

# Major Project

<b>Module</b>	MACD106   Major Project
<b>Study block</b>	Reinvention
<b>Briefing</b>	Monday 01 June 2020
<b>Interim Deadline</b>	Wednesday 01 July 2020
<b>Assessment Deadline</b>	Friday 21 August 2020 14h00

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## Introduction

This module consists of a number of phases that will allow you to realise your final MA major project, as well as show, test, critique and reflect in ways most pertinent to your postgraduate interest and future directions.

The initial stage sees you developing and making your own practice-based communication design project, leading on from your work in the previous module/s. Whilst this is negotiated with your tutors, it is entirely self-directed, allowing you to evidence an enhanced and robust process. This will be under-pinned by an ability to demonstrate a critical appreciation of design theories, methodologies, context and evidencing a thorough understanding of research process. You will also choose to write either an academically centered critical essay, or strategic report in support of your practical output.

Your project will be presented for mid-Semester feedback to an audience comprising various provocateurs, and thought leaders. Following this, you will be encouraged to test and further link with future clients, companies, commissioners, researchers, or employers, at the mid-point of the Semester. For example, some of you will want to gain critical feedback to enhance a conceptually driven output, while others will gain market and industry insights for publishing or launching an entrepreneurial venture. Equally, you may choose to take up an experiential activity or placement opportunity to bring confidence to newfound areas of interest.

In the closing 4-week period, you will bring together these reviews, experiences and insights to conclude your project work. This could include final testing or further presentation or showing of work but this will be dictated by individual need.

There is also scope for the work to be shown publicly at the end of the Semester – potentially via a digital showcase; online, to reach a global audience.

## Structure

Guidance through group and individual tutorials will be given across the study period. Formative reviews, targeted theory lectures/tutorials and self-reflection mechanisms will encourage ongoing criticality throughout the various stages of the Study Block.

## Aims

- Promote imaginative, originality, innovative and independent thought.
- Foster a well-informed, critical understanding and application of design processes.
- Enable students to evaluate, understand & apply advanced research methodologies.
- Integrate key social, global, cultural and technological contexts to map innovative design futures.
- Encourage the creative and intelligent use of 'risk' as an asset within working methodology.
- Facilitate the development of leaders & innovators operating at a strategic level.
- Re-invigorate' and 'provoke' the creative industry, education & research.

### Lectures

Introductory lecture; structure and themes  
Assessment preparation

### Theory

Research support

### Self-study

Non-scheduled time for in-studio work  
Library research  
External research

### Technical support

Drop-in tech support

### Tutorials

Group tutorials  
Individual tutorials

## MA Major Project

Drawing on your journey over the last two study blocks, and building on your abstract from Study Block 2, you are asked to develop a self-directed communication design project. An immersive 'deep-dive' approach is required, where you are expected to evidence a rigorous independent process; and an ability to demonstrate considerable theoretical insight and critical awareness. Throughout, you are encouraged to connect with experts and specialists in your specific area. Critically, the final outcome should evidence innovation, and a high level of production awareness and suitability for your project needs.

As always with communication design, it is critical the project has a clearly defined:

- 1) point of view (message)
- 2) target market
- 3) aims and objectives

Alongside the above you are required to produce:

## MA Essay/Strategic Report

1. A 4000-word essay that employs a theoretical framework to critically reflect on your work/body of work. This should be structured around an introduction, body and conclusion, and argue a sustained position.

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Or

2. A 4000-word strategic report around your product or creative output that is structured around:
  - i. An executive summary
  - ii. An introduction
  - iii. An analysis of data / information / market etc.
  - iv. A conclusion with findings or recommendations

You will be asked to present an outline of your proposal as a prelude to the final presentation of the essay.

## Project Schedules

The project will be supported across a 12-week period with various lectures and workshops and technical support to help inform your outlook, ideas and final crafting. Please see the timetable for specific scheduling.

## Deliverables

- 6-minute Major Project pitch (Formative)
- Project boards evidencing developmental work, process, research, concepting and the final project (Summative)
- Final project
- Research journal
- A self-assessment form
- 4000-word essay or personal strategic report

## Assessment

Guidance and formative reviews are given across the 12-week study period during group and individual critiques as part of Seminar and Studio practice sessions. Evaluation and self-reflection mechanisms will encourage you to share learning and rehearse feedback skills for the particular learning outcomes and assessment criteria.

An interim presentation of your final MA project proposal will take place in London in week 6 to an invited panel as a means to help define and clarify your project, and as a means to gain critical feedback on your work.

The Summative assessment of your project and essay will take place at the end of the Study Block.

Assessment by teaching staff, individual verbal feedback is provided alongside a summary written report. You will also be offered a final exit consultation.

No	Description of Assessment Method	%	Learning Outcomes Assessed												Compulsory or Compensatory	
			1	2	3	4	5	6	7	8	9	10	11	12		
1	<b>MA project outcomes, development work, and critical reflection</b>	<b>80</b>	•	•	•	•	•	•	•	•	•	•	•	•	Compulsory	
2	<b>4000-word Essay or personal strategic report</b>	<b>20</b>	•	•	•									•	•	Compulsory

PHASE	LEARNING OUTCOME	FAIL 0-49%	PASS 50-69%	DISTINCTION 70-100%
<b>DISCOVER</b>	<i>1. Use relevant strategies and process to evaluate and select from a range of research methodologies (procedure for identifying needs)</i>	<i>A poor understanding of project needs and a uniformed, largely linear process have led to an inadequate or inappropriate choice of research methods. Lack of confidence or conviction in personal methodology</i>	<i>Identified project needs define a range of appropriate research methods and a confident understanding in the inter-relationship between research stages enables a clear sense of purpose and direction.</i>	<i>Comprehensive understanding of project needs informs the choice of highly appropriate and discretely selected research methods. Lateral thought and highly creative and innovative process is evident throughout.</i>
	<i>2. Evidence a systematic understanding of knowledge and critical judgement in relation to issues at the forefront of contemporary debate (analysis)</i>	<i>Analysis lacks clear critique or is unfocused. Generalised conclusions and inadequate or misplaced description of the design problem.</i>	<i>Competent analysis supports conventional practice, theoretical perspectives and/or methodologies leading to a clear and effective description of the design problem.</i>	<i>On-going and rigorous analysis challenges conventional practice, theoretical perspectives and/or methodologies, leading to a clearly focused definition of the design problem.</i>
	<i>3. Identify and evaluate design theory in the context of design practice (critique)</i>	<i>Theoretical critique is uninformed or incomplete. Practice is seen as largely isolated from theoretical principles. Resulting design proposals are predominately subjective in nature.</i>	<i>Critical judgements and theoretical understanding inform decision making, and support the development of an appropriate design proposal.</i>	<i>Evidence of considerable theoretical insight and critical awareness informs strategic judgements and/or supports the development of a highly imaginative design proposal.</i>
<b>SPARK</b>	<i>4. Select appropriate methodologies to aid the interpretation of a creative problem so to provoke innovative idea generation &amp; development (ideas and motivation)</i>	<i>Methodologies are inappropriately selected and/or misunderstood leading to inadequate idea generation and development, disconnected from defined intensions.</i>	<i>Appropriately considered methodologies support a robust and thorough phase of idea development and goal evaluation. Consistent focus supports the development of a range of imaginative concepts, each with purpose and imaginative potential.</i>	<i>Transparent methodologies embedded in practice lead to ideas that challenge conventions and conceptual possibility. Independent and highly motivated engagement delivers a wide range of imaginative and innovative concepts.</i>

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	<p>5. Integrate diverse social, cultural and technological concepts in the development of ideas (context and inspiration)</p>	<p>Concepts are either limited in scope, in quantity, or have been integrated unsatisfactorily within ideas that fall short of project ambitions.</p>	<p>Relevant concepts have been brought together from a wide-range of sources with care &amp; imagination, resulting in highly informed and appropriate ideas.</p>	<p>Methodologically diverse concepts from a wide-range of sources have been integrated into highly successful ideas, challenging the nature of the discipline.</p>
	<p>6. Incorporate a range of concerns, courageous and lateral insights to question the boundaries of the discipline (risk)</p>	<p>Risk-taking is uneducated and largely destructive in nature. Project work suffers from a lack of awareness of wider concerns. Thinking relies predominantly on accepted conventions within the discipline.</p>	<p>Confidence is shown in questioning both personal &amp; professional practice. Proposals mark-out a clear position that begins to challenge accepted thinking.</p>	<p>Personal &amp; professional practice is re-defined with confidence &amp; conviction. Creative risk is clearly evident and managed appropriately with control.</p>
<b>RESOLVE</b>	<p>7. Evidence core relationships between research, strategy, idea development and final concept (design proposal)</p>	<p>Process remains procedural and stages appear detached. Adopted methodologies are largely disconnected from the original needs and proposal is subsequently misguided.</p>	<p>Clear developmental process is evident, informing decisions throughout. Methodology is defined by project needs and proposal is appropriate &amp; well informed.</p>	<p>Clear cyclical process evident. Lateral &amp; linear methodologies are interwoven seamlessly. Design proposal is innovative and highly creative.</p>
	<p>8. Manage and control components of a design outcome to a high degree with care and attention to detail (aesthetic and realisation)</p>	<p>Final proposal is inherently stylistic and/or inappropriately configured, resulting communication being unbalanced or unhelpfully misleading. It is limited by lack of care or inappropriate application of design skill.</p>	<p>Proficient visual (or design?) management and clear concept evident, paced to convey the intended message/s. Concept is then delivered with care and attention to detail, that enhances final idea further.</p>	<p>Insightful and highly controlled use of design components to achieve predetermined goals. Communication is multi layered and balanced, evidencing depth of thinking and cultural insight. A high degree of control, care and detailing is seen throughout.</p>
	<p>9. Evaluate and select relevant tools &amp; methods of production (craft and technical competence)</p>	<p>Production methods are limited to existing skills or by availability, with inappropriate and misinformed use of tools.</p>	<p>Production methods are clearly informed by the needs of the project, and are highly suitable for the task in hand. New methods adopted as appropriate.</p>	<p>Production methods are innovative, utilising new or unintended tools in a creative &amp; controlled manner. High level of production awareness and suitability for project needs.</p>

<b>PERFORM</b>	10. Evidence applied planning, organisational and reflective skills in personal practice and of a given outcome (evaluation)	Learning is predominately reliant on external guidance. Evaluation lacks conviction or is inaccurate. Planning and organisation is undervalued.	Independent learning is self-managed with confidence and with minimal guidance. Reflection is accurate and honest, leading to a persuasive and helpful evaluation.	Independent learning is pro actively self-managed at a professional level, with confidence and conviction. Reflection is accurate, contributing to the success of personal learning goals.
	11. Communicate effectively in a range of contexts and situations (varied formats to specialist and non specialist audiences alike. (presentation)	Communications lack clarity and sufficient context to substantiate an argument. Delivery lacks appropriate preparation, attention to detail and focus to persuade an intended audience.	Communications are clear and well informed by an articulate rationale. Delivery methods are professionally deployed, successfully conveying the argument to the intended audience.	Communications are persuasively delivered, demonstrating a clear insight into the needs of an intended audience. Delivery methods are professionally deployed and demonstrate an assured understanding of supporting rationales and contexts that support the argument presented.
	12. Show inventiveness, autonomy and independence of thought in the application of knowledge (self-direction)	Creatively dependent on existing methodology, with largely shallow arguments. Thinking emulates rather than defines practice within the discipline.	Creative autonomy is evident across a range of well thought through arguments. Outcomes question the nature of the discipline and encourage a positive re-evaluation of personal practice.	Confident creative autonomy is evident across a broad range of well thought through arguments. Outcomes challenge the nature of the discipline, re-defining pertinent areas of enquiry.