- iv) Provide evidence, through concept work, of exploring a number of design solutions to a specific to a print-based or digital problem.
- v) Record a process of precedent analysis in graphic and/or multimedia design practice
- vi) Investigate and implement an awareness of socially responsible and sustainable design.

###### Teaching and Learning Methods

- i) Formal lectures
- ii) Slides and notes to explain formal elements of design
- iii) Tutorials: discussion groups to debate current and/or historical issues
- iv) Studio work and workshops for the application and interpretation of design principles, communication and professional practice pertinent to particular projects
- v) Independent research and analysis of given topics
- vi) Critiques of student work in process and at completion

###### Indicative Syllabus

- i) Methods and vocabulary for the manipulation of basic design elements toward, *inter alia*, stylistic and communicative ends
- ii) Methods and vocabulary for the composition and organisation of design elements (focal points, balance etc.)
- iii) The understanding of appropriate design methods and techniques
- iv) Project Examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the execution of posters, corporate identities, editorial design, fundamental character development, and illustration and packaging design.

###### References

- Behrens, R. 1984. Design in the Visual Arts. California: Prentice Hall
- Edwards, B. 1988. Drawing on the Artist Within; How to release your hidden creativity. Fontana/COLLINS
- Kress, G, Van Leeuwen, T. 2006. Reading Images: The grammar of visual design. Routledge
- MacGarry. M. 2008. Graphic Design. David Krut Publishing. SA



#### 6.1.5.2. Communications I

##### Aims

- i) To develop visual communication skills;
- ii) To demonstrate an understanding of the range of descriptive and metaphorical associations that different media may evoke;
- iii) To expose students to as many different media as possible.

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Use appropriate techniques and media to communicate a desired message
- ii) Show an ability to effectively explain a concept or idea, visually
- iii) Show an ability to effectively explain a concept or idea to a given recipient. (such as through the substantiation of the appropriate colour and typeface choices in a historically stylised poster design)
- iv) Show evidence of an understanding of the application of colour theory, design processes, principles and elements, as they pertain to the respective graphic and multimedia programme.
- v) Be able to use language effectively to communicate observations and ideas

##### Teaching and Learning Methods

- i) Lectures with visual aids covering methods, techniques and terminology.
- ii) Demonstration and discussion of techniques and media.
- iii) Experimentation with and use of various media.
- iv) Studio work and workshops.
- v) Critiques of student work in process and at completion.

##### Indicative Syllabus

- i) The "meaning" of visual form
- ii) The manipulation of typography and visual imagery
- iii) Drawing (observational, perspective, concept) in a variety of media
- iv) Rendering/illustration techniques in a variety of media
- v) Packaging construction
- vi) The clarity of the communicative strategies as defined by design principles, elements and technologies applied to posters, corporate identities, editorial design, fundamental character development, illustration and packaging design. Communications I, as a subject, will be integrated into most of the projects specified for Principles and Theory of Graphic Design I and Technology and Professional Practice I. Students will also be required to build up a portfolio of drawing, through class drawing, and specified exercises

##### References

- Blockley, J. 1985. Getting Started in Watercolour. Cincinnati: North Light Books
- Dalley, T. 1984. The Complete Guide to Illustration and Design. London: Book Club Ass.
- Reekie, F.1976. Draughtsmanship. London: Edward Arnold
- Robertson, B. 1981. Designing with Letters. London: Bruce Robertson
- Gardner. B & Fishel. C . 2003. Logo lounge: 2000 international identities by leading designers. Rockport Publishers, Inc.
- Mollerup. P. 1994. Marks of excellence: History and taxonomy of trademarks, the. Phaidon Press Limited
- Greco. N. 1995. 3-Dimensional illustration awards annual 5: Best in 3-D advertising and publishing worldwide, the. Rockport Publishers, Inc.
- Adams. S, Morioka. N, Stone. T. 2004. Logo design work book: Hands-on guide to creating logos, a. Rockport Publishers, Inc

#### 6.1.5.3. Technology and Professional Practice I

##### Aims

- i) To instil an awareness of the importance of the design process;
- ii) To develop time/resource management skills;
- iii) To develop professional presentation skills.
- iv) To effectively apply time/resource management skills;



- v) To effectively apply professional presentation skills.

#### Subject Learning Outcomes

On completion of this subject at this level the student should:

- a) Demonstrate a professional attitude to different forms of presentation and delivery (such as physical presentation of printed work)
- b) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc.) developed throughout the year
- c) Demonstrate understanding of technologies available to specific design application (such as computer hardware, available to the students)
- d) Demonstrate basic practical literacy in specific computer software applications (including Photoshop, Illustrator, and Flash)
- e) Demonstrate competent observational skills using a variety of technologies and media (such as still life drawing, basic digitization of illustrations, etc.)
- f) Demonstrate an understanding of the importance of craft to professional design delivery (attention to detail in final presentations, including spelling, image quality, grammar, and finish)

#### Teaching and Learning Methods

- i) Formal lectures with back-up notes.
- ii) Discussion and analysis of the suitability of materials and processes
- iii) Exercises in written documentation
- iv) Verbal presentations of project work.

#### Indicative Syllabus

- i) Time/Resource management.
- ii) Verbal communication and presentation skills
- iii) Information concerning the properties and application of materials pertinent to design projects set for the year
- iv) A study of basic photographic techniques and image manipulation
- v) The practical execution and professional presentation of projects as applied through exercises in specialised computer software, oral presentations and written rationales and print/hand rendered submission requirements. Such application would be incorporated into projects such as posters, corporate identities, editorial design, fundamental character development, illustration and packaging design.

#### References

- Lydiate, L. 1992. Professional Practice in Design Consultancy. London: Design Council
- Porter, Greenstreet and Goodman. Manual of Graphic Techniques 1, 2 and 3.
- Sanders and Breeuer. 1982. Graphic Designers Production Hand Book. London: Astragal Books
- Phillips. R. 2001. Packaging - graphics and design. Rockport Publishers, Inc.
- Kozak, G, Weidemann, Julius. 2008. Package design now. Taschen GmbH

#### 6.1.5.4. Critical Studies I

##### Aims

- i) To enable critical and analytical skills.
- ii) To develop competent research and writing skills.
- iii) To stimulate independent and discursive and applied thinking.
- iv) To stimulate independent thought.

##### Learning Outcomes

On completion of this subject the student should:

- i) To initiate students into a personalised engagement with critical and analytical skills in response to relevant discourse in the visual arts.
- ii) To develop competent research and writing skills.
- iii) To develop and demonstrate an appropriate vocabulary in relation to focussed visual analysis
- iv) Comprehend the course work discussed and researched in class in its application to appropriate theoretical constructs.



- v) Explain personalized interpretations and observations of the course work orally and integrate this as part of a written essay format.
- vi) Retrieve, recognise and summarise information from various sources as part of a thorough, critical research process.
- vii) Formulate and structure a visual or written argument in an informed and coherent way.
- viii) Express an informed, critical opinion while understanding and applying the relevant GDC referencing techniques.

#### Teaching and Learning Methods

- i) Formal Lectures: lectures and power point presentations covering terminology, concepts, historical, social, cultural, philosophical and visual contexts;
- ii) Discussion Groups: encouraging observation, verbal skills, analysis and personal response;
- iii) Research Projects: These will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations
- iv) Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression

#### Indicative Syllabus

- i) 1st year students problematise the interrelations of art, craft and design with in the South African and more broadly, the African social and cultural landscape. The programme focuses on developing the student's unique and individual awareness of their pending practice as visual arts producers and designers within the broader professional community. In the first term Student work with the theme: "150 Years Of Design: Mapping Out The Historical Development Of Design" and focus on strategies for reading and unpacking texts. Students use a variety of reading strategies to unpack academic texts by identifying key words, conducting predictive analysis, skimming and scanning texts, close reading of texts and contextualised reading. The development of writing skills in this term enables students to paraphrase and summarise given academic texts and make connections between summaries. In the written assignment, students identify the work of one local artist and one local designer that blurs the boundaries between art, craft and design. In the second term students continue studies in art, craft and design in a unit called "Boundary Disputes: Arguing For The Social Significance Of Art, Craft And Design". In a critical essay students evaluate the argument that in a Postmodern cultural context the boundaries between forms of cultural production are becoming more porous. Here students will explore differences between what is traditionally defined as art, craft and design become particularly important in recognizing indigenous knowledge and practices. In the third term, students engage with the task of "Finding The Elusive African "Voice": Problems With Identifying "African-Ness" In Current (South) African Design". Students are asked to write a report in which they select a piece of writing that outlines a specific strategy for identifying elements that make for a typically "African" design identity. Though this analysis, they will argue either for or against this author's position by analysing their own design example according to at least 5 specific visual criteria. In the final term students interrogate their own studio practice by unpacking the epistemology of graphic or multimedia design. The aim of this project is to bring together and encapsulate the year's learning in a focussed and personalised critical essay. This project thus allows the student to examine specific concepts and theories that underpin their chosen studio work practice in preparation for the second and third year of study.

#### References

- Buchanan, R. & Margolin, V., (eds.). 1995. *Discovering Design*. Chicago: University of Chicago Press.
- Conway, H., (ed). 1987. *Design History: A Student's Handbook*. London: Allen & Unwin.
- Fiedler, J. & Feierbend, P. 1999. *Bauhaus*. Cologne: Konemann.
- Fiell, P. & Fiell, C. 2005. *Graphic Design for the 21st Century*. Italy: Taschen.
- Friedl, F. & Ott, N. & Stein, B. 1998. *Typo; When, Who, How*. Milan: Konemann.
- Forty, A., 1986. *Objects of Desire*. London: Thames and Hudson.
- Greenhalgh, P. 1997. *Modernism in Design*. Wiltshire: Reaktion.
- Harrison, C. & Wood, P. (eds.) 1993. *Art in Theory*. Cambridge Massachusetts: Blackwell.
- Heller, S. 2000. *Graphic Design Timeline*. New York: Allworth.



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- Lauer, D. & Pentak, S., 1995. *Design Basics*. New York: Harcourt Brace.
- Longdon, R. & Cross, N., 1982. *Design and Society: International Conference on Design*. London: Design Council.
- Mc Dermott, C., 1994. *Essential Design*. London: Bloomsbury.
- Meggs, P. 1998. *A History of Graphic Design*. Canada: John Wiley and Sons.
- Raizman, D. 2003. *History in Modern Design*, London: Laurence King.
- Sparke, P. 1987. *Design in Context*. London: Bloomsbury.
- Sparke, P. 2004. *Modernity In Design*, London.
- Woodham, J. 1997. *Twentieth Century Design*. Oxford New York: Oxford
- Buchanan, R. & Margolin, V. (eds.). 1995. *Discovering Design*. Chicago: University of Chicago Press.
- Caplan, R. 2006. *Cracking the Whip: Essays on Design and its Side Effects*. New York: Fairchild.
- Levinsohn, R. 1984. *Art and Craft: Treasures in Transition*. Johannesburg: Delta.
- Littlefield Kasfir, S. 1999. *Contemporary African Art*. London: Thames and Hudson.
- Meggs, P. 1998. *A History of Graphic Design*, 3rd Edition. New York: Wiley and Sons.
- Whitely, N. 1993. *Design for Society*. London: Reaktion Books.
- Barnard, M. 2005. *Graphic Design as Communication*. New York: Routledge.
- Counts, E.L. 2004. *Multimedia Design And Production: For Students And Teachers*. Boston: Pearson.
- Frascara, J. 2004. *Communication Design: Principles, Methods, And Practice*. New York: Allworth Press.
- Heller, S., Helfand, J., Bierut, J. & Poynor, R. 1999. *Looking Closer: Classical Writings On Graphic Design*. New York: Allworth.
- Thissen, F. 2004. *Screen Design Manual: Communicating Effectively Through Multimedia*. Berlin: Springer.
- Tidwell, J. 2006. *Designing Interfaces: Patterns for Effective Interaction Design*. California: O'Reilly Media

## 6.2. Second Year Graphic Design

### 6.2.1. Overview

This year of study is a progression from the first year of study in that it extends the understanding and application of abilities acquired in the first year towards a greater sophistication and a more professionally directed orientation in terms of existing Graphic Design methodologies. It will continue to operate on the basis of studio project work with supporting formal lectures and visits pertinent to the programme (reproduction houses, print shops, suppliers, etc.). Some subjects will pursue a linear course delivery. In relation to first year, more emphasis will be placed on developing the students' analytical and critical abilities and on independent development and research.

### 6.2.2. Aims

- To enable students to build on foundation skills and direct these more specifically to graphic design;
- To develop visual, verbal and written skills which are more specific to graphic design;
- To develop a strong research ethic;
- To enable students to use a variety of design principles, processes, media and technology.

### 6.2.3. Learning Outcomes for the Second Year of Study

On completion of this level students should:

- Apply research and conceptualise a range of ideas to solve design problems;
- Select from and apply a wide range of print media and methodologies to the design process;
- Communicate design concepts visually through the production of predominantly print-based design output.
- Communicate design decisions through verbal articulation and in writing.
- Operate graphic design related computer hardware and software;
- Use design history and theory as sources of inspiration for graphic design solutions.

### 6.2.4. Curriculum

Subjects	Credit Points
Principles and Theory of Interior Design II	30
Communications II	30
Technology and Professional Practice II	30
Critical Studies II	30
Total	120



## 6.2.5. Subject Descriptions

### 6.1.5.5. Principles and Theory of Design II

#### Aims

- i) To enable students to produce a variety of creative solutions to design problems;
- ii) To enable students to manage and organise the design process within the constraints of media, technology and available time;
- iii) To introduce research and evaluation of historical design solutions as necessary to the design process.

#### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Demonstrate conceptual and creative abilities, and reflect these through a visual diary and/or concept book
- ii) Produce creative designs using two dimensional and three dimensional design principles and elements (such as the design of letterheads and packaging solutions)
- iii) Produce experimental graphic design solutions using a variety of print media
- iv) Apply a process of precedent analysis involving historical, cultural and practical reference and relevance, to the print design process
- v) Plan and organise the various stages within a design process, from conceptualisation to design production ((such as the research and design of a magazine layout)
- vi) Produce context specific design, (culturally specific logo, socially relevant poster) located within a social, visual, and cultural framework
- vii) Show understanding of print design terminology and methodology, through appropriate documentation and application
- viii) Develop and implement an awareness of socially responsible and sustainable design.

#### Teaching and Learning Methods

- i) Formal lectures supported by visual aids
- ii) Practical projects and applied exercises
- iii) Group discussion and presentation
- iv) Independent research (historical precedent and field research)
- v) Critique of work in progress, and at completion

#### Indicative Syllabus

- i) The development of students' visual literacy into a repertoire of graphic design principles and techniques that are essential for effective visual communication.
- ii) The use and manipulation of imagery and typography to communicate to a targeted audience.
- iii) An investigation of the structure and communicative potential of type.
- iv) The design of typographic layout by means of type mark-up methods and grid formats.
- v) The teaching of conceptual planning and design thought processes, as an introduction to a variety of graphic design fields.
- vi) Project examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the execution of packaging, logo design, typography, editorial layout, posters and advertising campaigns

#### References

- Cotton, B. 1990. The New Guide to Graphic Design. Oxford: Phaidon
- Swann, A. 1989 How to Understand and Use Grids. Cincinnati: North Light Books
- Swann, A. 1990. Layout Source Book. Oxford: Phaidon
- Heller. S. 2004. Design Literacy (second edition, )  
Understanding Graphic Design. Alworth Press. NY
- Heller. S, Pettit. E. 2000. Graphic Design Timeline  
A Century of Design Milestones. Alworth Press. NY



Heller, S. 2003. Teaching Graphic Design: Course Offerings and Class Projects from the Leading Graduate and Undergraduate Programs. Alworth Press. NY

Spiekerman, E and Girger E.M. 2002. Stop Stealing sheep and find out how type works. Adobe Press

Edelson, D. C. 2002. *Design Research: What we learn when we engage in design*. The journal of the learning sciences 11(1): 105-121

#### 6.1.5.6. Communications II

##### Aims

- i) Communicate design ideas and messages;
- ii) To apply visual, verbal and written communication skills.
- iii) Apply communication strategies through a range of media
- iv) To develop the students' ability to create and apply imagery in a creative and functional way;

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Contextually apply relevant visual, written and verbal communication to coherent Graphic design practice
- ii) Experiment with and apply appropriate print techniques and media to communicate relevant subject matter and a developed personal style
- iii) Demonstrate competent observational illustration skills using a variety of media and/or technologies.
- iv) Demonstrate a practical understanding of design principles and design elements as they pertain to established Graphic design practice (including the psychology of colour, typographic communication, substrate choice, etc)
- v) Demonstrate a practical understanding of the difference between readability and legibility in graphic design application (such as the choice of typeface in designing for the visually impaired)

##### Teaching and Learning Methods

- i) Workshop demonstrations
- ii) Practical projects
- iii) Formal lectures
- iv) Group debates/discussions
- v) Critique of work

##### Indicative Syllabus

- i) The anatomy of typefaces and their communicative value.
- ii) The relationship between visual and linguistic meaning.
- iii) Drawing skills aimed at developing a means of conceptual communication.
- iv) The exploration of rendering techniques and colour to further the visual vocabulary of graphic design effects.
- v) Photography as a graphic design tool used to supplement the conceptual and manual processes of image making.
- vi) An introduction to computer technology, hard and software as an aid to the communication process
- vii) Project examples: The clarity of the communicative strategies as defined by design principles, elements and technologies applied to packaging, logo design, typography, editorial layout, posters and advertising campaigns
- viii) Communications II, as a subject, will be integrated into most of the projects specified for Principles and Theory of Graphic Design II and Technology and Professional Practice II. Students will also be required to build up a portfolio of drawing, through class drawing, and specified exercises

##### References

Dalley, T. 1984. The Complete Guide to Illustration and Design. London: Book Club Ass.

Mollerup, P. 1994. Marks of excellence: History and taxonomy of trademarks, the. Phaidon Press Limited

Crow, D. 2003. Visible Signs. AVA Publishing.SA

Martinec, R, Van Leeuwen. T. 2009. The language of the new media design: theory and practice. Routledge.UK

Wilde.R, Wilde. J. 2000. Visual Literacy : A Conceptual Approach to Graphic Problem Solving Watson-Guption Publications. NY.

#### 6.1.5.7. Technology and Professional Practice II

##### Aims

- i) To develop fundamental skills in computer technology



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- ii) To encourage team work;
- iii) To introduce students to verbal, written and visual presentations which communicate the design intention and appeal.
- iv) To conduct studies in a professional manner
- v) To apply time/resource management skills

#### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Competently produce print based designs using industry related software and/or technologies
- ii) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc.) developed throughout the year
- iii) Reflect an understanding of the value of being an effective and participatory member of a working group or team (such as reconciling photography, typography and media management skills in an advertising campaign project)
- iv) Demonstrate a professional attitude towards different forms of presentation and delivery (such as physical presentation of printed work and oral articulation)
- v) Critically craft design output according to the stipulated professional level (attention to detail in final presentations, including spelling, image quality, grammar, and finish)

#### Teaching and Learning Methods

- i) Formal lectures/guest lectures
- ii) Excursions to an ad agency/design studio/production house etc.
- iii) Group presentations
- iv) Written reports
- v) Computer training

#### Indicative Syllabus

- i) Materials and mediums pertinent to the production of design solutions.
- ii) Photographic techniques and the process of digital image manipulation.
- iii) The development of the personal presentation skills of the young designer.
- iv) A liaison with the communications industry by means of visits to agencies, suppliers, studios, and presentations by guest lecturers.
- v) An introduction to the various technical and logistic constraints of both print and electronic production.
- vi) A basic knowledge of terminology and methodology should acquaint the student with future specialist practice.
- vii) Project examples: The practical execution and professional presentation of projects as applied through exercises in specialised computer software, oral presentations, written rationales and print/hand rendered submission requirements. Such application would be incorporated into projects such as packaging, logo design, typography, editorial layout, posters and advertising campaigns

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#### 6.1.5.8. Critical Studies II

##### Aims

- i) To further develop critical and analytical skills in response to relevant discourse in the visual arts.
- ii) To further develop competent research and writing skills.
- iii) To develop and demonstrate an appropriate vocabulary in relation to focussed visual analysis
- iv) To further develop effective theoretical positioning strategies in relation to focussed visual analysis and purposeful reading.
- v) To hone independent and discursive and applied thinking



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### Subject Learning Outcomes

On completion of this subject at this level students should be able to:

- i) Demonstrate an understanding of visual culture theory as it relates to design and media specific theory and practice
- ii) Source, analyse and implement research data to inform a critical argument
- iii) Create logical arguments based on design theory, cultural theory, visual cultural theory and practice
- iv) Structure and communicate information clearly and logically in writing following prescribed GDC referencing style format
- v) Demonstrate an internalization of theory in their design practice

### Teaching and Learning Methods:

- i) Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

### Indicative Syllabus

- i) Marxism, commodity culture and branding are the main focus in term 1, which serves to grow understanding in students of concepts such as class, commodity fetishism, base and superstructure, use and exchange value, mass media, brands and ideology. The aim is to identify and critically interpret media texts within a Marxist framework; to show how narratives and media texts reveal class struggles, how individual characters are part of such struggles, that images encode ideologies and that economic forces determine products and actions. Also, to observe and study consumerist behaviour, branding strategies and the production of commodities from a critical Marxist perspective. Term 2 & 3 semiotic theory is divided into 2 parts. In term 2 Part 1 of semiotic s entitled: 'SEMIOTICS AND VISUAL CULTURE – Brand History in South African Advertising' further explores Marxist theoretical concepts via in-depth visual analysis of selected SA brands. Students are introduced to the basic principles of semiotic theory in its application to visual research and analysis. To identify, examine and analyse how signs reflect meaning through a system of arbitrary social, linguistic and cultural conventions. To introduce students to basic theories on semiotics as propounded by Saussure, Peirce and Barthes as well as more contemporary theorists such as Kress and van Leeuwen. To familiarize students with semiotic analysis as it is applied to the media and advertising industry; as well as developing in students a competent and appropriate vocabulary to be able to conduct appropriate written visual analysis in their essays. To apply this knowledge to the broader context of visual culture, as reflected in the urban domain and the dominant codes, referent systems and mythologies which underlie these structures. Part 2 entitled: 'PART 2: FILM THEORY AND VISUAL CULTURE: History of SA film, utilise film theory to address issues around gender representation and stereotyping. The omnipresence of gender and related issues historically related through SA film forms the focus for Term 3's brief. Unquestionably designers and all visual practitioners need to consider how gender and sexuality are historically utilised in South African films to reinforce or question stereotypes of gender and related ideologies of race, class and sexual orientation as they are portrayed in the selected films. The theme for term 4's brief 'BINARY OPPOSITIONS' introduce students to postcolonial theory in relation to colonial tropes of looking, with particular emphasis on African colonialism. This serves as a ground work for further study in the field; as well as to sensitise students in their handling of cultural discourse in visual scenarios. Students will critically interpret visual images employing a postcolonial framework that critiques colonial perspectives; and problematises the Western ideological construction/ representation of the "other". The colonial 'baggage' of the photographic medium will also be demonstrated and explored through visual and textual sources.



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### 6.3. Third Year Graphic Design

#### 6.3.1. Overview

The third year of study is structured to facilitate an increased confidence in the application, critique and evaluation of the knowledge, experience and skills gained in the earlier modules of study in an exploratory, creative and personal manner. In the third year students are also encouraged to critically engage with graphic design problems. An individual design philosophy is encouraged. Projects are developed in studio classes that are supported by formal lectures, guest lecture seminars and group tutorials. A portfolio of work that is representative of the student's skills, and creative and intellectual abilities, will be assembled for BA Graphic Design Degree assessment.

The subjects pertinent to graphic design are incorporated into projects that question, develop and address a differing set of criteria specific to each project. These criteria aim to prepare students for the workplace and for further study, as well as challenge their intellectual and creative prowess. Both the Critical Studies and the Design components of the programme address design within a responsible framework of cultural and sociological relevance.

#### 6.3.2. Aims

- a) To develop competent and employable graphic design students;
- b) Form, create and rationalise design and theoretical arguments, located within the scope of visual culture;
- c) To provide a theoretical and practical foundation in visual communication, for further study.
- d) Implement, evaluate and critique visual communication processes with an aim to create visually literate graphic designers;
- e) Locate the role of the graphic designer within the professional and workplace arena.

#### 6.3.3. Learning Outcomes for the Third Year of Study

On completion of this level students should:

- a) Research, conceptualise, analyse and produce creative and conceptual design solutions to complex design problems, within a traditional print-based context;
- b) Communicate design messages critically, using a variety of visual communication methodologies and predominantly print technologies;
- c) Create and present a professional print-based design portfolio which critically reflects a personal design philosophy and a socially responsible engagement;
- d) Operate graphic design related computer hardware and software at an industry level.
- e) Articulate and represent ideas and arguments, which reflect an understanding of the contribution of graphic design practices to the professional arena.
- f) Conduct and evaluate research in order to create logical design arguments
- g) Locate graphic design within the larger disciplines of design and the creative industries



6.3.4.	Curriculum	
	Subjects	Credit Points
	Principles and Theory of Design III	30
	Communications III	30
	Technology and Professional Practice III	30
	Critical Studies III	<u>30</u>
	Total	120

### 6.3.5. Subject Descriptions

#### 6.1.5.9. Principles and Theory of Design III

##### Aims

- i) Analyse and evaluate design solutions;
- ii) Plan, implement, monitor and evaluate the design process to solve complex design problems in a creative and functional way;
- iii) Compile a design portfolio;
- iv) Create a variety of conceptual solutions to a variety of graphic design problems.

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Critique the conceptual and creative abilities, and reflect these through a visual diary and/or concept book
- ii) Identify, modify and challenge existing graphic design terminology and methodology, through appropriate documentation and application, (associated with an understanding of established graphic design conventions in image creation and print reproduction)
- iii) Produce designs which reflect creative manipulation of two dimensional print based and three dimensional packaging design principles and elements
- iv) Critically analyse and integrate precedent into practical graphic design practice, as reflected through an applied design process (through concept work, visual diary, critical rationale, etc.)
- v) Synthesise conceptual and practical application of content specific design (linking the big idea to meet the demands of the client and target audience)
- vi) Identify, make judgement on, and demonstrate an awareness of socially responsible and sustainable design

##### Teaching and Learning Methods

- i) Formal lectures
- ii) Design projects
- iii) Seminars and group presentations
- iv) Field research and reports
- v) Critique of work in progress and final presentations

##### Indicative Syllabus

- i) Development of 'the big idea' within a specific cultural framework
- ii) Mind-mapping and lateral thinking in concept development
- iii) Research for precedent analysis and argument contextualisation
- iv) Exploration of new and existing technologies and methodologies for the successful actualisation of a design project.
- v) The intellectual, creative and critique skills of each graphic design student would be developed relative to each project content. The theory component of each module would be dependent on individual student research, reference reading, industry presentations and formal information lectures
- vi) Project examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the critical execution of Corporate ID, Typography Design, Packaging, Advertising Campaign, Editorial Design and fundamental Interactive Design



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### 6.1.5.10. Communications III

#### Aims

- i) Manipulate and justify visual communication skills;
- ii) Critically engage with descriptive and metaphorical associations that different media may evoke;
- iii) Communicate design ideas and messages to an Industry standard;
- iv) Evaluate and justify communication strategies through a range of media and mediums

#### Subject Learning Outcomes

On completion of this subject at this level the student should be able to:

- i) Justify and apply appropriate print techniques and print media to communicate relevant subject matter and a developed personal style
- ii) Demonstrate a practical understanding of the difference between readability and legibility in a variety of graphic design application (such as typographic application in refining the communicative value of posters, logos and print advertisements)
- iii) Critically engage with, and justify application of design principles and design elements as they pertain to Graphic design practice
- iv) Critique and justify experimentation with established print technologies and media, such as specialized inks and papers, in order to communicate a desired message
- v) Demonstrate refined observational and interpretation skills in illustration, using a variety of media and/or technologies

#### Teaching and Learning Methods

- i) Workshop demonstrations
- ii) Practical projects
- iii) Formal lectures
- iv) Group debates/discussions
- v) Critique of work

#### Indicative Syllabus

- i) Exploration of typefaces and their communicative value.
- ii) The semiotic relationship between visual and linguistic meaning.
- iii) The exploration of the psychology of colour to further the visual vocabulary of graphic communication.
- iv) Illustration strategies aimed at developing a means of conceptual and visual communication.
- v) Photography and illustration techniques as graphic design tools used to supplement the conceptual and manual processes of image making.
- vi) Clarity of communication of concept and relevance of association to a desired target audience
- vii) Communications III, as a subject, will be integrated into most of the projects specified for Principles and Theory of Graphic Design III and Technology and Professional Practice III. Students will also be required to build up a portfolio of illustration, through class drawing, and specified exercises
- viii) Project examples: The clarity of the communicative strategies as defined by design principles, elements and technologies applied to Corporate ID, Typography Design, Packaging, Advertising Campaign, Editorial Design and fundamental Interactive Design

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#### 6.1.5.11. Technology and Professional Practice III

##### Aims

- i) Present design information and solutions professionally
- ii) To provide students with the skills necessary for entry into the industry.
- iii) Use industry related technologies and have an understanding of technical troubleshooting

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Demonstrate a professional attitude towards, and engage critically with, presented print-based design output
- ii) Critically craft and manipulate design output, such as packaging and typographic execution, according to professional level expectations (with special attention to detail in final presentations, including spelling, image quality, grammar, and finish).
- iii) Demonstrate practical competence in design applications relevant to chosen design industry (including Photoshop, Illustrator and InDesign)
- iv) Research and apply existing print-based technologies which reflect an understanding of professional design practice (theories and application of print production)
- v) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc.) developed throughout the year
- vi) Locate own design practice within the Graphic design profession and other creative production industries, and reflect on its implications on personal development

##### Teaching and Learning Methods

- i) Formal lectures/guest lectures
- ii) Group discussion
- iii) Computer training
- iv) Group Presentations
- v) Field trips requiring written reports

##### Indicative Syllabus

- i) The exploration of issues such as the designer's responsibility to his/her client, the public and the environment.
- ii) The exploration of rendering techniques (analog and digital) to further the visual communication of the final design solution
- iii) An exploration of computer technologies as an aid to the design process.
- iv) An understanding of contractual agreements, codes of conduct and copyright.
- v) The development of proficiency in industry related technologies.
- vi) The relationship of graphic design to other disciplines in the communications industry.
- vii) Exploration of materials and processes of reproduction and printing.
- viii) Project examples: The practical execution and professional presentation of projects as applied through exercises in print and specialised computer software, oral presentations, written rationales and hand rendered/print submission requirements, Such application would be incorporated into projects such as to Corporate ID, Typography Design, Packaging, Advertising Campaign, Editorial Design and fundamental Interactive Design

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#### 6.1.5.12. Critical Studies III

##### Aims:

- i) Demonstrate an understanding of advanced visual culture theory as it applies to traditional discourse on Marxian media studies; feminist and post-colonial and post-human theory discourses in relation to design and visual culture. Evaluate and critique tradition visual culture discourse in emerging theoretical dialogs, effects and affects.
- ii) Source, analyse and implement research data to inform a critical argument
- iii) Be able to situate an argument within various discourses addressing design and visual culture
- iv) Structure and communicate knowledge clearly and logically in writing following GDC prescribed referencing style format
- v) Demonstrate an internalization of theory in their design practice

##### Learning Outcomes

By the successful completion of this subject, the student should:

- i) Demonstrate an understanding of advanced visual culture theory as it applies to Marxian media studies; feminist and post-colonial discourses as well as post humanist theories in relation to design and visual culture
- ii) Source, analyse and implement research data to inform a critical argument
- iii) Be able to situate an argument within various discourses addressing design and visual culture
- iv) Structure and communicate knowledge clearly and logically in writing following GDC prescribed referencing style format
- v) Demonstrate an internalization of theory in their design practice

##### Teaching and Learning Methods

- i) Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

##### Indicative Syllabus

- i) The 3rd year syllabus orientates students towards the theoretical consequences of the Marxian media, postcolonial visibility and gender studies that they undertake in second year. The themes, as outlined below, critically investigate and debates traditional and current discourse in relation to design practices, methodology and theory.
- ii) Theme 1: Visual Culture Studies, Art history and Critical Studies. As an introduction to level III critical studies this theme request developing designers to critically reflect on positions of design practises/methodology within the discourse of art history or visual culture. This entails investigation of inherent and destabilised hierarchies of art, popular culture (design) and consumer culture specifically in the advent of digital reproduction. Thereby this theme consults seminal text of Theodor Adorno, Walter Benjamin and Deborah Cherry
- iii) Theme 2: Post-colonial theory: The notions of post colonialism are grounded within South African visual culture as a post-apartheid milieu. This theme stresses critical awareness of design practices as they produce functions in a specific context, with its own history, beliefs and responsibilities. Notions of the 'other' are discussed in relation to the 'voice' of the traditional Eurocentric subject, the oriental and primitive. The key precepts of this theme are contextualised in reference to key works of Gayatri Spivak, Edward Said as well as South African postcolonial theorist.
- iv) Theme 3: Gender: The history of gendering is rooted in the medical and psychoanalytical diagnoses. This anthology is influential and prescriptive to the gendering process of visual culture and design practices. This entails investigation pertaining to gazing practices – as outlined by Laura Mulvey - and requires critically



reflection upon design practises as vehicles of mobilising objectified images. Gender discourse contextualises feminist methodology and visualise as well as alternative dialogs. As such this theme consults theorist such as Jill Doland and Judith Butler.

- v) Theme 4: Modernism and Postmodernism: This theme contextualises Modernist and Postmodernist movements as manifest in society with emphases placed on visual arts movements and design practices. The theme establishes the importance as well as implications of key concepts such as the project of modernity and the dialectic of enlightenment post-modernism. This theme consults the texts by Jürgen Habermas Ferrari and Adorno. Within this theme visual culture, post colonialism and feminism are charted within a modernist to postmodern discourse. Finally this theme opens dialog to emerging discourse which are contextualised in theme 5.
- vi) Theme 5: Post humanism: Post humanism explains the differences and overlaps between society& technology. This theme provides insight to socially responsible design in computer mediated communication. As an introduction to cyber culture and post human discourse the theme required to contextualisation of previously knowledge of visual culture studies, post-colonial discourse, gender studies and postmodernism. As such this theme consults seminal text by Dona Haraway as well as theorist such as Fred Turner and Kathryn Hayles

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