

M.A. DMP 201
Programme Har

Disclaimer:

This handbook is to be used in conjunction with other documents. It does not supersede any other University of Winchester publication and in the event of a contradiction between the information provided here and that provided in another University of Winchester publication, information provided in the other University of Winchester document should be followed.

While every effort has been made to ensure that the information in this handbook is correct we reserve the right to make changes to policies and practices. If you have any doubt about an issue you should consult either the Programme Leader or Administrative staff in the Faculty of Business, Law & Sports' admin office.

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Introduction

Welcome to the MA Digital Media Practice Programme and associated Pathways: Interaction Design, Visualisation, Motion Graphics, Design Thinking, and Advertising, Marketing & Branding Design at the University of Winchester. This handbook contains essential information for you as a student, so please keep it somewhere safe.

It has been designed to complement module guides by providing you with specific information about your degree programme.

This handbook will provide you with information concerning:

1. The course and how it is managed;
2. The staff that will be teaching and supporting you: Who does what on the degree?
3. What we expect from you;
4. What you can expect from academic and administrative staff;
5. Guidance concerning the presentation of academic work;
6. The structure of the course and details of the modules you will be taking

Of course the information contained here is only half the story; the degree you have started exists not just on paper but in the lecture halls and class rooms and in the interactions students have with each other. Moreover, learning at University does not only come from academic study, although this is important. You will meet many new people from different backgrounds and cultures. You will encounter opportunities to experience new things, in some cases through joining clubs and societies. It is very likely that the friends you meet here will be friends for life.

This handbook aims to help explain the design of the programme, the delivery of modules and the styles of assessment. If you would like to attend additional sessions i.e. the clinic sessions on a Wednesday morning then please do so but please book these sessions, which will let the tutor know in advance that you would like to do so.

The sessions may be taken in a range of rooms across the campus rather than being solely located in the Digital Media Studio. Please check this and allow yourself time to find the room. The studio will be used by a larger number of students from across the programmes and will hopefully take on more of the feel of a common workspace. It is important that you regularly attend and work in the studio so that you can benefit from tutors doing one to one studio teaching and technical clinics as well as benefitting from discussion with others on the programme.

During the programme there will be different projects and depending on your specific task, you will be spending time not only at your chosen 'workplace' but also at home and at the University. Do not feel alienated from the University whilst working on your placement – you will have access to the lecturers at any time, dedicated tutorial sessions, and clinics which you can also join in with should you wish to. There will also be group presentations on your work in progress throughout

the year. In addition we will expect to see a rise in the standard of output as you develop a stronger self-critique and awareness of quality.

We hope that you will enjoy the programme and continue to build on your professional experience. We have a number of lecturers / practitioners who will be working with you and they are really keen to offer help and advice during your final year.

You will also be assigned a personal tutor with whom you can discuss any issues of an academic other nature. If they are unable to help you directly they will be able to point you in the right direction.

At any time during your course, if you need any advice concerning your course, or if you are experiencing any difficulties with your work or related matters, please come to see me in the DMD Studio (SEB001) in the St Edburga Building. Alternatively you can contact me by phone on 01962 826355 / 07703 379858 or email debs.wilson@winchester.ac.uk.

Similarly you can contact any member of the teaching staff with queries and all staff have designated office hours when you can arrange to see them.

On behalf of all the staff in Digital Media I wish you the best of luck with your degree at Winchester and look forward to working with you over the coming years.

Debs Wilson, Programme Leader / Senior Lecturer

Programme Background

Over the past few years, career opportunities in the digital media sector have increased dramatically. It is clear that the interactive media industry is reaching maturity and needs qualified professionals able to offer a diverse range of expertise and innovation. This Masters programme allows for both the development to masters level of a student's existing practice and the conversion of an allied knowledge to the field of digital media.

It is an excellent time for growth in the creative industries, hence the continued aim to adapt and grow the programme with the industry. The following quote from IPA and Creative Skillset highlights now being an opportune time for students and young people to enter the industry:

'The UK creative industries have much to shout about. They are not only one of the most exciting and sought after career paths for young people; they are also one of the most significant to the future growth of the UK economy, and to the reputation of the UK globally. They are growing faster than any other UK industry sector at 9.4%p.a. and contribute £8million per hour to the UK economy.'¹ (IPA & Creative Skillset, 2014)

The government's Technology Strategy Board add to this by saying: 'The creative industries make up one of the UK's leading industrial sectors, responsible for 1.4 million jobs and 5.3% of the country's gross value-added (GVA). The UK has a share of around 5% of the global export market for creative goods. It is a broad and diverse sector which ranges from advertising and crafts to performing arts and video games. As well as their direct economic value, these industries play an important role in catalysing innovation across the wider economy, through the products and services they provide, but also as means of originating and spreading new ideas, knowledge and ways of working.'² (TSB, 2013)

CBI also state:

'The creative industries – ranging from advertising to architecture and fashion to film – constitute one of the fastest-growing sectors in the UK' and 'British consumers are some of the most "digitally savvy" in the world, with the majority of the population now owning smartphones. They want access to creative content and information across a variety of platforms, with research showing that four in five people are now using the internet on the move.'³ (CBI, 2014)

Our revised MA programme has been designed to offer a coherent and strong framework for providing critical industry-standard digital media practice education in the various rapidly expanding areas. For example, the exponential growth of Augmented Reality, Virtual Reality, Visualisation and Design Thinking has provided a new raft of job titles and roles such as usability engineer, user researcher, head of user experience, user interface designer, data

¹ Creative Britain: reshaping the UK economy, IPA & Creative Skillset, article in The Drum, 12th June 2014
<http://www.thedrum.com/knowledge-bank/2014/06/12/creative-britain-reshaping-uk-economy>

² Creative Industries Strategy 2013-16, Technology Strategy Board, September 2013
<https://connect.innovateuk.org/documents/3220887/3676376/Creative%20Industries%20Strategy%202013-2016?version=1.0>

³ The Creative Nation, A growth strategy for the UK's Creative Industries, CBI January 2014
http://www.cbi.org.uk/media/2535682/cbi_creative_industries_strategy_final_.pdf

visualiser, or AR graphics designer. The spectacular success of smartphones and tablets provides consumers instant access to information through applications such as interactive e-books, augmented reality and social media. The use of 3D has been made much easier to access with software such as Maxon Cinema 4D marrying with Adobe After Effects, enabling non 3D artists the ability to add 3D to their material. Adobe Photoshop and Adobe Illustrator have added a pseudo 3D function to their toolsets, understanding the requirement for more engaging content. This is much more to do with Visualisation of content, creating aesthetically pleasing images from data sets of information to be more easily consumed by today's generation of smartphone users.

'Creative professionals adopt, adapt and absorb new technologies in pursuit of creative excellence, but they are seldom made wholly redundant by it.'⁴ (NESTA, 2013)

With the multitude of platforms: desktops, smartphones, tablets, and gadgets such as the Apple Watch, and users creating and accessing content via social media platforms, designers are having to focus on the user experience (UX) in their problem solving. User centred design (UCD) and user interface design (UI) are being studied alongside UX by design researchers – design thinking is a recent term that has become popular and sought out by many professionals as a study area or career path.

The requirement for digital media content continues to grow at an amazing pace. Consumers continue to enhance and replace traditional media consumption with digital experiences, creating a need for engaging content across multiple platforms. We are seeing new devices and ways of viewing information changing rapidly. When the programme was initially validated, smartphones were the choice of phone for those that could afford them; there are now nearly 1.4 billion in use, with a ratio of approximately 1 in 5 people using a smartphone. Over one third of American adults now own a tablet, amounting to an eleven-fold increase from the 3% ownership in 2010. Adding the Kindle device (and similar), gaming consoles and new exciting ways of using traditional printed material (augmented reality and QR codes) to the mix, the future for digital designers and developers looks considerably healthy. Rich engaging content is sought after. Innovative methods in engaging with content on new platforms (cross-media) and enhancing narratives through the use of different platforms (transmedia) are very new and make this an exciting time to be a graduate of digital media programmes.

⁴ A Manifesto for the Creative Economy, Bakhshi, Hargreaves & Mateos-Garcia, NESTA April 2013
<http://www.nesta.org.uk/sites/default/files/a-manifesto-for-the-creative-economy-april13.pdf>

MA Programme

The MA Digital Media Practice programme recognises that the digital creative industry requires multi-skilled and adaptable designers and design researchers. The programme, therefore, aims to produce confident, competent, skilled and commercially aware postgraduates with the ability to enter employment in a wide variety of roles. The programme provides the necessary theoretical underpinning for successful practice and opportunity to follow a career either in design research or as a design practitioner in the Digital Media industries. They should be able to continue to evolve their careers via adaptability and respond to initiatives and challenges in the sector through continuous professional development.

This is an advanced programme of study dedicated to relating the practices of digital media design and production to the context of their reception. Students arriving from cognate areas of study such as graphic design or media production will be afforded the opportunity to explore their extant knowledge in these closely related fields and to adapt them to fit with the new paradigms and imperatives of the new media industries. Students entering the programme from specialist digital programmes of study will have the opportunity to extend and specialise their particular understanding and skills within a professionally focussed, and often bespoke postgraduate programme, that promotes analysis and research towards the development of new understandings and practice.

The programme offers a context for academic exchange and dialogue between students from diverse backgrounds and practitioners from both within the immediate region and in the wider industry on new media processes and pedagogy with a theoretical and practical focus on the rhetoric and transformation of ideas and ideologies.

The Digital Media Practice programme has been designed for students who are interested in developing specific skills and knowledge to work as creative, innovative individuals in an exciting and challenging area of industry. It has been designed to be able to flex and adapt to the evolving digital arena where new platforms for delivery content are constantly emerging. The programme also offers flexibility for industry practitioners and professionals to either further their knowledge via design research or update / enhance their skillset to that of digital design.

The programme is taught by a team of academic staff, who supply the backbone of theory and applied enquiry and professional practitioners who act in role within projects to provide models of practice against which you may test your developing practice. The learning emphasis, wherever possible, is placed on your active engagement with problem solving in the context of interaction with practicing professionals, your peers and tutors, often working together with them in a range of relevant contexts. The programme is designed to engage directly with the Digital Media Industry both within the region and in the broad context of the global industry.

The development of digital media concepts and products is the daily activity of this programme and you will get the opportunity to develop new ideas and theories through your engagement with several 'real world' projects that might culminate in the live release of output through the web or other media outlets. Practical work is supported and enhanced

through master-classes, seminars, discussions, workshops, tutorials, self-directed study and through undertaking work in professional contexts.

Assessment is by coursework only, using a variety of methods, including production of digital media artefacts, presentations and written reports. Wherever possible, the assessment will seek to utilise professional formats such as business plans, project planning summaries and other relevant ways for you to show the development of your practice to Masters' level.

The structure of the programmes will allow for a wide range of project work, followed by individual supervision by staff from across the Faculty of Business, Law & Sport and Faculty of Arts media provision, including staff currently supervising PhD students. There is also considerable expertise from the teaching team of BA Media Production and BA Film Production including a number of Associate Lecturers drawn from industry.

PLEASE REMEMBER THAT TIMETABLED SESSIONS NORMALLY START AT 10.00AM. THIS IS SO THAT YOU HAVE TIME TO GET ANY PERSONAL BUSINESS DONE OR TO INFORM US THAT YOU ARE UNABLE TO ATTEND. THERE IS NO EXCUSE FOR BEING LATE FOR SESSIONS. YOU MUST EMAIL Tessa.Hemsworth@winchester.ac.uk TO REPORT ANY ABSENCES

Programme Aims & Learning Outcomes

A course of study or degree programme at university level will have a number of specific **aims** for what a student will learn and these are measured by what are known as **learning outcomes**; the things you will be expected to know or be able to do once you have completed the whole degree successfully.

Simply put, if you complete the degree you should be able to do all of the learning outcomes.

The programme is designed for postgraduate students who are interested in developing an understanding of contemporary Digital Media Practice. It enables students to study a variety of digital media forms and practices whilst gaining key employment related and academic skills.

The aims of the Digital Media Practice Programme are:

- a) To establish the basis for on-going critical awareness of aesthetic, economic technological and audience developments within the current digital media industry towards the anticipation of its future needs and development
- b) To gain a critical awareness and synthesis of current theory, research and practice within the broad media industries that enables the development of a complex and sometimes innovative approach to design problems
- c) To develop a fluid and dynamic understanding of an iterative design process showing a comprehensive use of research, analysis and techniques to develop and communicate complex design solutions
- d) To gain a complex understanding of the national and international media and creative industries and to communicate and manage effectively as a professional within the Digital Media industry
- e) To instil a reflective approach towards the process of design and object of learning, to encourage strategies for professional development and lifelong learning

The aims of the Digital Media Practice in Visualisation Programme are:

- a) To establish the basis for on-going critical awareness of aesthetic, economic technological and audience developments in the area of visualisation within the digital media industry towards the anticipation of its future needs and development
- b) To gain a critical awareness and synthesis of current theory, research and practice within the area of Visualisation that enables the development of a complex and innovative approach to visualising different media and information for ease of understanding by specific audiences
- c) To develop a fluid and dynamic understanding of an iterative design and visualisation process showing a comprehensive use of research, analysis and techniques to develop and communicate complex visual design solutions
- d) To gain a complex and integrated understanding of the national and international media and creative industries and to communicate and manage effectively as a professional visualisation designer within the relevant Digital Media industries
- e) To instil a reflective approach towards the process of visualisation design and object of learning, to encourage strategies for professional development and

lifelong learning to remain relevant within your profession as a visualisation designer.

The aims of the Digital Media Practice in Interaction Design Programme are:

- a) To establish the basis for on-going critical awareness of aesthetic, economic technological and audience developments in the area of interaction design within the digital media industry towards the anticipation of its future needs and development
- b) To gain a critical awareness and synthesis of current theory, research and practice within the area of Interaction Design that enables the development of complex and innovative multiple approaches in the creation of interactive content for specific audiences
- c) To develop a fluid and dynamic understanding of an iterative design process showing a comprehensive use of research, analysis and techniques to develop and create complex interaction design solutions for targeted audiences
- d) To gain a complex and integrated understanding of the national and international media and creative industries and to communicate and manage effectively as a professional interaction designer within the relevant Digital Media industries
- e) To instil a reflective approach towards the process of interaction design and object of learning, to encourage strategies for professional development and lifelong learning to remain relevant within your profession as an interaction designer.

The aims of the Digital Media Practice in Motion Graphics Programme are:

- a) To establish the basis for on-going critical analysis and development of visual ideas, scenes and/or narratives that demonstrate and take advantage of motion graphics to communicate ideas.
- b) To gain a critical awareness and synthesis of current theory, research and practice within the area of motion graphics that enables the development of complex, novel and innovative multiple approaches in the creation of motion graphics and transmedia storytelling for specific audiences
- c) To demonstrate creative mastery of motion graphics in creating a comprehensive portfolio of original work that demonstrates professional knowledge and engagement, adapting to the varied needs of clients and fellow professionals
- d) To gain a complex and integrated understanding of the national and international media and creative industries and to communicate and manage effectively as a motion graphics professional within the relevant Digital Media industries
- e) To instil a reflective approach towards the process of motion graphics design and object of learning, to encourage strategies for professional development and lifelong learning to remain relevant within your profession as a motion graphics designer.

The aims of the Digital Media Practice in Design Thinking Programme are:

- a) To establish the basis for on-going critical awareness of aesthetic, economic technological and audience developments in the area of communication design within the digital media industry towards the anticipation of its future needs and development
- b) To gain a critical awareness and synthesis of current theory, research and practice within the area of Design Communication that enables the development of

complex and innovative multiple approaches in the creation of informational, educational, and engaging content for specific audiences

- c) To develop a fluid and dynamic understanding of a design processes showing a comprehensive use of research, analysis and techniques to develop and create complex communication design solutions for targeted audiences
- d) To gain a complex and integrated understanding of the national and international media and creative industries and to communicate and manage effectively as a professional communication designer within the relevant Digital Media industries
- e) To instil a reflective approach towards the process of communication design and object of learning, to encourage strategies for professional development and lifelong learning to remain relevant within your profession as a communication designer.

The aims of the Digital Media Practice in Advertising, Marketing & Branding Design Programme are:

- a) To establish the basis for on-going critical awareness of consumer behaviour and consumer relationship management skills, whilst learning to apply effective strategic marketing techniques to brands in a competitive market within the digital media industry towards the anticipation of its future needs and development
- b) To gain a critical awareness of the role and usage of contemporary brand and marketing communications and the fundamental insight that an organisation's brand strategy needs to be at the heart of all its marketing communications activities
- c) To develop a fluid and dynamic understanding of an iterative design process showing a comprehensive use of research, analysis and techniques to develop and create complex advertising, marketing and branding design solutions for targeted audiences
- d) To gain a complex and integrated understanding of today's competitive global environments related to design, advertising processes and the management of communication
- e) To instil a reflective approach towards the process of interaction design and object of learning, to encourage strategies for professional development and lifelong learning to remain relevant within your profession as an advertising, marketing and branding designer.

The course has been designed so that these aims can be achieved. To do this we have developed specific leaning outcomes that you should have achieved by the time you finish the programme.

Learning Outcomes of Level 7 Postgraduate Masters in Digital Media Practice all Pathways

Upon completion of the programme students will be able to demonstrate Knowledge and Understanding (K&U) and Skills and Other Attributes (S&OA). These are identified below and marked against each learning outcome.

On successful completion of the programme, all students should demonstrate:

- a) A systematic knowledge and a critical awareness of current issues and debates applied an area of Digital Media Practice, within both theoretical and professional contexts. (K&U)

- b) A comprehensive understanding and articulation of their own design process and the techniques applicable to the development of advanced solutions within their area of practice (K&U)
- c) Originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create, interpret and further knowledge within in their discipline (S&OA)
- d) A critical awareness of digital media practices in relation to the theoretical, cultural and ethical concerns of the broader media industries and audiences. (K&U)
- e) An advanced conceptual and practical understanding that enables the student to evaluate methodologies and develop critiques of them in order to contribute new hypotheses or practical solutions through advanced independent study. (S&OA)

Learning Outcomes of Level 7 Postgraduate Diploma in Digital Media Practice all Pathways

On successful completion of the programme, all students should demonstrate:

- a) A systematic knowledge and a critical awareness of current issues and debates applied an area of Digital Media Practice, within both theoretical and professional contexts. (K&U)
- b) A comprehensive understanding and articulation of their own design process and the techniques applicable to the development of advanced solutions within their area of practice. (K&U)
- c) A practical understanding of how established techniques of research and enquiry are used to create, interpret and further knowledge within in their discipline. (S&OA)
- d) A critical awareness of digital media practices in relation to the theoretical, cultural and ethical concerns of the broader media industries and audiences. (K&U)

Learning Outcomes of Level 7 Postgraduate Certificate in Digital Media Practice all Pathways

On successful completion of the programme, all students should demonstrate:

- a) A systematic knowledge and a critical awareness of current issues and debates applied an area of Digital Media Practice, within both theoretical and professional contexts. (K&U)
- b) A comprehensive understanding and articulation of their own design process and the techniques applicable to the development of advanced solutions within their area of practice. (K&U)
- c) A practical understanding of how established techniques of research and enquiry are used to create, interpret and further knowledge within in their discipline. (S&OA)

As you progress through your degree you will see how these learning outcomes are addressed in the various modules you will take and how your performance in achieving them is measured by the various assessments you will do.

DM7900 Digital Media Principles is one of your first modules in which you are required to complete an individual Learning Agreement by the first semester (Week 6). The outcome will inform the planning of which optional modules and therefore pathways will be taught in Semester 2, if students have not already signed on to a specific pathway via their initial

application. The optional modules are designed to be project based learning via supervised peer to peer learning, allowing all chosen optional modules to run in the same space. Master classes will take place to ensure students needing specific software skillsets for the different optional modules. The peer to peer project based learning approach for the optional modules in Semester 2 will equip students for the following independent dissertation / major project study over the summer months.

Assessments are designed to measure how well you can perform the learning outcomes. So remember when you are writing an essay late at night you are producing a piece of work that will be measured by how well it meets the learning outcomes of the module and degree. If you aim to show you meet the learning outcomes for an assessment you will not go far wrong.

The programme addresses the graduate employability skills of students in the following ways:

The MA Digital Media Practice is a professionally focused programme that allows for the dynamic understanding and development of theory within the context of practice. The innovative open nature of the programme structure is designed to accommodate a wide range of specialist interests within the broad spectrum of careers that are available within the digital media industry. These range from leadership roles such as account handler or project manager through to creative roles such as visualisation designer, concept designer, interaction designer, augmented reality / virtual reality interaction designer or content developer. The programme is specifically designed to integrate with professional practitioners and bodies to provide a close and dynamic engagement with the digital media industry. These partnerships give students a starting point to develop their own broad network of professional contacts and to identify key practitioners within their chosen specialism.

All students are required to present their work and interact with invited industry professionals and the external examiner at the End of Year Show 'TransMedia'. Students will be able to leave the programme with a fully interactive web based portfolio of work that will enable them to show their achievements in a dynamic way to prospective employers. Throughout the MA, students will be engaged in a critique of the industry and a debate about the future opportunities and developments possibilities.

Management of the Programme

Every course in the University has eight key management devices to ensure that it runs smoothly.

- I. A **programme leader** – each degree programme has one member of academic staff who is responsible for the running of the course.
- II. A **programme administrator** – each degree programme has one member of administrative staff who provides support for the course.
- III. **Student representatives** – each cohort year (all digital media students who are in the same year) elects one or more student representatives. Their task is to collate the opinions of the students and to present these opinions to the programme committee (see below). A cohort meeting, (a meeting of the entire student year group) is held each semester. At this meeting issues relating to the course are discussed and the representatives are made aware of any issues students wish to be raised with the programme management.
- IV. A **programme committee** - each degree programme has a committee composed of the programme leader, the programme administrator, the teaching staff and elected student representatives from each cohort year. The programme committee meets at least three times a year.

The programme committee is core to the running of a degree and its prime role is to provide a forum in which students can feed into the running of the course and hear about the progress of particular issues.

Prior to each programme committee an agenda is circulated, this details the topics to be discussed at the meeting. Following the committee a set of minutes is produced and circulated. These reflect the deliberations of the committee in an accurate manner.

Included in the minutes are a number of 'action points' - specific issues that will be addressed by either the teaching staff or the programme leader. The progress of these action points is discussed at the following meeting.

- V. **Module reports** - module leaders write a module report at the end of each module. These reports provide information on:
 - the student evaluations of the module,
 - the distribution of grades,
 - any problems in learning resources, developments in the module.

Module reports are presented to the programme committee for discussion and any issues that need addressing become action points.

- VI. An **Annual Plan** – each degree programme drafts a yearly plan and evaluation that reports upon issues from the previous year and plans for how it will improve. These reports are circulated at the programme committee and report upon issues related to the running of the programme. These plans are also available to all students on the Digital Media Canvas Homepage.

- VII. An **External examiner** – each programme has an external examiner assigned to it. An external examiner is a senior academic from another university who looks at a sample of student work from a range of modules. Their job is to ensure that the standards of the degree are comparable to those at other institutions. They write a report to the programme leader who then writes a response. Both the report and response are presented to the programme committee and any issues arising from the report become action points in the annual plan.

Who does what on the degree:

The MA Digital Media Practice degree is taught within the Faculty of Business, Law & Sport; one of four faculties in the university. Academic and administrative staff perform specific roles in relation to each degree.

The main roles are:

Programme Leaders

Programme Leaders coordinate the day-to-day business of programmes with responsibility for students on that programme. Programme Leaders work with the Head of School and administrators, to ensure the smooth running of the programme. The Programme Leader for the Digital Media Practice programme is Debs Wilson.

Module Leaders

The Module Leader is responsible for the design, delivery and documentation of the modules you will be studying. If a problem arises in a particular module, e.g., you wish to change your seminar group or you would like further reading on one of the topics appearing in the module, you should consult the relevant Module Leader. He or she is responsible for the overall operation of the module. In most cases, however, you may find it more convenient to approach your seminar tutor who will normally be able to help.

Seminar Tutors

A seminar tutor teaches on the module and is responsible for the running and teaching of a seminar group. They will often mark the seminar group's work.

Programme Administrator

The programme administrator is a member of the Faculty administrative team and has specific responsibility for the administrative management of the programme. They are based in the Faculty Office at West Downs and are your first point of contact. The programme administrator for the Digital Media Design degree is Tessa Hemsworth (Tessa.Hemsworth@winchester.ac.uk).

Personal Tutors

Personal Tutors are members of academic staff who can provide tailored academic advice and counsel. New students will meet your personal tutor at the commencement of your course and you should keep them informed of your progress throughout your degree.

If you are experiencing difficulties with your programme, you should discuss these problems with their personal tutor at the earliest opportunity. S/he will be able to give you advice about your programme and academic progress, including the various forms of assistance the University can offer you. Equally, if having personal problems that may be adversely affecting your studies, your personal tutor will either be able to offer guidance as to how to best to address whatever the problem might be or they will be able to direct you to an appropriate source of help within the University.

If at any time you wish to change your personal tutor please speak to the programme leader.

Staff teaching on the degree

The following full-time academic staff teach on the Digital Media Practice degree. You will also meet and be taught by a variety of part-time (Associate) and seasonal staff who because of their specialist experience also teach on the programme.

Full-time & Part-Time Academic Staff.

Debs Wilson – (Programme Leader) Senior Lecturer, Full time

Studying Part-time PhD in Design – ‘Curator, Designer and Visitor Interaction in Cultural Heritage Interpretation Design’ studying the relationships between curator, designers and visitors in the development of a heritage application.

Director/Owner of The Talking Walls UK Ltd, designing and creating software applications for the heritage industry. Installation of prototype application at Beaulieu Abbey, Hampshire in 2010 engaging visitors with a virtual 3D representation of the abbey and the lifestyles of its inhabitants.

Professional practice based teaching, research informing students, directly related to the design, research and process modules on the programme. Through her research she has created multimedia, visually rich educative applications for users to explore their environment via specific timeslices for Dunster Castle and Beaulieu Abbey. Currently working with Hyde 900 and students to create similar virtual content for Hyde Abbey.

Typical Modules: Architectural Visualisation, 3D Visualisation, UX, UCD & UI Interaction, Data Visualisation, Narrative & Storytelling, AR & VR Interaction, Design Practice, Interaction Design, Emerging Media Student Directed Project, Research Proposal & DMP Independent Study Project / Dissertation. All levels Autodesk Revit & Autodesk 3DS Max, Maxon Cinema 4D and Unreal 4.

Contact: Debs.Wilson@winchester.ac.uk Tel: 01962 826355

Paul Wilson – Senior Lecturer, Full time

Creative Director at Clear thinking UK Ltd. Professional practice based teaching directly related to the Design modules on the programme. 20 years' experience in web design and multi-media. Core expertise in Photoshop visualisation, front end web development, product design, video post-production and software training (Macromedia & Adobe).

Typical Modules: Design Practice, Infographic Communication & Interaction Design, All levels Adobe Photoshop, Dreamweaver, Illustrator, InDesign, After Effects & Portfolio workshops

Contact: Paul.Wilson@winchester.ac.uk Tel: 01962 826355

Richard Trebilcock – Part-time Lecturer (Staff & HPL)

Creative Director / Film Producer at Shooting The Sun. Professional practice based teaching directly related to the design and process modules on the programme. Core expertise as a professional photographer, cinematographer, videographer, web developer and media training. Experienced in aspects of media production including television and corporate film and video direction, editing, web design/coding and project management.

Typical Modules: Digital Media Principles, Emerging Media Student Directed Project, All levels Motion Graphics & After Effects Workshops

Contact: Richard.Trebilcock@winchester.ac.uk Tel: 01962 826355

Kerry Wort - Part-time Staff Lecturer

Recent Digital Media Design and current Masters Digital Media Practice student (completing Sept 2015). Industry experience creating apps and printed material for Winchester businesses.

Typical Modules: Digital Media Principles, Design Practice, Research Proposal, Emerging Media Student Directed Project, Infographic Communication, Interaction Design, UX, UCD & UI Interaction, Narrative & Storytelling, AR & VR Interaction & DMP Independent Study

Contact: Kerry.Wort@winchester.ac.uk Tel: 01962 826355

Corin Evans-Pritchard – Part-time Lecturer

Current Masters Digital Media Practice student (completing Sept 2015), Film Maker and Sound Designer. A practicing broadcast engineer and video artist involved in Audiovisual Events and Festivals. Core expertise in Final Cut Pro (certified editor) and Logic Pro. Adobe Certified Associate in Adobe Photoshop and Adobe Premiere. Experienced in film making, sound design and an extensive range of multimedia software.

Typical Modules: Digital Media Principles, 3D Visualisation & Emerging Media Student Directed Project. All levels Autodesk Maya, Adobe Creative Suite, Apple Logic Pro and Sound Forge

Contact: Corin.Pritchard@winchester.ac.uk Tel: 01962 826355

Steve Cross – Part-time Staff Lecturer

Founder and CEO of Winchester-based Digital Marketing agency Sprechen Ltd, 10 years at the BBC as an NCTJ qualified journalist and producer, experienced in building brands for international, national, regional and local B2B and B2C clients, received multiple awards for his work, a member of marketing bodies BIMA and CIPR. Professional practice and core expertise in coding HTML, Javascript, CSS, PHP/MySQL, Node.JS using a multitude of frameworks, building a number of iOS and Android apps for commercial use.

Typical Modules: Digital Media Principles, Interaction Design & UX, UCD & UI Interaction. All levels Adobe Creative Suite & Final Cut Pro.

Contact: Steve.Cross@winchester.ac.uk Tel: 01962 826355

What we expect from you:

Studying for a Master degree is not a light undertaking. It will take you (at least) one year of full time study (two years part-time) and you should expect to spend (at least) 2000 hours studying for the degree!

You will be required to attend lectures, participate in seminars, write essays, make presentations, work in groups, work alone, keep diaries, construct portfolios, make and analyse media texts, write research proposals and research and write a 12,000 word dissertation or produce a substantial independent piece of work.

If you stay on track, all this has to be done within 12 months of starting your degree (full-time students) and 24 months (part-time students).

But don't worry – the staff are here to help you get through. You have joined, and are now part of a smoothly running machine that will introduce new ideas and material to you, help you to understand and show you how to produce the work you need to produce and constantly improve your performance.

But to do all this you must play your part. We expect lots from you and as you progress in your degree you will learn as much about *how* to work as you will of the actual subject of media studies.

Below are noted some of the basic expectations or demands we make of a student on the MA Digital Media Practice degree.

Attendance, behaviour and respect:

Extensive research has shown that students who attend their classes are more likely to pass and get good grades than those who do not.

The more you attend the more likely you are to pass.

A university is a professional, studious yet communal environment. With this in mind please behave appropriately and not disrupt other students by using mobile phones in class, please do not eat in class, drop litter and engage in other anti-social behaviour - help us keep our community safe and secure by keeping to our policies on health and safety and security.

Please show your tutors respect and behave courteously. Act professionally and treat the university environment as you would a place of work, do not turn up late for lectures or seminars, pay attention in class and conduct yourself in a civil manner.

Engagement:

We expect and want you to engage with the course, the subject and the wider academic community both in this university and beyond. Digital media is a fascinating and constantly evolving industry. We are lucky to have some highly-respected practitioners working on the programme and the degree you are studying for will prepare you well if you want to progress further with your study or go into employment.

You will get the most out of your course if:

- you have a professional and responsible attitude,
- work hard on your coursework,

- help us improve what we offer by using the opportunities provided for you to have your say,
- make the most of our facilities, such as the library and Study Skills support,
- become involved in some of the many activities associated with the course and School of Media
- take part positively in your learning and let us know if you need help.

Preparation:

You will often be assigned reading for seminar or preparatory reading for lectures. You may be asked to prepare work for particular session on modules.

Even if it is not an assessed piece of work you will be expected to do this.

Deadlines:

For each piece of work you will be given a deadline. It is vital that you submit the work by this deadline. If you submit work late you will be subject to a penalty.

Attitude:

A university is a place of learning and members of the university community (staff and students) have a right to work and live without prejudice, or fear of intolerance.

Staff on the Digital Media Practice programme are fully supportive of the Students' Union and University's Equal Opportunities policy, insisting that members of the student community treat all staff and students in a polite and mature way.

We will *never* accept prejudice, intolerance, aggression or violence. No student or member of staff should be disadvantaged due to matters of 'race', class, ethnicity, age, gender, sexual orientation or disability or illness.

Communication:

We will use a variety of means to communicate with you. These include but are not limited to:

- your university email;
- notice boards;
- letters to your term time address;
- letters to your 'home' address;
- messages on the university portal;
- messages on the Learning Network;
- phone messages
- texts to your mobile phone
- occasional use of external blogs or web pages for certain modules.

You are expected to monitor these systems and to keep us informed in changes to your personal details such as term time address; home address and mobile phone number. We will not send messages to an external email address so please do not ask for this.

What you can expect from us:

The aim of the Digital Media Practice Programme is to provide a high quality learning experience for students. We do this in a number of ways:

Teaching:

Teaching is at the forefront of an educational programme. The teaching you receive will be directly related to helping you achieve the learning outcomes of a module.

We make every effort to make our teaching as varied and student-centred as possible in delivering the learning objectives of each module. To do this, teaching takes place in a number of different 'arenas' and most modules are taught by a combination of lectures, seminars, tutorials and online material held on the University's 'Canvas' network and on external sites maintained by academic staff.

Lectures:

In general, the aim of lectures is to provide students with a concise overview of a topic and a model of how to think about a given subject. These are often supplemented by audio-visual or other teaching aids such as PowerPoint slides, video clips, web pages or other material.

All lecturers have different styles and you may need to learn how to 'use' each lecturer's style to get the most out of it. Study Skills support can help if you want to improve how to take notes in a lecture.

Seminars:

The purpose of seminars is to involve students in critical dialogue, towards clarification of key ideas and development of thinking. Seminars will thus require you to participate in discussion and to assume responsibility for learning.

To facilitate free expression of thoughts and doubts, tutors try to foster a non-judgemental, open learning environment. As seminars are more participatory or 'active' than lectures you will often be asked to prepare for a seminar by doing some reading or written work or to perform activities in the seminar.

It is important that you do these – you will not get much from a seminar that you do not prepare for or take part in and if you do not prepare, you may not be allowed to participate.

Tutorials:

In tutorials students have the opportunity to discuss academic work directly with their tutor, either alone or in small groups.

Workshops:

Workshops take a variety of forms. Characteristically, their objective is to apply knowledge and/or receive feedback on work, think critically and creatively, and develop the capacity to work in teams with peer to peer support and learning.

Canvas

Canvas is the University's online learning environment. Each module on which you are enrolled will have a Canvas page containing information about the module. This will include the module guide and lecturers will often place their lecture slides and notes on the specific Canvas module pages.

Some lecturers make extensive use of Canvas and include further additional information such as readings and even tests for their modules.

Module Guide:

For each module you study you will be given a module guide which we call a Module Outline Brief (also known as module handbook). This details all aspects of the module such as the time table, reading, assessment details and much else.

Core and Mandatory Modules:

The MA programme is completed through a mix of Core and Mandatory modules which are undertaken by all pathway students. The Core modules include a Research Proposal module (DM7915) and the Design Practice module (DM7903). The reason for DM7903 Design Practice and DM7915 Research Proposal being core modules is that we do not feel that a Design based MA can be passed without passing a core design module. The research proposal is also important as a core module as students really do need to write a proposal for their final major project or dissertation (DM7908) – so this should be a requirement for DM7908 and is stated as such. Although core modules, they are core to finishing the programme rather than to individual modules.

Assessment:

Assessment plays an important part in your education and its purposes threefold:

1. It provides students with 'hard' feedback-evidence of how they are performing
2. It permits staff to determine whether students have reached the necessary standard for continuation on a degree programme.
3. From the beginning assessment contributes towards the final degree classification.

We operate a rigorous system to ensure that marking is fair and equal.

- All coursework is marked by a member of academic staff. A sample of this work is then given to a second member of academic staff to examine. This is to ensure that the marks given are fair. If the second marker has any concerns they may ask to see the work of all of the students. If there are any disagreements about marks a third member of staff will be asked to adjudicate.
- For work that contributes to your degree classification there is a third stage. Once the work has been second marked, a sample is sent to the external examiner. As well as the sample, the external examiner has access to every piece of work. The external examiner carefully monitors overall marking levels to ensure these are comparable to standards elsewhere.

Marking and Feedback:

We aim to mark and make available for collection assessed work within fifteen working days of the submission deadline. Work that is submitted late will be exempt from this timescale.

You will receive two pieces of information for each piece of assessed work: a mark and some commentary on your work.

The mark you receive for your work will relate to how well you demonstrate the stated learning outcomes for the assessment. Thus each assessment will have particular 'goals' - the learning outcomes - your mark will be determined by how well you achieve these.

The commentary will help you to improve your work. For most modules this will consist of summative feedback that you get once you have submitted the piece of work. This will highlight what you did right and wrong and how you can improve your work. The feedback will be critical yet constructive. A number of modules operate differently and instead of feedback on completed work you show your tutor your work prior to the submission and they give you commentary to help improve the work. This is also feedback and can be very helpful in producing a better piece of work.

Contact:

Office hours – Academic staff designate three hours each week for student consultations outside of teaching activities. Many staff are happy if you just turn up during these hours but it is best if you email or call first to make sure they are not busy - staff have many duties in addition to teaching: conducting research, marking, preparing teaching materials and innumerable administrative duties and may be busy.

Staff will advertise when their hours are, either with a note on their door or on their Learning Network pages.

Email: If you email a member of staff we will endeavour to reply to you within three working days.

Support:

We aim to support your academic progress in a number of ways. For academic issues you can consult your personal tutor, module tutor, module leader or programme leader; for personal issues see your personal tutor in the first instance who will direct you to appropriate support; the University has a number of support services such as Careers guidance, counselling and Academic Skills – the University's study support Unit.

Quality assurance and enhancement:

The quality of the programme and the teaching you receive are a key issue and we are constantly striving to improve them. The mechanisms of running the programme detailed above are geared towards improving your experience of the course. While we strive to constantly improve the course we can only do so with your help in the form of feedback and engagement with the processes of managing the degree.

Digital Media Practice Module Layout (Full Time Mode)

	Level 7 Module code and title	Credits CATS ECTS	Core/Mandatory/ Optional	Comments (eg pre/co-requisites)
1	DM7900 Digital Media Principles	20 10	Mandatory for Masters/PgDip	Normally taken in semester 1 by FT students *, **
2	DM7903 Design Practice	20 10	Core for Masters/ PgDip	Normally taken in semester 1 by FT students *, **
3	DM7917 Emerging Media Student Directed Project	20 10	Mandatory for Masters/ PgDip	Normally taken in semester 1 by FT students **
4	DM7915 Research Proposal	20 10	Core for Masters	Normally taken in semester 2 by FT students **
Visualisation Pathway:				
5	DM7911 Architectural Visualisation	20 10	Optional	Normally in Semester 2, FT students may take any two of Modules 5 – 8. At least two optional modules will be offered in any one year. *, **
6	DM7909 3D Visualisation	20 10	Optional	
7	DM7912 Data Visualisation	20 10	Optional	
8	DM7913 Infographic Communication	20 10	Optional	
Interaction Design Pathway:				
9	DM7906 Interaction Design	20 10	Optional	Normally in Semester 2, FT students may take any two of Modules 9 – 12. At least two optional modules will be offered in any one year *, **
10	DM7914 Narrative & Storytelling	20 10	Optional	
11	DM7910 AR & VR Interaction	20 10	Optional	
12	DM7916 UX/UCD/UI Design	20 10	Optional	
Motion Graphics Pathway:				
13	DM7922 Motion Graphics	20 10	Optional	Normally in Semester 2, FT students may take these two Modules for the pathway indicated. At least two optional modules will be offered in any one year *, **
14	DM7919 Transmedia Storytelling	20 10	Optional	
Design Thinking Pathway:				
15	DM7920 Design Communication	20 10	Optional	Normally in Semester 2, FT students may take these two Modules for the pathway indicated. At least two optional modules will be offered in any one year *, **
16	DM7921 Design Research	20 10	Optional	
Advertising, Marketing & Branding Design Pathway:				
17	BS7984 Marketing Communications	20 10	Optional	Normally in Semester 2, FT students may take these two Modules for the pathway indicated. At least two optional modules will be offered in any one year *, **
18	DM7918 Branding Design & Strategy	20 10	Optional	

Exit/Award of Postgraduate Certificate 60 Credits ; Exit/ Award of Postgraduate Diploma 120 Credits				
13	DM7908 Digital Media Practice Independent Study – Project or Dissertation	60 30	Mandatory for Masters	Normally completed during the summer by FT students
Award of Master of Arts 180 Credits				

* = Normally modules completed for award of PgCert.

** = Normally modules completed for the award of PgDip.

Glossary

Core = modules must be taken and passed

Mandatory = modules must be taken but may be eligible for compensation

Optional = modules may be selected by students, subject to availability

Digital Media Practice Module Layout (Part Time Mode)

	Level 7 Module code and title	Credits CATS ECTS	Core/Mandatory/ Optional	Comments (eg pre/co-requisites)
1	DM7900 Digital Media Principles	20 10	Mandatory for Masters/PgDip	Normally taken in semester 1 of year 1 by PT students *, **
2	DM7903 Design Practice	20 10	Core for Masters/ PgDip	Normally taken in semester 1 of year 1 by PT students *, **
3	DM7917 Emerging Media Student Directed Project	20 10	Mandatory for Masters/ PgDip	Normally taken in semester 1 of year 2 by PT students **
4	DM7915 Research Proposal	20 10	Core for Masters	Normally taken in semester 2 of year 2 by PT students **
Visualisation Pathway:				
5	DM7911 Architectural Visualisation	20 10	Optional	PT students may take any two of Modules 5 – 8. PT students may take one in Semester 1 of Year 2 and the second option in Semester 2 of Year 2. At least two optional modules will be offered in any one year. *, **
6	DM7909 3D Visualisation	20 10	Optional	
7	DM7912 Data Visualisation	20 10	Optional	
8	DM7913 Infographic Communication	20 10	Optional	
Interaction Design Pathway:				
9	DM7906 Interaction Design	20 10	Optional	PT students may take any two of Modules 9– 12. PT students may take one in Semester 1 of Year 2 and the second option in Semester 2 of Year 2. At least two optional modules will be offered in any one year *, **
10	DM7914 Narrative & Storytelling	20 10	Optional	
11	DM7910 AR & VR Interaction	20 10	Optional	
12	DM7916 UX/UCD/UI Design	20 10	Optional	
Motion Graphics Pathway:				
13	DM7922 Motion Graphics	20 10	Optional	Normally in Semester 2, PT students may take the two Modules 13 and 14 for the Motion Graphics Pathway.
14	DM7919 Transmedia Storytelling	20 10	Optional	PT students may take one in Semester 1 of Year 2 and the second option in Semester 2 of Year 2. At least two optional modules will be offered in any one year *, **

Design Thinking Pathway:				
15	DM7920 Design Communication	20 10	Optional	Normally in Semester 2, PT students may take the two Modules 15 and 16 for the Design Thinking Pathway.
16	DM7921 Design Research	20 10	Optional	PT students may take one in Semester 1 of Year 2 and the second option in Semester 2 of Year 2. At least two optional modules will be offered in any one year *, **
Advertising, Marketing & Branding Design Pathway:				
17	BS7984 Marketing Communications	20 10	Optional	Normally in Semester 2, PT students may take the two Modules 17 and 18 for the Advertising, Marketing & Branding Pathway.
18	DM7918 Branding Design & Strategy	20 10	Optional	PT students may take one in Semester 1 of Year 2 and the second option in Semester 2 of Year 2. At least two optional modules will be offered in any one year *, **
Exit/Award of Postgraduate Certificate 60 Credits ; Exit/ Award of Postgraduate Diploma 120 Credits				
19	DM7908 Digital Media Practice Independent Study – Project or Dissertation	60 30	Mandatory for Masters	Normally completed either in the summer of year 2 or during a single semester of year 3 by PT students.
Award of Master of Arts 180 Credits				

* = Normally modules completed for award of PgCert.

** = Normally modules completed for the award of PgDip.

Glossary

Core = modules must be taken and passed

Mandatory = modules must be taken but may be eligible for compensation

Optional = modules may be selected by students, subject to availability

Full –Time Programme Structure showing Credits and Summative Assessment:

Semester 1		
Module	Credits	Assessment
DM7900 Digital Media Principles Mandatory	20	MA Study Proposal (1500-2000 words) Project Portfolio & Outcome Reflective Report (2000 -2500 words)
DM7903 Design Practice Core	20	Design Proposal (1500-2000 words) Project Portfolio & Outcome Reflective Report (2000 -2500 words)
DM7917 EM Student Directed Project Mandatory	20	Collaborative Project Proposal (1500-2000 words) Project Portfolio & Outcome Reflective Report (2000 -2500 words)

Semester 2		
Module	Credits	Summative Assessment
DM7915 Research Proposal Core	20	Research Proposal (3000 -3500 words)
Optional Module 1	20	Typically a Project Proposal (1500-2000 words) Project Portfolio & Outcome Reflective Report (2000 -2500 words)
Optional Module 2	20	Typically a Project Proposal (1500-2000 words) Project Portfolio & Outcome Reflective Report (2000 -2500 words)

Semester 3 (Summer)		
Module	Credits	Summative Assessment
DM7908 Independent Study – Project or Dissertation Mandatory	60	Major Project Outcome Process Report (3,000-5,000 words) OR Dissertation Outline Dissertation (12,000-15,000 words)

Teaching Styles Summary:

Module	Lecture/Practitioner Presentation	Project Supervision	Practical Workshop/Exercises	Studio Teaching	Tutorials	Student Presentation	Seminar	Practical project	Observational Placement	Work Based Learning	External Visits/Fieldwork
Digital Media Practice											
DM7900 Digital Media Principles	√		√	√	√		√	√			√
DM7917 EM Student Directed Project		√	√		√	√	√	√			√
DM7915 Research Proposal	√				√	√	√				√
DM7903 Design Practice	√		√	√		√	√	√			√
DM7910 3D Architectural Visualisation			√	√		√	√	√			√
DM7909 3D Visualisation			√	√		√	√	√			√
DM7912 Data Visualisation			√	√		√	√	√			√
DM7913 Infographic Communication	√		√	√		√		√			√
DM7906 Interaction Design			√	√		√	√	√			√
DM7914 Narrative & Storytelling			√	√			√				√
DM7910 AR & VR Interaction			√	√			√				√
DM7916 UX, UC & UI Design	√	√	√				√				√
DM7922 Motion Graphics			√	√			√				√
DM7919 Transmedia Storytelling	√		√	√		√		√			√
DM7920 Design Communication	√		√	√		√		√			√
DM7921 Design Research	√		√	√		√		√			√
BS7984 Marketing Communications			√	√			√				√
DM7918 Branding Design & Strategy			√	√			√				√
DM7908 Digital Media Project or Dissertation		√		√	√			√			√
Key:						= Options, choose 2					

Module Assessment Type & Weighting:

Module	Assessment Type	Weighting	Pass Req.
DM7900 Digital Media Principles	Formative – Oral Presentation Summative – MA Study Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 70% 15% 15%	Yes
DM7903 Design Practice	Formative – Oral Presentation Summative – Design Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 50% 35% 15%	Yes
DM7917 EM Student Directed Project	Formative – Oral Presentation Summative – Collaborative Project Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 60% 25% 15%	Yes
DM7915 Research Proposal	Formative – Oral Presentation Summative - Research Proposal	0 100%	Yes
Digital Media Project or Dissertation	Summative - Project /Dissertation proposal Summative – Major Project outcome Summative – Reflective Process Report OR Summative - Project /Dissertation proposal Summative - Dissertation proposal 12,00-15,000 word dissertation	15% 60% 25% 15% 85%	
Optional Modules	Assessment Type	Weighting	Pass Req.
DM7909 3D Visualisation	Formative – Oral Presentation Summative – Commercial 3D Visualisation Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 40% 40% 20%	Yes
DM79011 Architectural Visualisation	Formative – Oral Presentation Summative – Architectural Visualisation Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 30% 50% 20%	Yes
DM79012 Data Visualisation	Formative – Oral Presentation Summative – Data Visualisation Project Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 30% 50% 20%	Yes
DM79013 Infographic Communication	Formative – Oral Presentation Summative – Series of Infographic Visuals for a Client Based Data Visualisation Project Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 60% 20% 20%	Yes
DM7906 Interaction Design	Formative – Oral Presentation Summative – Interaction Design Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 30% 50% 20%	Yes
DM7914 Narrative & Storytelling	Formative – Oral Presentation Summative – Digital Story Proposal & Outcome Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 50% 30% 20%	Yes
DM7910 AR & VR Interaction	Formative – Oral Presentation Summative – AR/VR Interaction Proposal Summative – Project Portfolio & Outcome Summative - Reflective Process Report	0 30% 50% 20%	Yes

DM7916 UX/UCD & UI Design	Formative – Oral Presentation	0	Yes
	Summative – UX Research Proposal	30%	
	Summative – Project Portfolio & Outcome	50%	
	OR:		
	Formative – Oral Presentation	0	Yes
	Summative – UX Case Study Report	80%	
	Summative - Reflective Process Report	20%	
DM722 Motion Graphics	Formative – Oral Proposal	0	Yes
	Summative – Motion Graphics Project	60%	
	Summative – Project Portfolio & Outcome	20%	
	Summative - Reflective Process Report	20%	
DM7919 Transmedia Storytelling	Formative – Oral Proposal	0	Yes
	Summative – Short Story using Transmedia Storytelling methods	60%	
	Summative – Project Portfolio & Outcome	20%	
	Summative - Reflective Process Report	20%	
DM7920 Design Communication	Formative – Oral Proposal	0	Yes
	Summative – Design Communication Project	50%	
	Summative – Project Portfolio & Outcome	30%	
	Summative - Reflective Process Report	20%	
DM7921 Design Research	Formative – Oral Proposal	0	Yes
	Summative – Research Project	80%	
	Summative - Reflective Process Report	20%	
BS7984 Market Communications	Summative - Marketing Communications Plan	50%	Yes
	Summative - Presentation – Creative Pitch	50%	Yes
DM7918 Branding Design & Strategy	Formative – Oral Proposal	0	Yes
	Summative – Design and development of a brand design strategy or advertising campaign.	60%	
	Summative – Project Portfolio & Outcome	20%	
	Summative - Reflective Process Report	20%	

Types of Assessment Employed:

The assessment methodologies employed on the Digital Media Practice programmes are designed to ensure that all assessment activities are relevant to task and reflect the needs of both an academic and industry outcomes. Through the undertaking of projects and tasks students will engage with ‘real world’ problems and their assessment task will reflect the solutions and outcomes that one would expect to find in the ‘real world’. However the programme aims to encourage experimentation, innovation and risk taking and is aware that the assessment of final outcome alone could stifle the genuine expression of this requirement. So assessment will take place throughout the life of a project in order to test and offer feedback on the process and integration of skills that is an inevitable part of the learning taking place within the project environment.

Students will be assessed formatively and summatively using a variety of formats that will provide tutors with a dynamic understanding of the student’s progress throughout the course of study, enabling them to give good quality feedback to support the student’s learning. The formats of assessment have been adopted specifically to test the student in different ways and thus provide the dynamics necessary to ensure parity as well as making assessment part of the overall learning process. The formats of assessment will remain consistent throughout the course so that students can fully understand the assessment process and use it as part of their continued development. In most cases assessment echoes the types of undertakings that

students might encounter in a professional context and it is considered to be a key driver for students to undertake assessment tasks that are in keeping with the format that they would have to produce work within an industrial setting.

The following formats of assessment will be employed on the course of study:-

Process / Reflective Reports

Project Portfolio

Presentations

Project Outcome

Process / Reflective Reports

Students will normally be asked to submit a Process Report at the end of modules where they have engaged with the subject either at a practical level or having undertaken a scenario based project. The Process report will fall into one of two formats – A Project Report and/or A Research Report. Often students will have worked in teams during the undertaking. The report is reflective in nature and seeks to explain the individual's learning and contribution made to a team outcome. The student will be asked to write the report under a number of prescribed headings that are pertinent to the particular module. The report will be used primarily to assess the following student learning outcomes:-

- Their ability and understanding of time and resource management
- Their ability to adapt their knowledge to changing circumstances
- Their development and implementation of facilitation strategies needed to sustain team work
- Their ability to understand and develop a collaborative and adaptable approach to their design practice.
- The contribution offered to the team by their individual research.

Research Reports

The Research Report has a similar function to that of the Project Report but is used where the student has engaged with a module that requires them to undertake the collation, assimilation and analysis of information or theory drawn from a number of different sources. The student may be working alone or in a group but would be required to outline their own approach and understanding of the subject matter that has been the focus of their research. The report is analytical in nature and the student will be asked to write the report under a number of prescribed headings that are pertinent to the particular module. The report will be used primarily to assess the following student learning outcomes:-

- Their understanding of the importance of professionalism
- Their development and implementation of facilitation strategies needed to sustain performance work
- To develop a sound knowledge and understanding of professional standards and practices
- Their ability to assess and effectively manage information

The Research Report echoes the processes and outcome of work that students might encounter in a professional context such as the development of a feasibility study, a business plan or a policy document. Such a report would draw together research and information to arrive at a conclusion or recommendation.

The Research Report would be written using a number of generic headings that would be tailored to address the particular learning outcomes of each relevant module.

(See Module Description Sheets).

The Research Report will outline the following:-

- The student's approach to the research task and their development of research strategies
- The avenues of enquiry explored throughout the research process
- An explanation of the key sources encountered and used
- How the research has developed their own professional understanding
- The conclusions and or contradictions of the research
- An action plan for undertaking future research including areas of future further enquiry
- Their personal opinion that they have formed as a result of the work
- A referenced bibliography of sources

Project Portfolio

Students will be asked to collate and submit a Project Portfolio when they have undertaken a module that has a practical outcome. Normally such a module will engage the student, as an individual or within a team, in a 'real life' model of practice where they will be able to develop and test their understanding and competence of a number of sequential cognitive and practical skills and routines.

In some circumstances a Project Portfolio may be submitted in tandem with a Process Report in order to adequately assess the student's understanding of theory and practice. It is intended that the student will draw evidence of their understanding of theory and practice from work undertaken throughout the process of the module so that they are able to demonstrate their knowledge and understanding against a set of prescribed requirements, relevant to the module subject.

The file will be used primarily to assess the following student learning outcomes:-

- Their development and implementation of facilitation strategies needed to sustain collaborative working
- The development of constructive and adaptable approaches to project management within a collaborative context
- Their ability to develop research and development strategies for the development of a project design.
- The development of a sound knowledge and understanding of professional standards and practices

The Project Portfolio echoes the development of a practice portfolio showing real examples of the student's professional skills as well as that of collating their work and that of others, into a

coherent record of the process and key information relevant to a production, task or organisation.

Evidence for inclusion within the Project Portfolio will be submitted using a number of generic headings that would be tailored to address the particular learning outcomes of each relevant module

The Project Portfolio will show evidence of the following:-

- A detailed personal schedule or diary of activity undertaken throughout the module
- Example of communication made with other team members or outside agencies
- Examples of professional notation or paperwork created in the course of the module, such as client needs analysis, website planning, storyboards, project planning, budgets etc.
- A log of research activity undertaken in pursuance of the task including a referenced bibliography of sources
- A cover sheet outlining the value and relevance of each example of work submitted within the Project Portfolio

Presentations

Students will be asked to give presentations for two specific reasons within the programmes of study. In the first instance is within the context of critical modules that require them to investigate and learn from a range of relevant but different 'real world' examples of professional practice, critical debates or case studies. Such activity would normally be undertaken by small groups of students working as a team.

The purpose of the presentation is to share the key information and conclusions arrived at through the process of their investigation so that the larger student body can compare and contrast their own findings with that of the presenting group. In this way students can benefit from a much wider range of examples than just that of their own focussed study.

Presentations will be used primarily to assess the following student learning outcomes:-

- Their development and implementation of facilitation strategies needed to sustain creative work
- The development of constructive and adaptable approaches to the development of digital media artefacts within a collaborative context
- The development of a sound knowledge and understanding of professional standards and practices.
- The development of a critical awareness of quality and the current trends, standards and ethical debates taking place within the industry.

A presentation might follow the following format:

- An introduction to the subject, organisation or practitioner
- A detailed history or background to the subject
- An outline of the work (oeuvre) or role of the subject
- A detailed explanation of the structure or process of the subject
- A critical analysis of the structure or process of the subject

- An explanation of the way in which the subject relates to the wider context of professional practice
- The use of relevant supporting visual information for any or all sections of the presentation
- Conclusions drawn from their study/observation of the subject
- A written précis of their presentation as a 'hand out' for the audience

Presentation skills are used a wide range of professional settings and the ability to give a supported aural presentation to an audience might be considered to be a key transferable skill.

In their future professional roles, pertinent to the course, students might be expected to speak publicly to a client or technicians or to a group of stakeholders. It is important that they are able to present their information in a cogent, informative and interesting manner.

It is in this second context that students will be asked to give an interim presentation of the development of their project work. Such presentations will a formative opportunity to give students feedback on the ideas and processes that they have adopted whilst providing a summative grade that focuses on the process and creative development of a project.

These presentations will follow the format of the design brief or specification and outline the team's specific response to each area of the brief or specification. Such presentations will develop in depth and content through the levels of the programmes and may be of a design or technical nature depending on the type of project and the makeup of the project team.

How work is assessed (guidance on improving and presenting your work):

Your work will be evaluated by a set of explicit criteria.

These can be thought of in two ways:

1. Your work must meet the learning outcomes set out in the module guide. How well you meet the learning outcomes will have a direct effect upon your grade and whether you pass the module. The learning outcomes concern the substantive knowledge or skills you should have gained on the module. As noted above the learning outcomes for a module come from the total outcomes for the degree. The learning outcomes for the Digital Media Practice degree are derived from national guidelines set down by the Quality Assurance Agency and are known as Subject Benchmark statements. The Digital Media Practice Degree uses the Art and Design, and Communication, Media and Cultural Studies benchmarks.
2. In addition to the substantive knowledge and skills your work is evaluated against 'generic' criteria. These generic criteria relate to common standards of practice in an academic setting.

The generic criteria describe the standards expected for the three different types of work you will have to produce: academic style written work including essays; presentations (both individual and group) and practice based work. These criteria are derived from national standards set down by the Quality Assurance Agency and are known as the Framework for Higher Education Qualifications.

These criteria are detailed in the following pages.

To improve your work you should read the criteria and the learning outcomes of the module and try to ensure that your work meets these criteria.

You can approach your lecturers and tutors to ask what you did wrong and what can be done to make your work better.

A good way to start is to set yourself achievable goals, try to identify small and specific steps that you can take to improve your work.

Grid mapping Modules to Learning Outcomes

	LOa - a systematic knowledge, and a critical awareness of current issues and debates applied an area of Digital Media Practice, within both theoretical and professional contexts.	LOb - a comprehensive understanding and articulation of their own design process and the techniques applicable to the development of advanced solutions within their area of practice	LOc - originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create, interpret and further knowledge within in their discipline	LOd – a critical awareness of digital media practices in relation to the theoretical, cultural and ethical concerns of the broader media industries and audiences.	LOe - an advanced conceptual and practical understanding that enables the student to evaluate methodologies and develop critiques of them in order to contribute new hypotheses or practical solutions through advanced independent study.
DM7900 Digital Media Principles	√		√	√	
DM7903 Design Practice	√	√	√		
DM7917 Emerging Media Student Directed Project	√	√	√	√	
Visualisation Pathway: Two of the following four Optional Modules					
DM7911 Architectural Visualisation	√	√	√		
DM7909 3D Visualisation	√	√	√		
DM7912 Data Visualisation	√	√	√		
DM7913 Infographic Communication	√	√	√		
Interaction Design Pathway: Two of the following four Optional Modules					
DM7906 Interaction Design	√	√	√	√	
DM7914 Narrative & Storytelling	√	√	√	√	
DM7910 AR & VR Interaction	√	√	√	√	
DM7916 UX/UCD/UI Design	√	√	√	√	
Motion Graphics Pathway: Two of the following Modules					
DM7922 Motion Graphics	√	√	√	√	
DM7919 Transmedia Storytelling	√	√	√	√	

Design Thinking Pathway: Two of the following Modules					
DM7920 Design Communication	√	√	√	√	
DM7921 Design Research	√	√	√	√	
Advertising, Marketing & Branding Design Pathway: Two of the following Modules					
BS7984 Marketing Communications	√	√	√	√	
DM7918 Branding Design & Strategy	√	√	√	√	

Generic Levels Descriptors Written Work

Knowledge and Understanding (reading and application)	Analysis (and logical development)	Synthesis / Creativity (independent thought/practice)	Presentation / Technique
Demonstrates comprehensive knowledge of reading materials and illustrates critical understanding through detailed and precise examples which apply theory in a manner appropriate to the range and depth of assignment.	Demonstrates ability to construct a coherent and critically precise analysis which illuminates conceptual relationships in the work under discussion in a logically structured way.	Demonstrates ability to select and synthesise evidence in a manner relevant to the prospectus of assessment and to integrate these materials to a clearly structured and appositely resourced argument which enables an independent perspective to emerge strongly.	Avoiding technical errors and stylistic confusion or excess, writing shall be critically precise, complying at all times with the conventions of scholarly citation. Word selection should be apt to the level of intellectual engagement.

Generic Levels Descriptors Presentation Work

Knowledge and Understanding (Grasp Of Module's Work; Investigation; Insight)	Interactive Group Skills (Co-operation in Planning where Appropriate)	Communication and Presentation (Oral Communication)	Self-Appraisal / Reflection on Practice (Where Appropriate)
Demonstrates comprehensive knowledge of materials relating to the module and to the broader field of knowledge. Can use a variety of complex concepts with ease and accuracy and apply these appropriately to the module materials.	Can interact effectively on a proficient academic level, manage conflict independently and produce coherent group work of professional standards based on wide-ranging reading and research.	Can engage effectively and accurately in debate in proficient manner and produce co-operatively and independently - detailed and coherent group reports which demonstrate the learning process.	Can confidently apply own criteria of judgement with regard to intellectual endeavours and group interaction and productivity; can reflect on own practices and procedures and envisage alternative approaches.

Generic Levels Descriptors Practice Work

Composition	Critical imagination	Presentation/ technique
Clearly demonstrates complementary practical knowledge in the design and execution of practical work. Demonstrates a critical understanding of formal conventions used in media texts and an ability to integrate and manipulate such conventions in their work. Demonstrates imaginative and critical control of the processes of meaning-making, structure and organisation, integration of source materials, style, mode of address, tone and duration, towards the production of cohesive and coherent project.	Clearly and demonstrably able to select, synthesise, and apply critical understanding to the conception and development of practice work; through which independent thinking and imagination may emerge in critical creative integration.	Demonstrates technical proficiency and formal literacy in use of standard media technologies appropriate to requirements; demonstrates a strategic understanding of particular media forms and how such forms can be integrated.

Award Structure Summary and Credits:

For the award of the **Postgraduate Certificate**, students are required to take and pass taught-modules totalling 60 CATS/30 ECTS credits at level 7.

Mandatory modules are indicated on Module Layout below.

There is no award of merit or distinction at this level.

For the award of the **Postgraduate Diploma**, students are required to take and pass taught-modules totalling 120 CATS/60 ECTS credits at level 7.

Mandatory modules are indicated on Module Layout below.

- A student will receive the ***award with merit*** if the student has achieved an overall average programme mark of at least 60%.
- A student will receive the ***award with distinction***, if the student has achieved an overall average programme mark of at least 70%.
- Students who successfully complete all the required taught modules may proceed to the Independent Study/Dissertation module.

For the award of the degree of MA, candidates are required to take and pass 180 CATS/90 ECTS credits at level 7 including the independent study.

- A student will receive the ***award with Merit*** if the student has achieved a mark of at least 60% in their independent study and an overall average programme mark of at least 60%.
- A student will receive the ***award with distinction*** if the student has achieved a mark of at least 70% in their independent study and an overall average programme mark of at least 70%.

Modules

All the modules that you do are closely linked to the main project that you will be engaged in. In this way it is useful if you do not think about the modules as being separate parts of your study but rather as integrated components of professional practice that rely on each other to help you achieve a good outcome. Often modules will be assessed through one piece of submitted work (see the assessment table), this emphasises your understanding of the links between the subject matter covered in each module. This also means that the taught elements of the modules are not necessarily given on a regular day of the week. The modules are closely linked to the development of your project work which means that some elements of modules are delivered early in a way that helps you to practice new skills and understandings within the development of the Project. The delivery of the Modules closely follows the development process of the Project.

DM7900 – Digital Media Principles

The Individual Portfolio Website Project

During the whole of semester one you will be engaged in a project to develop a website for your online portfolio, which you will need for demonstrating all your University development work and outcomes.

The Brief

Core message

We are the Masters students for the exciting Digital Media Practice degree and this is how good we are!

Target audience

There are two primary target audiences for the website:

1. **The digital media industry.** By offering the industry a window to your developing work as a digital media design student and raising your profile, it will increase the quality involvement of the industry in the course itself and make it easier for you to find good industrial partners
2. **Future students.** By building a reputation and attracting ambitious students to coming years the legacy of the programme that you are establishing will be carried forward making you part of a valuable network.

There are also two secondary target audiences for the site:

1. **Submissions.** You must upload all your work for submission to your online portfolio – so consider how your site will develop over your degree and the submissions – both outcomes and developmental sketches/wireframes, concepts and annotated developed ideas.
2. **Staff.** Staff must get a good view of who you are, see your work and be able to use the messaging features.

What the site needs to do

1. Provide a general overview of you, what you are studying, why and be informative.

2. Highlight the different modules of the programme, your interests in them and type of work you need to do for them.
3. Provide a window to industry about the work you enjoy and why.
4. Enable professionals to discover your work and how you are developing, in readiness for your third year negotiated learning tasks.
5. Allow for relevant social media to be posted i.e. perhaps a blog or Facebook page – keep it professional!

Technology platform

The website may be hosted the DMD Server – details will be supplied by your lecturers. At the moment that gives you a platform consisting of:

- Windows as the operating system.
- HTML / PHP OR CSS as server side scripting languages

Content

The following types of content areas are seen as required:

1. About the course and your work. This must be your own words
 2. Links to your work and portfolio submissions.
 3. Making of the website describing the process and solutions behind the creation of the website.
 4. Fresh content. Can be news stories, blog posts, RSS feeds or whatever suitable to make your website appear active and up to date throughout its lifespan.
 5. A fun zone that reflects your personalities, interests and skills. Can be as a separate section or integrated horizontally across the website.
- Remember** – industry will also be viewing your website!!

You are expected to structure the content and identify suitable user friendly names to these required content areas.

Any published content needs to follow the universities guidelines.

Design

The visual identity of the website needs to work with the identified target audiences. It is thought it will need visual excitement or in some other way stand out to reflect your creative excellence.

The website will be directly associated with the University of Winchester and even though it does not have to follow the identity of the universities website it still needs to allow for the association and any implementation of the brand or logo has to adhere to given guidelines.

Process

There will be few formal sessions directly related to your portfolio project but you are encouraged to seek tutorial advice and support throughout the semester. You can sign up for time with a lecturer whenever they are available and go through your ideas or specific problems. You will also be able to use the clinics for help with specific technical issues as long as you post your questions up on the clinic forum on the learning network before the sessions.

REMEMBER:

What the portfolio should do

1. Show off your work
2. Fit your type of work
3. Reflect your personality and style
4. Reflect how you want to position yourself; e.g. diverse or focusing on specific area
5. Grow with you as you develop more work to add to it
6. Be original and creative

What the portfolio should NOT do

1. Expose too many personal details, there should only be enough to get in contact with you
2. Break any copyright rules
3. Be offending
4. Be easily forgettable

Assessment

The portfolio site is a due requirement and is a vehicle to submit all other assessed work for this semester.

The Live CV

The Digital Media Practice programme provides a process – similar to that of professional practice – by which you can review and profile your skills and knowledge as they develop. This takes the form of a ‘Live CV’; a curriculum vitae that is regularly updated by you and reviewed by staff at key stages of the programme. In maintaining a Live CV, you will be able to recognise clearly that your current stage of development is strongly linked with your previous experience and learning which helps you understand your future learning goals and the direction of your learning interests.

This approach is designed to map on to the broader assessment methodology of the course – the use of professional methods such as Production Files and Business Plans – that requires you to demonstrate your level of achievement in a professional manner. The Live CV will also provide a means through which you can capture other relevant experience that is gained through activities undertaken outside of the timetabled curriculum, such as that gained through part-time work or involvement in Student Union activities.

The Live CV will have a range of important functions throughout the learning experience of the course, encouraging you to:

- Review, and reflect upon your learning to date
- Negotiate your future learning needs
- Engage in action planning
- Prepare yourself for entry into professional employment

As part of your induction into the programme, you will be asked to establish a Live CV that reviews and quantifies your existing knowledge, experience and skills. At key stages of the programme, as an aid to your progression throughout the course, you will review and revise your Live CV so as to accurately chart your growing understandings, abilities and professional interests.

The Live CV aims to:

- Enable you to review, and reflect upon, your existing skills and experience
- Provide a basis on which you can negotiate to focus your studies where modules allow you choice
- Provide a basis for review and guidance in the form of personal tutorials and as an aid to individual action planning
- To help you understand how the programme modules work together to provide you with a coherent experience
- Provide a means of capturing other relevant experience gained by you outside of the timetabled programme curriculum
- Enable you to translate your development and accomplishments gained at university into an appropriate professional language

You are supported in the creation and development of your Live CV through your induction onto the programme, guidance in programme handbooks and the personal tutoring system.

The Live CV enables you to engage with Personal Development Planning (PDP) in a meaningful way, applying transferable skills, translating academic experience into real life situations and

giving you the opportunity to focus on future aims. The Live CV is not confined to programmes of study, but could encompass part time jobs and activities outside the university.

Your Live CV should be kept to a maximum of two pages long. After an introductory session, the Live CV will be attached to particular pieces of work. You will prioritise as you regularly update your old CV with new experiences. In discussions with your tutor you will review past aims and look forward to future aspirations.

MODULE DESCRIPTORS



MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Research Proposal	Module Code: DM7915
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current	Status: Core
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3. Programme: Digital Media Practice, Digital Media Practice in Visualisation, Digital Media Practice in Interaction Design Digital Media Practice in Motion Graphics Digital Media Practice in Design Thinking Digital Media Practice in Advertising, Marketing & Branding Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to: <ul style="list-style-type: none">a) Evaluate the respective merits of a range of academic research methods;b) Conduct the research necessary to successfully complete a written proposal for either a dissertation or a practical project.c) Identify and map potential pathways for individual development in terms of professional interest and employability.d) Evaluate, analyse and contribute to a range of critical concepts, approaches, and debates occurring within the chosen specialist area of digital media.e) Demonstrate time management for their proposal in conjunction with the major project / dissertation.

6. Catalogue Summary <p>This module will provide students with a range of research tools that begin with the student's own personal development and extend to those types of research most useful or appropriate to the individual student's research and career interests. The module helps students to engage effectively in relevant research strategies required in their production work and the more traditional forms of academic research needed in the preparation of their proposal for their major project or dissertation.</p>

Additionally, this module provides an opportunity for each student to explore an area of industry practice production that develops their own career goals and aspirations, and identifies areas for development and consolidation in preparation for employment. These will be expressed as part of their Research Proposal.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u>			
Oral Presentation	0	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u>			
Research Proposal (3000 -3500 words)	100%	Yes	The Research Proposal must detail the area of digital media practice they wish to extend through the major project / dissertation. The research proposal must detail the student's time management and research aims for their major project / dissertation. The proposal must include the planned research methods, methodology and outcome(s).

8. Indicative Tutorial Team

Debs Wilson, Kerry Wort

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	12
	Seminar	12
	Tutorial	12
	Practical classes and workshops	0
	Supervised time in studio/workshop	0
	Fieldwork	12
	External visits	0
	Project supervision	0
	Demonstration	0
Sub-Total		48
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will develop a detailed proposal for their final major project or dissertation.

11. Indicative Outline Content

This module covers five areas of activity:

Theoretical context:

- introduction to research methodology (theoretical traditions, qualitative/quantitative research, positivism and its critiques, participatory research);

Conventional approaches:

- Qualitative: interviews; focus groups; key informant interviews; introduction to qualitative analysis.
- Quantitative: sampling; survey design; elementary data analysis;

Participatory approaches:

- mass observation; deliberative polling; participatory video

Carrying out a research project:

- planning, documentation, analysis, presentation.

Looking to future employment as a digital media practitioner:

- assessment of enhanced skillsets and how this compares with expected skillsets within their area of specialism, portfolio workshops and guest lecturers from industry.

12. Indicative Reading

Core Reading:

Barrett, Estelle.; Bolt, Barbara, Dr. (2007) *Practice as research: approaches to creative arts enquiry*. I.B.Tauris, London (Available in Library: Internet)

Clough, Peter; Nutbrown, Cathy. (2012) *A student's guide to methodology: justifying enquiry 3rd ed.* SAGE, London (Available in Library: 370.72/CLO)

Denscombe, Martyn. (2010) *The good research guide: for small-scale social research projects Open UP study skills 4th ed..* McGraw-Hill, Open University Press (Available in Library: 300.72/DEN)

McIntosh, Paul. (2010) *Action research and reflective practice: creative and visual methods to facilitate reflection and learning*. Routledge, London (Available in Library: 370.72/MCI)

Walliman, N. (2011) *Your research project: designing and planning your work*. SAGE, London (Available in Library: 300.72 WAL)

Background Reading:

Biggam, John. (2008) *Succeeding with your master's dissertation: a step-by-step handbook*. Open University Press, Maidenhead (Available in Library: 378.17028/BIG)

Brown, Tony; Jones, Liz (2001) *Action research and postmodernism: congruence and critique*. Open University Press, Buckingham (Available in Library: 370.72/BRO)

Findlay, John M.; Gilchrist, Iain D. (2003) *Active vision: the psychology of looking and seeing*. Oxford University Press, Oxford (Available in Library: Internet)

Fowler, Floyd J. (2009) *Survey research methods. Applied social research methods series ; v. 1 4th ed.* Sage Publication, London (Available in Library: 300.72/FOW)

Glatthorn, Allan A.; Joyner, Randy L. (2005) *Writing the winning thesis or dissertation: a step-by-step guide 2nd ed.* SAGE [distributor], London (Available in Library: 378.17028/GLA)

Hart, Chris; Open University. (1998) *Doing a literature review: releasing the social science research*

imagination. SAGE, London (Available in Library: 300.72/HAR)

Held, David. (1990) *Introduction to critical theory: Horkheimer to Habermas*. Polity, London (Available in Library: 301.01/HEL)

Hennink, M.M; Hutter, I; Bailey, A. (2011) *Qualitative research methods*. SAGE, London (Available in Library: 300.72 HAM)

Julier, Guy. (2000) *The culture of design*. SAGE, London. (Available in Library: 745.2/JUL)

Kaye, Nick. (2007) *Multi-media: video, installation, performance*. Routledge, New York (Available in Library: 709.04/KAY)

Levicki, Cyril. (2003) *The interactive strategy workout: analyze and develop the fitness of your business 3rd ed*. FT Prentice Hall, London (Available in Library: 658.4012/LEV)

Lincoln, Yvonna S.; Denzin, Norman K. (2003) *Strategies of qualitative inquiry 2nd ed*. SAGE, London (Available in Library: 300.72/DEN)

Lovejoy, Margot. (2004) *Digital currents: art in the electronic age 3rd ed*. Routledge, London (Available in Library: 700.105/LOV)

Lury, Celia. (2011) *Consumer culture 2nd ed*. Eurospan [distributor], London (Available in Library: 339.47/LUR)

Mirzoeff, Nicholas. (1998) *The Visual culture reader*. Routledge, London (Available in Library: 306/MIR)

Oostendorp, Herre van. (2002) *Cognition in a digital world*. Lawrence Erlbaum, London (Available in Library: 153/OOS)

Pinto, Jeffrey K.; Morris, Peter W. G. (2004) *The Wiley guide to managing projects*. Wiley, Hoboken, N.J. (Available in Library: 658.404/MOR)

Schnabel, Marc Aurel.; Wang, Xiangyu. (2008) *Mixed reality in architecture, design, and construction*. Springer, London (Available in Library: 729/WAN)

Silverman, David. (2011) *Interpreting qualitative data: a guide to the principles of qualitative research 4th ed*. SAGE, London (Available in Library: 370.72/SIL)

Te'eni, Dov. (2005) *Human-computer interaction: developing effective organizational information systems*. John Wiley [distributor], Chichester (Available in Library: 004.019/TEE)

Trend, David. (2001) *Reading digital culture*. Blackwell, Oxford (Available in Library: 303.4833/TRE)

Wallace, Mike.; Wray, Alison. (2006) *Critical reading and writing for postgraduates*. SAGE, London (Available in Library: 378.17028/WAL)

Weaver, Philip L. (2003) *Success in your project: a guide to student system development projects*. FT Prentice Hall, Harlow (Available in Library: 005.1/WEA)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Design Practice	Module Code: DM7903
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current Revised	Status: Core
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3. Programme: Digital Media Practice, Digital Media Practice in Visualisation, Digital Media Practice in Interaction Design, Digital Media Practice in Motion Graphics, Digital Media Practice in Design Thinking, Digital Media Practice in Advertising, Marketing & Branding Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to : a) Formulate and communicate clear and well founded conceptual frameworks that underpin their design proposals. b) Critically reflect on the implications of intentional and unintentional propositions embedded within a design proposal. c) Explore and determine which design processes should be used to rigorously test design concepts against a wide range of practical and theoretical criteria relevant to the development of a digital media artefact. d) Direct and manage an appropriate design process to achieve a convincing and well worked through design proposition and outcome. e) Effectively communicate the ideas and intentions behind a design proposal through an appropriate range of representational techniques.

6. Catalogue Summary This module aims to strengthen students' development of their design process in practical and theoretical terms. The development of a design proposal will, within the wider context of the design research, support and enable the development of the students' area of interest. Through the undertaking of a major design task, students can build on the skills and knowledge developed from other Digital Media Practice modules and apply skills from their undergraduate programmes or

industry practice.

This module is intended to exercise the students' ability to create design proposals that embody clear and appropriate conceptual frameworks against which the design outcome may be tested. The conceptual frameworks should be derived from research that governs the rationale of the design proposal. The design outcome should be sufficiently developed through a process of rigorous testing to demonstrate the validity of the concepts in some detail.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Presentation	0	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). The Design Proposal must detail the student's research undertaken in design processes, highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's design processes and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> Design Proposal (1500-2000 words)	50%	Yes	
Project Portfolio & Outcome	35%	Yes	
Reflective Process Report (2000 -2500 words)	15%	Yes	

8. Indicative Tutorial Team

Debs Wilson, Paul Wilson, Kerry Wort, Ian Lock, Sarah Taylor, Visiting Lecturers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	12
	Seminar	12
	Tutorial	0
	Practical classes and workshops	12
	Supervised time in studio/workshop	6
	Fieldwork	0
	External visits	8
	Project supervision	0
	Demonstration	0
Sub-Total		50
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	150
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Prepare a design proposal that analyses their approach to the development of the design through research and iterative development.

Undertake the design proposal they have researched, identifying appropriate technologies and skillsets for the development of the design to a full working prototype.

Students will be required to give an oral presentation of their design proposal during the process of the project. Through this presentation they will receive feedback from their tutors and peers to assist them with the development of the completed design.

11. Indicative Outline Content

Students will engage with a design proposal they have created which sets them a complex design problem reflecting a 'real world' brief. There will be a number of live client projects from which students may select an area of the industry that interests them or towards which they are developing their practice. The projects will be supported through a number of workshops that allow students to explore and develop their own design practice as well as through tutorials and studio teaching with industry professionals.

In addition students will attend workshop and seminar sessions that include:

- introductory talks and discussions on a range of different design processes
- talks by/discussions with parties involved in projects or related issues;
- workshops on appropriate design processes.
- group work developing design proposals using an appropriate range of media and techniques.
- individual work developing the project through tutorials, studio teaching, seminars, crits and presentations on work in progress involving peers, tutors and subject specialists.

12. Indicative Reading

Core Reading:

Allen, J; Chudley, J. (2012) *Smashing UX design: foundations for designing online user experiences Smashing magazine book series*. Chichester, West Sussex, UK: John Wiley & Sons
(Available in Library: 004.019/ALL)

Buxton, W. (2007) *Sketching user experience: getting the design right and the right design*. San Francisco, Calif.: Morgan Kaufmann (Available in Library: 658.575/BUX)

Garrett, J.J. (2003) *The Elements of user experience: user-centered design for the web*. London: New Riders (Available in Library: 004.019/GAR)

Lawson, B. (2006) *How designers think: the design process demystified*. Oxford: Architectural Press (Available in Library: 745.2/LAW)

Moore, D.J. (2006) *Design and the Creative Process*. Clifton Park, NY: Thomson Delmar Learning (Available in Library: 658.575/MOO)

Background Reading:

Banga, C; Weinhold, J. (2014) *Essential mobile interaction design: perfecting interface design in mobile apps*. Upper Saddle River, NJ: Addison-Wesley (Available in Library: 004.165/BAN)

Brown, D.M. (2007) *Communicating design: developing Web site documentation for design and planning*. Berkeley, Calif.: Peachpit (Available in Library: 006.7/BRO)

Duckett, J. (2011) *HTML & CSS: design and build websites*. Indianapolis: Wiley (Available in Library: 006.7/DUC)

Graham, L. (1999) *The principles of interactive design*. Albany, NY: Delmar Publishers (Available in Library: 006.7/GRA)

Gray, C; Malins, J. (2004) *Visualizing research: a guide to the research process in art and design*. Aldershot: Ashgate (Available in Library: Internet)

Greenberg, S. (2012) *Sketching user experiences*. London: Morgan Kaufmann (Available in Library: 004.019/GRE)

Holtzblatt, K; Wood, S; Wendell, J.B. (2004) *Rapid contextual design: a how-to guide to key techniques for user-centred design*. London: Morgan Kaufmann (Available in Library: 004.2/HOL)

Jones, M; Marsden, G. (2006) *Mobile interaction design*. Chichester: John Wiley (Available in Library: 621.384/JON)

Kolko, J. (2011) *Exposing the magic of design: a practitioner's guide to the methods and theory of synthesis*. New York: Oxford University Press (Available in Library: Internet)

Lazar, J. (2001) *User-centered web development*. Boston: Jones and Bartlett Publishers (Available in Library: 004.6/LAZ)

Mandel, T. (1997) *Elements of user interface design*. New York: Wiley (Available in Library: 004.019/MAN)

Markman, A.B; Wood, K.L. (2009) *Tools for innovation*. Oxford: Oxford University Press (Available in Library: Internet)

Nudelman, G. (2013) *Android design patterns: interaction design solutions for developers*. Indianapolis: Wiley (Available in Library: 005.3/NUD)

Robinson, G; Hulston, D; Mountain, A. (2011) *Think: inside the sketchbook*. London: Collins Education
(Available in Library:375.7/ROB)

Snyder, C. (2003) *Paper prototyping: the fast and easy way to design and refine user interfaces*. San Francisco, CA : Morgan Kaufmann Publr.,U.S. (Available in Library: 004.019/SNY)

Stone, D. L. (2005) *User interface design and evaluation*. London: Morgan Kaufmann
(Available in Library: 004.019/STO)

Todd, D. (2007) *Game design: from blue sky to green light*. Wellesley, Mass.: A K Peters
(Available in Library: 794.8/TOD)

Van Duyne, D.K; Hong, J.I; Landay, J.A. (2003) *The Design of sites: patterns, principles, and processes for crafting a customer-centered Web experience*. Boston, MA: Addison-Wesley
(Available in Library: 004.6/VAN)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title:	Digital Media Principles	Module Code: DM7900
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2. Credits:	Level: 7	Status:	Status:
CATS 20		Current Revised	Mandatory
ECTS 10			

3. Programme:	Digital Media Practice,	Type: Taught
	Digital Media Practice in Visualisation,	
	Digital Media Practice in Interaction Design	
	Digital Media Practice in Motion Graphics	
	Digital Media Practice in Design Thinking	
	Digital Media Practice in Advertising,	
	Marketing & Branding Design	

4. Pre-requisites:	None
Co-requisites:	None

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Develop and manage the design of a range of small digital exercises b) Apply a detailed understanding and competence of a range of generic technologies and applications used in the production of digital assets and artefacts c) Critically analyse the current issues and future developments in digital media production and products in relation to future employability prospects d) Demonstrate and apply a critical understanding of project management and planning (as a group process and/or as an individual), taking into consideration the principles of task durations, costs, resource constraints and risks, and quality assurance for a new enterprise concept. e) Demonstrate a critical awareness of societal and ethical issues related to the development and use of digital media platforms to include accessibility

6. Catalogue Summary
This module will provide students with a detailed understanding of the contexts and practice of digital media in terms of design practices and production technologies. Students will be able to examine digital media concerns from the perspective of their own background in order to evaluate and

synthesise them within their own developing practice.

The module will celebrate and incorporate the student's previous experience and practice so that the group as a whole can identify their own areas of strengths and weakness, highlighting aspects to enhance or explore from scratch. This will help students to select their optional module choices and therefore the named pathway.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). The MA Study Proposal can be a written document or infographic detailing the areas they want to study during the MA and where they are currently with their existing digital skillset. The individual project portfolio must contain annotated examples of key development work of the student's design processes and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> MA Study Proposal (1500-2000 words)	70%		
Project Portfolio & Outcome	15%	Yes	
Reflective Process Report (2000 -2500 words)	15%	Yes	

8. Indicative Tutorial Team

Kerry Wort, Sarah Taylor, Ian Lock, Steve Cross, Corin Evans Pritchard, Richard Trebilcock

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	12
	Seminar	12
	Tutorial	2
	Practical classes and workshops	10
	Supervised time in studio/workshop	6
	Fieldwork	0
	External visits	8
	Project supervision	0
	Demonstration	0
Sub-Total		50
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	150
Total Hours		20 credits x 10 notional hours = 200 hours
		200

10. Sample Assignments

Students will develop a detailed proposal for their desired study and subsequent pathway, highlighting the areas they wish to enhance and explore. Over the course of the module, students will develop a portfolio from tasks set such as small design projects, business concepts and technical competency exercises.

11. Indicative Outline Content

Students will be introduced to subjects through a range of lectures and workshops coupled with practical and research based exercises that will require them to analyse and engage with a range of core digital media principles and practices addressing areas such as:

- Digital design, creativity and aesthetics
- Digital media - communication, narrative and interaction
- The e-economy and market trends in digital media products, business concepts and services
- Employability and roles in digital media, including enterprise and freelance work
- Understanding digital media formats and platforms
- Development of the digital media industry and social media networks
- The importance of brand in digital media

12. Indicative Reading

Core Reading:

Clark, D. (2013) *Reinventing you: define your brand, imagine your future*. Boston, Mass.: Harvard Business Review Press (Available in Library: 650.1/CLA)

Kjær, A. L. (2014) *The trend management toolkit: a practical guide to the future*. Basingstoke: Palgrave

Macmillan (Available in Library: 658.40355/KJA)

Solis, B. (2011) *Engage!: the complete guide for brands and businesses to build, cultivate, and measure success in the new web*. Hoboken, N.J. : Wiley (Available in Library: Internet)

Wheeler, A. (2012) *Designing brand identity: an essential guide for the whole branding team* . Hoboken, New Jersey: John Wiley & Sons, Inc. (Available in Library: Internet)

Wysocki, R.K; Dawsonera (2012) *Effective project management: traditional, agile, extreme*. Indianapolis, Ind. : Wiley (Available in Library: Internet)

Background Reading:

Cornish, W. R. (2004) *Intellectual property: omnipresent, distracting, irrelevant?* Oxford: Oxford University Press (Available in Library: Internet)

Cotton, B. (2002) *Futurecasting Digital Media*. London: FT.com (Available in Library: 303.4833/COT)

Curran, J; Freedman, D; Fenton, N. (2012) *Misunderstanding the Internet*. London: Routledge (Available in Library: 303.4833/CUR)

Ess, Charles (2009) *Digital Media Ethics*. Cambridge: Polity (Available in Library: 175/ESS)

Hartley, John (2005) *Creative industries*. Malden, Mass Blackwell Pub Oxford (Available in Library: 338.447/HAR)

Heller, S; Womack, D. (2007) *Becoming a digital designer: a guide to careers in Web, video, broadcast, game and animation design*. Hoboken, N.J.: Wiley (Available in Library: 790.023/HEL)

Herman, D. (2009) *Basic Elements of Narrative*. Chichester: Wiley-Blackwell (Available in Library: 809.923/HER)

Kitchin, R. (2014) *The data revolution: big data, open data, data infrastructures and their consequences*. Los Angeles: SAGE (Available in Library: 005.74/KIT)

Kressel, H; Lento, T. V. (2007) *Competing for the future: how digital innovations are changing the world*. Cambridge: Cambridge University Press (Available in Library: 338.06/KRE)

Liestøl, G; Morrison, A; Rasmussen, T. (2003) *Digital media revisited: theoretical and conceptual innovation in digital domains*. London: MIT (Available in Library: 303.4833/LIE)

Litman, J. (2006) *Digital Copyright*. Amherst, N.Y.: Prometheus Books (Available in Library: 346.0482/LIT)

Mayer-Schönberger, V; Cukier, K. (2013) *Big data: a revolution that will transform how we live, work and think*. London: John Murray (Available in Library: 342.085/MAY)

Palfrey, J. G; Gasser, U. (2008) *Born digital: understanding the first generation of digital natives*. New York: Basic Books (Available in Library: 302.231/PAL)

Powell, J. (2009) *33 million people in the room: how to create, influence, and run a successful business with social networking*. London: Pearson Education (Available in Library: 658.044/POW)

Qualman, E. (2011) *Socialnomics: how social media transforms the way we live and do business*. Hoboken, N.J.: Wiley (Available in Library: 658.84/QUA)

Sessions.edu Online School of Design, (2006) *Graphic design portfolio-builder: Adobe Photoshop and Adobe Illustrator projects from the instructors of sessions.edu*. Berkeley, Calif.: Peachpit Press (Available in Library: 006.6/SES)

Wheeler, T. (2002) *Phototruth or photofiction?: ethics and media imagery in the digital age*. Mahwah, NJ: Lawrence Erlbaum Associates (Available in Library: 174.9/WHE)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Emerging Media - Student Directed Project	Module Code: DM7917
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current Revised	Status: Mandatory
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3. Programme: Digital Media Practice, Digital Media Practice in Visualisation, Digital Media Practice in Interaction Design, Digital Media Practice in Motion Graphics, Digital Media Practice in Design Thinking, Digital Media Practice in Advertising, Marketing & Branding Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to : a) Demonstrate a dynamic understanding of the design and production process in an emerging multimedia environment through collaborative project work. b) Have a critical understanding of the processes through which shared project goals are defined and achieved. c) Have the ability to critically reflect upon the potential of convergent media technologies. d) Demonstrate a leadership (project manager / director) role in the production of a collaborative project. e) Recognise and evaluate emerging media and the value of traditional media in the production of a multimedia project.
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6. Catalogue Summary This module will give students the opportunity to work with media practitioners from different fields of practice in the development of a shared collaborative project focusing on emerging media forms. The module enables the individual student the opportunity to devise and direct their own shared project in collaboration with practitioners from a range of practical media backgrounds. At the beginning of the module the individual student will scope out the nature of the project they
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wish to work on. The student will then source and build a team ensuring all the necessary practical skills are covered for the scope of the project. As project manager, each student will then work with and direct their team to deliver their project using a variety of production skills.

Students will be asked to reflect upon both the processes of practical production and the experience of collaborating with other practitioners from different media industries and fields of media practice.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u>			
Oral Presentation	0	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u>			
Collaborative Project Proposal (1500-2000 words)	60%	Yes	The Collaborative Project Proposal must detail the student's research undertaken in collaborative project processes, highlighting the most relevant process and emerging media that will be used for the development of the outcome.
Project Portfolio & Outcome	25%	Yes	The individual project portfolio must contain annotated examples of key development work of the student's design processes and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website.
Reflective Process Report (2000 -2500 words)	15%	Yes	The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.

8. Indicative Tutorial Team

Debs Wilson, Kerry Wort, Richard Trebilcock, Corin Evans-Pritchard, Sarah Taylor, Visiting Lecturers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	0
	Tutorial	6
	Practical classes and workshops	12
	Supervised time in studio/workshop	0
	Fieldwork	12
	External visits	6
	Project supervision	12
	Demonstration	0
	Sub-Total	
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Define and plan a collaborative project drawing together skills and knowledge from more than one field of media practice.

Write a report reflecting critically upon the practical and theoretical issues involved in defining, planning and delivering your team's collaborative project focusing on emerging media.

11. Indicative Outline Content

To be determined by the individual student collaborative team project but based upon the practical application of emerging media design and technologies. The individual projects will be supported through a number of workshops that allow students to explore and develop their own design practice as well as through tutorials and studio teaching with industry professionals.

In addition students will attend workshop and seminar sessions that include:

- introductory talks and discussions on emerging media
- talks by/discussions with parties involved in projects or related issues
- individual tutorials and project supervision

12. Indicative Reading

Core Reading:

Archer, D; Cameron, A. (2013) *Collaborative leadership: building relationships, handling conflict, sharing control*. London: Routledge (Available in Library: Barcode 03828069)

Corcoran, J. (2005) *Building strengths and skills: a collaborative approach to working with clients*. Oxford : Oxford University Press (Available in Library: Internet)

Fischer, G; Vassen, F. (2011) *Collective creativity: collaborative work in the sciences, literature and the*

arts. New York: Rodopi (Available in Library: 153.35/FIS)

Hight, C; Summerhayes, C; Nash, K. (2014) *New documentary ecologies: emerging platforms, practices and discourses*. Basingstoke: Palgrave Macmillan (Available in Library: 791.435/NAS)

Plesner, U; Phillips, L.J. (2013) *Researching virtual worlds: methodologies for studying emergent practices*. London: Routledge (Available in Library: 303.4833/PLE)

Background Reading:

Blake, B. (2014) *Theatre & the digital*. Basingstoke: Palgrave Macmillan (Available in Library: 700.456/BLA)

Borghi, M; Karapapa, S. (2013) *Copyright and mass digitization*. Oxford: Oxford University Press (Available in Library: 346.0482/BOR)

Broadhurst, S. (2007) *Digital practices: aesthetic and neuroesthetic approaches to performance and technology*. Basingstoke: Palgrave Macmillan (Available in Library: 700.105/BRO)

Bullivant, L. (2005) *4dspace: interactive architecture*. London: Wiley-Academy (Available in Library: 720.1/BUL)

Collins, K. (2008) *From Pac-Man to pop music: interactive audio in games and new media*. Aldershot: Ashgate (Available in Library: 006.5/COL)

Conklin, E. J. (2005) *Dialogue mapping: building shared understanding for wicked problems*. Chichester: John Wiley (Available in Library: 658.45/CON)

Constandinides, C. (2010) *From film adaptation to post-celluloid adaptation: rethinking the transition of popular narratives and characters across old and new media*. London: Continuum (Available in Library: 791.4375/CON)

Ebersbach, A; Glaser, M; Warta, A; Heigl, R. (2007) *Wiki: web collaboration*. London: Springer (Available in Library: 006.7/EBE)

Enticknap, L. (2005) *Moving image technology: from zoetrope to digital*. London: Wallflower (Available in Library: 778.5/ENT)

Felix, L; Stolarz, D; Jurick, J. (2006) *Hands-on guide to video blogging and podcasting*. London: Focal (Available in Library: 006.7/FEL)

Gibbs, T. (2007) *The fundamentals of sonic art & sound design*. Lausanne: AVA Academia (Available in Library: 789.9/GIB)

Gloor, P.A. (2006) *Swarm creativity: competitive advantage through collaborative innovation networks*. New York: Oxford University Press (Available in Library: Internet)

Jenkins, H; Green, J; Ford, S. (2013) *Spreadable media: creating value and meaning in a networked culture*. New York: New York University Press (Available in Library: 302.23/JEN)

Martin, P.K; Tate, K. (2001) *Getting started in project management*. Chichester: Wiley (Available in Library: 658.404/MAR)

Moggridge, B. (2010) *Designing Media*. London: MIT Press (Available in Library: 006.7/MOG)

Phillips, A. (2014) *Turning the page: the evolution of the book*. New York: Routledge (Available in Library: 070.5/PHI)

Popat, S. (2006) *Invisible connections: dance, choreography and internet communities*. London: Routledge (Available in Library: 792.82/POP)

Richardson, J; Vernallis, C; Gorbman, C. (2013) *The Oxford handbook of new audiovisual aesthetics*. Oxford: Oxford University Press (Available in Library: 302.23/RI)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title:	Digital Media Practice Independent Study – Project or Dissertation	Module Code: DM7908
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2. Credits:	Level: 7	Status:	Status:
CATS 60		Current Revised	Mandatory
ECTS 30			

3. Programme:	Digital Media Practice, Digital Media Practice in Visualisation, Digital Media Practice in Interaction Design Digital Media Practice in Motion Graphics Digital Media Practice in Design Thinking Digital Media Practice in Advertising, Marketing & Branding Design	Type: Independent Study
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4. Pre-requisites:	DM7915 Research Proposal
Co-requisites:	None

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Develop a viable brief, or state a clear hypothesis, and be capable of initiating a thorough development and research process within a given timescale b) Operate an effective design/project decision-chain c) Select and analyse appropriate research methods to explore and define given problems and sub-problems and record findings systematically d) Demonstrate the ability to combine analytical and synthesized modes of thought towards the development of design or research solutions to identified problems e) Present research outcomes and/or design solutions in a format appropriate to the project and to a professional standard

6. Catalogue Summary
<p>To qualify for a Masters level award it is necessary for all students to undertake a major piece of independent study. The study should build upon the knowledge and skills that the student has progressively developed throughout the programme and arrive at the production of original work in the realm of Digital Media Practice. In order to allow the widest possible scope to the professional and developmental interests of individual students, this major study may take the form of either:</p> <ul style="list-style-type: none"> a. a design project, comprising a research report, all necessary drawings and specifications and, where appropriate, a model or prototype of the completed design

OR:

- b. a substantial research study presented as a dissertation, to include amongst its findings evidence of visual exploration, illustrated recommendations and the development of new approaches or ideas in relation to an area of Digital Media Practice

In both cases an appropriately demanding and rigorous quantity of personal research is required.

7. Assessment Pattern	Weight %	Pass Req.	Comments
Project Proposal	15%	Yes	
Major Project Outcome	60%	Yes	
Process Report (3,000-5,000 words)	25%	Yes	
OR:			
Dissertation Proposal	15%	Yes	
Dissertation (12,000-15,000 words)	85%	Yes	

8. Indicative Tutorial Team

Debs Wilson, Paul Wilson, Kerry Wort

9. Indicative Learning and Teaching Activities

HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	0
	Tutorial	12
	Practical classes and workshops	0
	Supervised time in studio/workshop	12
	Fieldwork	12
	External visits	0
	Project supervision	14
	Demonstration	0
Sub-Total		50
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	550
Total Hours	60 credits x 10 notional hours = 600 hours	600

10. Sample Assignments

A Major project may take the form of a fully worked user centred help web-site that allows expertise related to a specific but minority interest to be centred, supported and fully available to members of the public who need access to specific information related, for example to a specific medical condition or syndrome. Issues of accessibility, database management, design and the user interface would need to be explored and addressed through such a project.

A Dissertation may be a detailed piece of research into the possibilities for the inclusion and development of major instructional games which can be played competitively between schools and have the possibility to both drive and enthrall the desire for learning in pre GCSE students in the UK. Such a study would need to synthesise a wide range of data connected with issues such as curriculum, principles of gaming and gaming interaction as well as the preferred learning styles and environments of students in the target age group.

11. Indicative Outline Content

The major project as a piece of independent study begins from the setting of a design or research brief and the formulation of a development plan in the form of a proposal. This plan will include a full outline proposal and timescale, and clearly state what the intended outcome for the project or research is. Where the project includes a fully realised practical outcome time should be allowed for the design to be evaluated in use.

Students undertaking a major project will submit a report of between 3,000 and 5,000 words that describes the contextual research, the design process and the need for a design solution as produced. The report should summarise the actions and decisions taken throughout its development and evaluation process. Evidence of design thinking and decision-making may be included in the form of drawings, schematics, storyboards or schedules.

12. Indicative Reading

Students will engage with reading and research according to their proposal and guided in dialogue with their supervising tutor and appropriate specialised members of staff

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Architectural Visualisation	Module Code: DM7911
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Type: Taught	
Digital Media Practice in Visualisation	

4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas, scenes and/or narratives that demonstrate and take advantage of a 3D architectural / built environment. b) Apply a detailed understanding of the techniques and equipment (including hardware and software) used in development of computer generated 3D scenes for different sectors of the digital media industry such as game, film, virtual and augmented reality. c) Demonstrate to an advanced level skill and proficiency in designing and producing 3D computer visuals using appropriate 3D architectural software tools for creating realistic and/or stylised images/walkthroughs of a 3D architectural site. d) Demonstrate to an advanced level a practical knowledge and understanding of the processes involved in the development of 3D Architectural visualisation. e) Apply a detailed understanding of computer aided design and the transferral / exchange of industry recognised file formats for use in 3D architectural visualisation projects via a written proposal for a specific project.

6. Catalogue Summary
<p>The main purpose of this optional practical module is to allow the student to develop 3D architectural visualisation skills to an advanced level as a designer and at a technical level. Students will explore the design and production process of creating 3D realistic or stylised visuals through the development of a client based architectural based visualisation project.</p> <p>This practical exercise will help the student to understand the hardware and software infrastructure for the production of 3D computer generated scenes as well as understanding the production process, in particular measurement, scale and computer aided design to support an architectural based</p>

visualisation project. Students will develop proficiency in the use of typical 3D Visualisation software tools to develop advanced technical skills including the generation of 2D plans and elevations where appropriate.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> 3D Architectural Visualisation Proposal (1500-2000 words)	30%	Yes	The 3D Architectural Visualisation Proposal must detail the student's research undertaken in building architectural environments in 3D, highlighting the most relevant process and conceptual frameworks used for the development of the client based project outcome. The individual project portfolio must contain annotated examples of key development work of the student's 3D design process and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website.
Project Portfolio & Outcome Reflective Process Report (2000 -2500 words)	50%	Yes	The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.

8. Indicative Tutorial Team

Debs Wilson & Visiting Lecturers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will develop a series of architectural based images / animations / walkthroughs of a client based project in the area of cultural heritage, education or gaming suitable for a 15 week project deadline. This is to be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students will engage with a client based proposal in the areas of cultural heritage, education or gaming with which to create a series of architectural based images, animations or walkthroughs. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of architectural visualisation. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial architectural visualisations.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of Architectural Visualisation exploring key concepts such as 2D and 3D CAD, BIM, storyboarding, modeling, animation and rendering.
- Research covering the history of using architectural visualisation to educate and inform a wide range of audiences; examples of past and current practice and the acceptance of hand drawing, 2D CAD, 3D modeling and visualisation to portray realistic and stylized environments.
- Analysis of the relevance of architectural visualization within the different digital media industries and commercial sectors.

There will be external visits to Architectural practices as Design Engine (Winchester) and to expos such as Museum and Heritage Show (M&H Show), and Eurogamer (EGX).

12. Indicative Reading

Core Reading:

- Brightman, Michael. (2013) *The SketchUp workflow for architecture: modeling buildings, visualizing design, and creating construction documents with SketchUp Pro and LayOut*. Wiley, Hoboken (Available in Library: Internet)
- Chandler, Matt. (2014) *3DS Max projects: a detailed guide to modeling, texturing, rigging, animation and lighting*. 3DTotal Publishing, Worcester (Available in Library: 006.6/THR Oversize)
- Ching, Francis D. K. (2007) *Architecture: form, space, & order 3rd ed.* John Wiley [distributor], Chichester (Available in Library: 720.1/CHI)
- Feireiss, Lukas.; Klanten, Robert. (2010) *Staging space: scenic interiors and spatial experiences*. Gestalten, Berlin (Available in Library: 729/KLA)
- Vaughan, William. (2012) *Digital modelling*. New Riders, Berkeley (Available in Library: 006.6/VAU)

Background Reading:

- Arends, Mark W. (1985) *Product rendering with markers: using markers for sketching and rendering*. Van Nostrand Reinhold, New York (Available in Library: 741.26/ARE)
- Arnheim, Rudolf. (1977) *The dynamics of architectural form*. University of California Press, London (Available in Library: 720.1/ARN)
- Ayres, James. (1981) *The Shell book of the home in Britain: decoration, design and construction of vernacular interiors, 1500-1850*. Faber, London (Available in Library: 747.88/AYR)
- Barker, Torquil. (1997) *Lighting: lighting design in architecture*. Batsford, London (Available in Library: 729.28/BAR)
- Breckon, B.; Yorke, T.; Challenger, P.; Andrew, M.; Parker, J. (2001) *Tracing the history of houses New ed.* Countryside Books, Newbury (Available in Library: 728/BRE)
- Carpo, Mario. (2001) *Architecture in the age of printing: orality, writing, typography, and printed images in the history of architectural theory*. MIT Press, London (Available in Library: Internet)
- Crosbie, Michael J.; Watson, Donald. (2005) *Time-saver standards for architectural design: technical data for professional practice 8th ed.* McGraw-Hill, London (Available in Library: Internet)
- Doyle, Michael E. (1981) *Color drawing: a marker/colored-pencil approach for architects, landscape architects, interior and graphic designers and artists*. Van Nostrand Reinhold, London (Available in Library: 741.2/DOY)
- Ferebee, Ann. (1970) *A history of design from the Victorian era to the present: a survey of the Modern style in architecture, interior design, industrial design, graphic design, and photography*. Van Nostrand-Reinhold, London (Available in Library: 745.44/FER)
- Miller, Judith H. (2000) *Period details sourcebook*. Mitchell Beazley, London (Available in Library: 747/MIL)
- Murdock, Kelly. (2013) *Autodesk 3ds Max 2014 bible*. John Wiley & Sons, Hoboken, New Jersey (Available in Library: 006.6/MUR)
- Pile, John. (1989) *Perspective for interior designers: simplified techniques for geometric and freehand drawing*. Whitney Library of Design, New York (Available in Library: 742/PIL)
- Reekie, Ronald F. (1976) *Draughtsmanship: drawing techniques for graphic communication in architecture and building 3rd ed.* Edward Arnold, London (Available in Library: 604.2/REE)

Renfrew, Colin. (1997) *Virtual archaeology: great discoveries brought to life through virtual reality*. Thames & Hudson, London (Available in Library: 930.10285/VIR Oversize)

Simonds, Ben. (2013) *Blender master class: a hands-on guide to modeling, sculpting, materials, and rendering*. No Starch, San Francisco, Calif. (Available in Library: 006.6/SIM)

South Bank University.; Wates, Nick.; Prince's Foundation.; Urban Design Group. (2000) *The Community planning handbook: how people can shape their cities, towns and villages in any part of the world*. Earthscan, London (Available in Library: 307.14/WAT)

Sutherland, Martha. (1999) *Modelmaking: a basic guide*. W.W. Norton, London (Available in Library: 720.22/SUT)

Tregenza, Peter.; Loe, David. (2014) *The design of lighting 2nd ed.* Routledge, New York (Available in Library: Internet)

Woolery, Lee. (1988) *Marker techniques, Workbook 2, Rendering reflective surfaces*. North Light Books, Cincinnati (Available in Library: 741.26/WOO)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: 3D Visualisation	Module Code: DM7909
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Type: Taught	
Digital Media Practice in Visualisation	

4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas, product shots, scenes and/or characters that demonstrate and take advantage of a 3D environment/medium. b) Demonstrate a detailed understanding of the techniques and equipment (including hardware and software) used in development of computer generated 3D scenes for different sectors of the digital media industry such as game, film, virtual and augmented reality. c) Demonstrate to an advanced level skill and proficiency in designing and producing 3D computer visuals using appropriate 3D software tools and render engines such as VRAY, Mental Ray and Renderman for creating realistic and/or stylised images/animations. d) Demonstrate to an advanced level a practical knowledge and understanding of the processes involved in the development of 3D visualisation. e) Apply a detailed understanding of commercial based 3D projects and scoping formal proposals by writing a comprehensive project brief (including costing) for a client.

6. Catalogue Summary
<p>The main purpose of this optional practical module is to allow the student to develop 3D computer visualisation skills to an advanced level as both an author and at a technical level. Students will explore the design and production process of creating 3D realistic or stylised visuals through the development of a short commercial based project.</p> <p>This practical exercise will help the student to understand the hardware and software infrastructure for the production of 3D computer generated scenes as well as understanding the production process,</p>

in particular the management of a short commercial based visualisation project. Students will develop proficiency in fundamental production techniques and in the use of typical 3D Visualisation software tools to develop advanced technical skills including texturing and rendering where appropriate.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> Commercial 3D Visualisation Proposal (1500-2000 words)	40%	Yes	The Commercial 3D Visualisation Proposal must detail the student's research undertaken in 3D Visualisation, highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's 3D design process and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website.
Project Portfolio & Outcome Reflective Process Report (2000 -2500 words)	40% 20%	Yes Yes	The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.

8. Indicative Tutorial Team

Debs Wilson, Corin Evans-Pritchard & Visiting Lecturers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will develop a detailed design proposal and solution for a commercial based 3D visualisation project in an area or genre of their choosing. This may be done either as a group project or on an individual basis.

11. Indicative Outline Content

The student will develop their own visualization projects with particular reference to the creation of a commercial based 3D visualisation outcome. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of 3D visualisation. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial 3D visualisation.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of 3D Visualisation exploring key 3D visualisation concepts such as storyboarding, modeling, animation, compositing and rendering.
- Research covering the history of 3D visuals to educate, entertain and inform a wide range of audiences, examples of past and current practice and the acceptance of 3D to portray realistic and stylized environments.
- Analysis of the medium from relevant theoretical perspectives (e.g semiotics, film/game theory, narrative theory and psychology of perception).

There will be external visits to 3D Visualisation practices such as IBM Design, Nexus Productions and Inition (London) and to expos such as Electronic Visual Arts (EVA) London, Museum and Heritage Show (M&H Show), Eurogamer (EGX) and ACM Siggraph's FMX (Germany).

12. Indicative Reading

Core Reading:

Chandler, Matt. (2014) *3DS Max projects: a detailed guide to modeling, texturing, rigging, animation and lighting*. 3DTotal Publishing, Worcester (Available in Library: 006.6/THR Oversize)

Goldstone, Will. (2009) *Unity game development essentials: build fully functional, professional 3D games with realistic environments, sound, dynamic effects, and more!* Packt, Birmingham (Available in Library: Internet)

Naas, Paul J. (2013) *Autodesk Maya 2014 essentials*. Sybex®, Indianapolis, Indiana (Available in Library: 006.6/NAA)

Simonds, Ben. (2013) *Blender master class: a hands-on guide to modeling, sculpting, materials, and rendering*. No Starch, San Francisco, Calif. (Available in Library: 006.6/SIM)

Wells, Paul. (2006) *The fundamentals of animation*. AVA, Lausanne (Available in Library: 791.433/WEL)

Background Reading:

Bacone, Victor Kuller. (2012) *Blender game engine beginner's guide: the non-programmer's guide to creating 3D video games*. Packt Publishing Limited, Birmingham (Available in Library: 794.8/BAC)

Baillie-de Byl, Penny. (2012) *Holistic game development with Unity: an all-in-one guide to implementing game mechanics, art, design, and programming*. Focal, London (Available in Library: 794.8/BAI)

Carver, Gavin.; White, Christine A. (2003) *Computer visualization for the theatre: 3D modelling for designers*. Focal, Oxford (Available in Library: 792.025/CAR)

Clements, Jonathan; British Film Institute. (2013) *Anime: a history*. Palgrave Macmillan, Basingstoke (Available in Library: 791.433/CLE)

Dakouri-Hild, Anastasia.; Frischer, Bernard. (2008) *Beyond illustration: 2d and 3d digital technologies as tools for discovery in archaeology*. Archaeopress, Oxford (Available in Library: Internet)

Delve, Janet.; Anderson, David. (2014) *Preserving complex digital objects*. Facet Publishing, London (Available in Library: 025.84/DEL)

Eberly, David H. (2006) *3D game engine design: a practical approach to real-time computer graphics* 2nd ed. Elsevier Science [distributor], Oxford (Available in Library: 794.8/EBE)

Faber, Liz.; Walters, Helen. (2004) *Animation unlimited: innovative short films since 1940*. Laurence King, London (Available in Library: 791.433/FAB)

Gaboury, Paul. (2012) *Zbrush professional tips and techniques*. Wiley, Indianapolis, Ind. (Available in Library: 006.6/GAB)

Gahan, Andrew. (2011) *3ds max modeling for games: insider's guide to game character, vehicle, and environment modeling, Volume 1* 2nd ed. Focal, London (Available in Library: 006.6/GAH)

Greenberg, Ira. (2007) *Processing: creative coding and computational art*. Friends of Ed, an Apress Company, Berkeley, CA (Available in Library: 006.6/GRE)

Kruger, Judith. (2012) *Animated realism: a behind the scenes look at the animated documentary genre*. Focal, Oxford (Available in Library: 006.6/MAC)

Linde, Riccard. (2005) *Game art: creation, direction, and careers*. Transatlantic [distributor], London (Available in Library: 794.8/LIN)

MacGillivray, Carol.; Head, Anthony. (2005) *3D for the Web: interactive 3D animation using 3DS Max, Flash and Director*. Focal, Oxford (Available in Library: 006.6/MAC)

Pizlo, Zygmunt. (2008) *3D shape: its unique place in visual perception*. MIT, London
(Available in Library: 152.14/PIZ)

Rheingold, Howard. (1991) *Virtual reality*. Secker & Warburg, London (Available in Library: 006/RHE)

Society of British Theatre Designers.; Hall, Peter Ruthven.; Burnett, Kate. (2002) *2D/3D: design for theatre and performance*. The Society of British Theatre Designers, London
(Available in Library: 792.025/HAL)

Totten, Chris. (2012) *Game character creation with Blender and Unity*. Wiley, Hoboken, N.J.
(Available in Library: 794.8/TOT)

Vaughan, William. (2012) *Digital modelling*. New Riders, Berkeley, CA.
(Available in Library: 006.6/VAU)

Winder, Jeff.; Tondeur, Paul. (2009) *Papervision3D essentials: create interactive Papervision3D applications with stunning effects and powerful animations*. Packt, Birmingham
(Available in Library: 006.6/WIN)

Wright, Steve. (2011) *Compositing visual effects: essentials for the aspiring artist 2nd ed.* Focal, London (Available in Library: 778.59/WRI)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Data Visualisation	Module Code: DM7912
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current	Status: Optional
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3. Programme: Digital Media Practice, Digital Media Practice in Visualisation	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas that demonstrate clear and engaging methods of providing visualisation of data sets. b) Demonstrate a critical awareness of traditional and new software used for data visualisation via written recommendations for a specific project. c) Demonstrate to an advanced level skill and proficiency in designing and producing data visuals using appropriate software tools. d) Critically analyse the role of narrative and visual data storytelling within the practice of data visualisation design. e) Apply a critical understanding of audience analysis, data analysis and visual interpretation of data to a specific project.

6. Catalogue Summary
<p>Data Visualisation has become an important design discipline, predominantly due to the advent of 'Big Data'. Delivering information gleaned from large databases in an easy to understand format is considered preferable via visuals for a variety of audiences, hence data visualisation. The main purpose, therefore, of this optional practical module is to allow the student to develop data visualisation skills to an advanced level as both a designer and/or researcher at a technical level. Students will explore the design and production process of creating stylised visuals through the development of a client based data visualisation project. This practical exercise will help the student to understand the software infrastructure for the production of data visualisation as well as understanding the production process, in particular audience analysis, data analysis and data interpretation.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> Data Visualisation Proposal (1500-2000 words)	30%	Yes	The Data Visualisation Proposal must detail the student's research undertaken in developing data visuals from a client's data set, highlighting the most relevant process and frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's design process and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
Project Portfolio & Outcome	50%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Debs Wilson, Visiting Speakers i.e. Peter Wills, Honorary Exchange Fellow, Business School, University of Winchester and Chairman of Snap Surveys, Betty Adamou)

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and develop a series of data visuals based on data sets provided by a client suitable for a 15 week project deadline. This is to be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students will engage with a client who is able to provide data sets they would like to be interpreted and visualized for different audiences within their company or to external organisations. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of data visualisation. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial data visualisations.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of Data Visualisation exploring key concepts such as exploring patterns, visual and compelling narratives, analytical reasoning methods and knowing who the users are.
- Research covering the history of using data visualisation to educate and inform a wide range of audiences; examples of past and current practice and the acceptance of modern interactive data visualisation methods to communicate complex information and engage users with wanting to know more.
- Analysis of the relevance and importance of data visualization within the different digital media industries and commercial sectors.

There will be external visits to organisations such as Office of National Statistics (Fareham) and to expos such as Big Data Innovation Summit (London) and 4th International Visual Methods Conference (Brighton).

12. Indicative Reading

Core Reading:

Evergreen, Stephanie D. H. (2014) *Presenting data effectively: communicating your findings for maximum impact*. SAGE, Los Angeles (Available in Library: 001.4226/EVE)

Fry, Ben. (2008) *Visualizing data*. O'Reilly Media, Cambridge (Available in Library: 006/FRY)

Kirk, Andy. (2012) *Data Visualization: a successful design process*. Packt Publishing (on order)

Kitchin, Rob. (2014) *The data revolution: big data, open data, data infrastructures and their consequences*. SAGE, Los Angeles (Available in Library: 005.74/KIT)

Klanten, Robert. (2008) *Data flow: visualising information in graphic design*. Gestalten, Berlin (Available in Library: 741.6/KLA)

Murray, Scott. (2013) *Interactive Data Visualization for the Web*. O'Reilly Media (on order)

Background Reading:

- Aldrich, James O.; Rodriguez, Hilda M. (2013) *Building SPSS graphs to understand data*. SAGE Publications, Los Angeles (Available in Library: 005.369/SPS)
- Brown, Allan.; Kraak, Menno-Jan. (2001) *Web cartography: developments and prospects*. Taylor-Francis, London (Available in Library: 526.0285/KRA)
- Gordon, Bob.; Gordon, Maggie. (2002) *The complete guide to digital graphic design*. Thames & Hudson, London (Available in Library: 741.6/GOR)
- Hemann, Chuck.; Burbary, Ken. (2013) *Digital marketing analytics: making sense of consumer data in a digital world*. Que, Indianapolis, Indiana (Available in Library: 658.87/HEM)
- Krum, Randy. (2013) *Cool Infographics: Effective Communication with Data Visualization and Design*. John Wiley & Sons (on order)
- Lankow, Jason.; Ritchie, Josh.; Crooks, Ross. (2012) *Infographics: the power of visual storytelling*. John Wiley & Sons, Inc., Hoboken, N.J. (Available in Library: 741.6/LAN)
- Lima, Manuel. (2011) *Visual Complexity: Mapping Patterns of Information*. Princeton Architectural Press (on order)
- Mayer-Schoïnberger, Viktor.; Cukier, Kenneth. (2012) *Data Visualization for Dummies*. John Wiley & Sons (on order)
- McCandless, David. (2014) *Knowledge is Beautiful*. William Collins (on order)
- Meirelles, Isabel. (2013) *Design for Information: An Introduction to the Histories, Theories, and Best Practices Behind Effective Information Visualizations*. Rockport (on order)
- Stone, Merlin; Foss, Bryan; Bond, Alison. (2004) *Consumer insight: how to use data and market research to get closer to your customer*. Kogan Page, London (Available in Library: 658.83/STO)
- Tufte, Edward. (2001) *The Visual Display of Quantitative Information*. Graphics Press USA (on order)
- Wallgren, Anders. (1996) *Graphing statistics & data: creating better charts*. SAGE, London (Available in Library: 001.4226/WAL)
- Ware, Colin. (2000) *Information visualization: perception for design*. Morgan Kaufmann, London (Available in Library: 001.4226/WAR)
- Yau, Nathan. (2011) *Visualize This: The Flowing Data Guide to Design, Visualization, and Statistics*. John Wiley & Sons (on order)
- Yau, Nathan. (2013) *Data Points: Visualization That Means Something*. John Wiley & Sons (on order)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Infographic Communication	Module Code: DM7913
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Type: Taught	
Digital Media Practice in Visualisation	

4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas, scenes and/or narratives that demonstrate and take advantage of infographic communication. b) Critically analyse the role of visual storytelling within the practice of infographic communication design, demonstrating knowledge and understanding via written recommendations for a specific project. c) Demonstrate to an advanced level skill and proficiency in designing and producing infographic communication visuals using appropriate software tools d) Demonstrate to an advanced level a practical knowledge and understanding of the processes and objectives involved in the formation of an infographic using SMART methodologies. e) Apply a critical understanding of intended audience and content requirements detailing assessment and categorisation of possible different audiences.

6. Catalogue Summary
<p>The use of infographics to quickly communicate a message, simplify presentation of large amounts of data, quickly see data patterns and relationships, and monitor changes in variables over time has grown in popularity, particularly through the use of social media. The main purpose of this optional practical module is to allow the student to develop infographic visualisation skills to an advanced level as a designer and/or researcher. Students will explore the design and production process of creating clear, engaging infographic visuals through the development of a client based data visualisation project. This practical exercise will help the student to understand the software tools required for the production of visuals as well as understanding the production process, in particular audience analysis and SMART methodologies. Students will be fluent in the use of disseminating information through aesthetically pleasing and engaging information.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	<p>Students must attend each formative assessment and participate fully in the critiques (peer assessment).</p> <p>A series of a min. of 3 Infographic Visuals communicating specific data from a client based data visualisation project. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding audience analysis and SMART methodologies. The project development portfolio must be accessible via the student's blog or individual website.</p> <p>The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.</p>
<u>Summative:</u> Series of Infographic Visuals for a Client based Data Visualisation Project	60%	Yes	
Project Development Portfolio	20%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Paul Wilson, Kerry Wort, Ian Lock, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	4
	Seminar	0
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and develop a series of a minimum of 3 Infographic Visuals communicating specific data from a client based data visualisation project suitable for a 15 week project deadline. This is to be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students will engage with a client who is able to provide data sets they would like to be interpreted as infographics for different audiences within their company or to external organisations. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of infographic communication. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial infographic visuals.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of Infographic Communication exploring key concepts such as foundations of color, image and graphic composition to content creation, audience analysis and infographic objectives.
- Research covering the history of visual communication to educate and inform a wide range of audiences; examples of past and current practice and the growth of infographic visual communication in line with social media.
- Analysis of the relevance and importance of persuasive communication and its application in generating graphic information pieces, particularly through the use of social media.

There will be external visits to organisations such as Office of National Statistics (Fareham) and to expos such as Big Data Innovation Summit (London) and 4th International Visual Methods Conference (Brighton).

12. Indicative Reading

Core Reading:

Baldwin, Jonathan.; Roberts, Lucienne. (2005) *Visual communication: from theory to practice*. AVA, Lausanne (Available in Library: Internet)

Klanten, Robert. (2008) *Data flow: visualising information in graphic design*. Gestalten, Berlin (Available in Library: 741.6/KLA)

Kress, Gunther R.; Van Leeuwen, Theo. (2006) *Reading images: the grammar of visual design* 2nd ed. Routledge, London (Available in Library: 302.222/KRE)

Lankow, Jason.; Ritchie, Josh.; Crooks, Ross. (2012) *Infographics: the power of visual storytelling*. John Wiley & Sons, Inc., Hoboken, N.J. (Available in Library: 741.6/LAN)

McCandless, David. (2012) *Information is beautiful*. New ed. Collins, London (Available in Library: 741.6/MCC)

Spence, Robert. (2001) *Information visualization*. Addison-Wesley, Harlow (Available in Library: 001.4226/SPE)

Background Reading:

- Bondy, Andy.; Frost, Lori. (2011) *A picture's worth: PECS and other visual communication strategies in autism 2nd ed.* Gazelle [distributor], Lancaster (Available in Library: 371.94/BON)
- Crow, David. (2003) *Visible signs: an introduction to semiotics.* AVA Publishing SA, Singapore (Available in Library: 302.2/CRO)
- Evergreen, Stephanie D. H. (2014) *Presenting data effectively: communicating your findings for maximum impact.* SAGE, Los Angeles (Available in Library: 001.4226/EVE)
- Few, Stephen. (2006) *Information dashboard design: the effective visual communication of data.* O'Reilly, Cambridge [MA] (Available in Library: Internet)
- Gordon, Bob.; Gordon, Maggie. (2002) *The complete guide to digital graphic design.* Thames & Hudson, London (Available in Library: 741.6/GOR)
- Hagen, Rebecca.; Golombisky, Kim. (2013) *White space is not your enemy: a beginner's guide to communicating visually through graphic, web & multimedia design 2nd ed.* Focal, Oxford (Available in Library: 686.224/HAG)
- Jackson, Richard; MacDonald, L. W.; Freeman, Ken. (1994) *Computer generated colour: a practical guide to presentation and display.* Wiley, Chichester (Available in Library: 006.6/JAC)
- Kosslyn, Stephen M. (2006) *Graph design for the eye and mind.* Oxford University Press, New York (Available in Library: Internet)
- Massironi, Manfredo. (2002) *The psychology of graphic images: seeing, drawing, communicating.* L. Erlbaum, Mahwah, N.J. (Available in Library: 302.222/MAS)
- Resnick, Elizabeth. (2003) *Design for communication: conceptual graphic design basics.* Wiley, Hoboken, N.J. (Available in Library: 741.6/RES)
- Smiciklas, Mark. (2012) *The power of infographics: using pictures to communicate and connect with your audiences.* Que, Indianapolis, Ind. (Available in Library: 741.6/SMI)
- Tufte, Edward R. (1990) *Envisioning information.* Graphics Press, Cheshire, Conn. (Available in Library: 302.23/TUF Oversize)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Interaction Design	Module Code: DM7906
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2. Credits: Level: 7 Status: Status:	CATS 20 Current Revised Optional	ECTS 10
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3. Programme: Digital Media Practice, Digital Media Practice in Interaction Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Demonstrate a critical awareness of the key social, cultural and interactive concerns related to a chosen area of interactive media. b) Apply a detailed understanding of user-centered approaches in HCI to the design of an interactive digital product. c) Design, develop and evaluate interactive applications and technologies for the delivery of an interactive product d) Critically appraise the roles of cooperation and awareness in web-based or ludic systems of interactivity. e) Apply a critical understanding of the use of interaction design in educational / informative arenas such as cultural heritage, education, technology or science based organisations.

6. Catalogue Summary
<p>The Interaction Design Module aims to equip students with the essential knowledge and critical skills required to design, prototype and evaluate highly usable interactive digital media artefacts. You will learn the principles of user centred design which lies at the heart of developing high quality interactive products in the process of developing the client based interactive product.</p> <p>In addition you will explore the role of media and, in particular, how the use of different media can impact on the interpretation of information. Through research in the ways that different media are being blended to create novel interactive experiences, both within physical and virtual worlds, you will develop your own, detailed interactive product in an area of interactive media.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u>			
Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u>			
Interaction Design Proposal (1500-2000 words)	30%	Yes	The Interactive Design Proposal must detail the student's research undertaken in interaction design, highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's interactive design process and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
Project Portfolio & Outcome	50%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Debs Wilson, Paul Wilson, Kerry Wort, Steve Cross, Darren Woodiwiss, Chris Konings, guest speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will develop a detailed design proposal and solution for a client based interactive product in an area or genre of their choosing suitable for a 15 week project deadline. This may be done either as a group project for a client or on an individual basis with the client.

11. Indicative Outline Content

Students will develop a client based interactive media product with particular reference to the creation of highly usable and accessible interactive applications such as web sites, games or social networking applications. In this way students will be exposed to real-world HCI challenges in a problem based learning environment. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of Interaction Design and via project supervision. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial interactive applications.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of Interaction Design exploring key concepts such as HCI, user-centered perspectives, usability, affordances and learnability.
- Research covering the history of using Interaction Design to educate and inform a wide range of audiences; examples of past and current practice and the acceptance of prototyping as a means for communication.
- Analysis of the relevance and importance of interaction design within the different digital media industries and commercial sectors.

There will be external visits to Interaction Design companies such as IBM Design, Nexus Productions and Inition (Shoreditch, London) and to expos such as Camp Digital (Manchester), Apps World (London), Electronic Visual Arts (EVA) London, Museum and Heritage Show (M&H Show), Eurogamer (EGX) and ACM Siggraph's FMX (Germany).

12. Indicative Reading

Core Reading:

Anderson, Stephen P. (2011) *Seductive interaction design: creating playful, fun, and effective user experiences* Berkeley, CA : New Riders (Available in Library: 006.7AND)

Bullivant, Lucy. (2005) *4dspace: interactive architecture*. Wiley-Academy, London (Available in Library: 720.1/BUL)

Colborne, Giles (2011) *Simple and usable: web, mobile, and interaction design* Berkeley, Calif. : New Riders (Available in Library: 004.019COL)

Cooper, Alan; Reimann, Robert; Cronin, Dave (2007) *About face 3: the essentials of interaction design* Indianapolis, IN : Wiley Pub (Available in Library: 004.019COO)

Kurniawan, Sri; Zaphiris, Panayiotis (2007) *Human computer interaction research in Web design and evaluation* Hershey, PA : Idea Group Pub (Available in Library: 004.019ZAP)

Saffer, Dan (2007) *Designing for interaction: creating smart applications and clever devices* Berkeley,

Calif. : New Riders (Available in Library: 004.019SAF)

Background Reading:

Banga, Cameron; Weinhold, Josh (2014) *Essential mobile interaction design: perfecting interface design in mobile apps* Upper Saddle River, NJ : Addison-Wesley (Available in Library: 004.165BAN)

Blum, Frank. (2007) *Digital interactive installations: programming interactive installations using the software package Max/MSP/Jitter*. VDM, Saarbrücken (Available in Library: 006.6/BLU)

Boardman, Mark. (2005) *The language of websites*. Routledge, London (Available in Library: 420/BOA)

Callan, Robert. (2011) *Artificial intelligence*. Palgrave Macmillan, Basingstoke (Available in Library: 006.3/CAL)

Dawes, Brendan (2007) *Analog in, digital out: Brendan Dawes on interaction design* Berkeley, CA : New Riders (Available in Library: 006.7DAW)

Dix, Alan (2004) *Human Computer Interaction* Pearson Harlow (Available in Library: 004.019DIX)

Hedberg, Bo. (1997) *Virtual organizations and beyond: discover imaginary systems*. Wiley, Chichester (Available in Library: 302.3/HED)

Jones, Matt & Marsden, Gary (2006) *Mobile interaction design* Chichester : John Wiley (Available in Library: 621.384JON)

Kumar, Amitabh. (2007) *Mobile TV: DVB-H, DMB, 3G systems and rich media applications*. Focal, Oxford (Available in Library: 621.388/KUM)

Leung, Linda (2008) *Digital Experience Design: ideas, industries, interaction* Bristol, Intellect (Available in Library: 004.019LEU)

Lugmayr, Artur.; Niiranen, Samuli.; Kalli, Seppo. (2004) *Digital interactive TV and metadata: future broadcast multimedia*. Springer, New York (Available in Library: 384.55/LUG)

MacGillivray, Carol.; Head, Anthony. (2005) *3D for the Web: interactive 3D animation using 3DS Max, Flash and Director*. Focal, Oxford (Available in Library: 006.6/MAC)

Miller, Carolyn Handler. (2004) *Digital storytelling: a creator's guide to interactive entertainment*. Focal, Oxford (Available in Library: 006.7/MIL)

Morris, Steven; Smith-Chaigneau, Anthony. (2005) *Interactive TV standards*. Focal, London (Available in Library: 621.388/MOR)

Nudelman, Greg (2013) *Android design patterns: interaction design solutions for developers* Indianapolis : Wiley (Available in Library: 005.3NUD)

Raskin, Jef. (2000) *The humane interface: new directions for designing interactive systems* London : Addison-Wesley (Available in Library: 004.019RAS)

Sharp, Helen; Preece, Jennifer; Rogers, Yvonne (2006) *Interaction design: beyond human-computer interaction* Chichester : John Wiley (Available in Library: 004.019SHA)

Thomas, Maureen.; Penz, Francois. (2003) *Architectures of illusion: from motion pictures to navigable interactive environments*. Intellect, Bristol (Available in Library: 006.7/THO)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Narrative & Storytelling	Module Code: DM7914
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2. Credits: Level: 7 Status: Status:	CATS 20 Current Optional	ECTS 10
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3. Programme: Digital Media Practice, Digital Media Practice in Interaction Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop ideas for a digital story that demonstrates and takes advantage of a cross media or transmedia storytelling approach. b) Apply a critical understanding of the techniques used for creating and building story components (ie story mapping and story boards). c) Identify and evaluate the way in which modes of communication (music, narration, images and text) are designed to create emotion in storytelling. d) Apply a critical understanding of story structure and how a story can be communicated and enhanced through audience engagement with different platforms (transmedia /cross media storytelling). e) Critically analyse the role of storytelling within the practice of communication design.

6. Catalogue Summary
<p>Digital storytelling is the modern equivalent of the traditional art of oral storytelling; it allows individuals to weave personal or fictional stories and communicate information with the help of static/moving images, music and sound, combined with the individual's creativity and innovation. Students taking this module will learn basic narrative techniques, structure, narrative and content creation in the context of digital storytelling across multiple platforms (Transmedia). The student will be required to create a short digital story, approximately two to four minutes long, which makes use of a minimum of two digital platforms for enhancing engagement by the reader(s). Constructing the narrative and communicating it effectively across platforms will require the student to think carefully about the topic, consider the audience's perspective and how they may engage with the story.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> Digital Story Proposal & Outcome (2000-2200 words)	50%	Yes	The Digital Story Proposal must detail the student's research undertaken in mapping and building the story across at least 2 digital platforms, highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The outcome must be within 2-4 mins long and work across at least 2 digital platforms. The individual project portfolio must contain annotated examples of key development work of the student's process and research for the tasks and projects the student has been set as well the final outcome. The project portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
Project Portfolio	30%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team

Debs Wilson, Helen Kent, Kerry Wort, Creative Writing Lecturers, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
	Sub-Total	
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will individually be required to create a short digital story, approximately two to four minutes long, which makes use of a minimum of two digital platforms for enhancing engagement by the reader(s).

11. Indicative Outline Content

This module aims to exercise the student's ability to match their audience with content and platforms, and which tools to use to enhance audience engagement through the use of digital storytelling. The student will develop their own digital story with particular reference to the creation of a transmedia or crossmedia outcome. The development of a digital story proposal will, within the wider context of narrative and storytelling research, support and enable the development of the student's understanding of audience engagement with transmedia/crossmedia storytelling. Projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of storytelling design. Practical Masterclasses will help to develop relevant software skills.

In addition students will be expected to research areas such as the following:

- Different digital storytelling techniques, appropriate platforms and software/hardware.
- Analysing scripts and determining digital/ transmedia / crossmedia potential and story opportunities
- Developing, sketching and creating their story through the use of storymapping and storyboards.
- Determining which elements of the story to release and which order creating an overall storytelling campaign.

There will be external visits to organisations such as Office of National Statistics (Fareham), IBM Design, Nexus Productions and Inition (London) and to expos such as Big Data Innovation Summit (London) and 4th International Visual Methods Conference (Brighton), Eurogamer (EGX) and ACM Siggraph's FMX (Germany).

12. Indicative Reading

Core Reading:

Crawford, Chris. (2005) *Chris Crawford on interactive storytelling*. Pearson Education [distributor], London (Available in Library: 794.8/CRA)

Drotne, Kirsten R.; Schroder, Kim C. (2010) *Digital Content Creation: Perceptions, Practices and Perspectives*. Peter Lang Publishing Inc (on order)

Ibrus, Indrek.; Scolari, Carlos A. (2012) *Crossmedia Innovations: Texts, Markets, Institutions*. Peter Lang GmbH; 1st New edition edition (on order)

Kalogeras, Stavroula. (2014) *Transmedia Storytelling and the New Era of Media Convergence in Higher Education*. Palgrave Macmillan (on order)

Legorburu, Gaston ; McColl, Darren. (2014) *Storyscaping: stop creating ads, start creating worlds*. John Wiley & Sons, Hoboken (Available in Library: 659.1/LEG)

Phillips, Andrea. (2012) *A creator's guide to transmedia storytelling: how to captivate and engage audiences across multiple platforms*. McGraw-Hill, New York (Available in Library: 006.7/PHI)

Background Reading:

Atkinson, Robert. (1998) *The life story interview*. SAGE, London (Available in Library: 300.72/ATK)

Bernard, Sheila Curran. (2011) *Documentary storytelling: creative nonfiction on screen 3rd ed*. Focal Press, Boston (Available in Library: 791.435/BER)

Block, Bruce A. (2007) *The visual story: creating visual structure in film, television, and new media 2nd ed*. Focal, Oxford (Available in Library: 791.4/BLO)

Bowkett, Stephen. (2001) *Alps storyteller: using fiction as a resource for accelerated learning*. Network Educational Press, Stafford (Available in Library: 371.39/BOW-Oversize)

Dancyger, Ken.; Rush, Jeff. (2007) *Alternative scriptwriting: successfully breaking the rules 4th ed*. Focal, London (Available in Library: 808.23/DAN)

Farman, Jason. (2014) *The mobile story: narrative practices with locative technologies*. Routledge, London (Available in Library: 302.231/FAR)

Gabriel, Yiannis. (2000) *Storytelling in organizations: facts, fictions, and fantasies*. Oxford University Press, Oxford (Available in Library: Internet)

Glassner, Andrew S. (2004) *Interactive storytelling: techniques for 21st century fiction*. A.K. Peters (Available in Library: 006.7/GLA)

Grove, Nicola. (2013) *Using storytelling to support children and adults with special needs: transforming lives through telling tales*. Routledge, London (Available in Library: Internet)

Hayles, Katherine N. (2012) *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press (on order)

Herman, David. (2009) *Basic elements of narrative*. Wiley-Blackwell, Chichester (Available in Library: 809.923/HER)

Horsdal, Marianne. (2011) *Telling lives: exploring dimensions of narratives*. Routledge, London (Available in Library: 809.923/HOR)

Jenkins, Henry. (2008) *Convergence culture: where old and new media collide*. New York University Press, London (Available in Library: 303.23/JEN)

- Johnson, Derek. (2013) *Media Franchising: Creative License and Collaboration in the Culture Industries*. Postmillennial Pop Series (on order)
- McClean, Shilo T. (2006) *Digital storytelling: the narrative power of visual effects in film*. MIT, London (Available in Library: 778.5345/MCC)
- McCloud, Scott. (2006) *Making comics: storytelling secrets of comics, manga and graphic novels*. Harper, London (Available in Library: 741.5/MCC)
- Miller, Carolyn Handler. (2004) *Digital storytelling: a creator's guide to interactive entertainment*. Focal, Oxford (Available in Library: 006.7/MIL)
- Murphy, Patrick D.; Hoffman, Michael J. (2005) *Essentials of the theory of fiction 3rd ed*. Duke University Press, Durham, N.C. (Available in Library: 809.3/HOF)
- Nash, Christopher. (1990) *Narrative in culture: the uses of storytelling in the sciences, philosophy, and literature*. Routledge, London (Available in Library: 302.2/NAS)
- Pan, Zhigeng.; Cheok, Adrian D.; El Rhalibi, Abdennour. (2008) *Transactions on Edutainment I: No. 1 (Lecture Notes in Computer Science / Transactions on Edutainment)* Springer (on order)
- Papacharissi, Zizi. (2015) *Affective publics: sentiment, technology, and politics, Oxford studies in digital politics*. Oxford University Press, New York (Available in Library: Internet)
- Pearson, Roberta E.; Smith, Anthony N. (2015) *Storytelling in the media convergence age: exploring screen narratives*. Palgrave Macmillan, Basingstoke (Available in Library: 302.23/PEA)
- Rose, Frank. (2011) *The art of immersion: how the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories*. W.W. Norton, London (Available in Library: 306.48/ROS)
- Schiffrin, Deborah.; De Fina, Anna.; Nylund, Anastasia. (2010) *Telling stories: language, narrative, and social life*. University Presses Marketing [distributor], Bristol (Available in Library: 401.41/SCH)
- Scolari, Carlos; Bertetti, Paolo; Freeman, Matthew. (2014) *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. Palgrave Pivot (on order)
- Sloane, Sarah. (2000) *Digital fictions: storytelling in a material world*. Ablex Pub, Stamford, Conn. (Available in Library: 809.00285/SLO)
- Truby, John. (2008) *The anatomy of story: 22 steps to becoming a master storyteller*. Faber and Faber, New York (Available in Library: 808.23/TRU)
- VanderMeer, Jeff; Zerfoss, Jeremy. (2013) *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction*. Abrams Image (on order)
- Wardrip-Fruin, Noah; Harrigan, Pat. (2006) *First person: new media as story, performance, and game*. MIT, London (Available in Library: 794.8/WAR)
- Wolf, Mark J.P. (2012) *Building Imaginary Worlds: The Theory and History of Subcreation*. Routledge (on order)
- Yorke, John. (2014) *Into the woods: how stories work and why we tell them*. Penguin, London (Available in Library: 808.23/YOR)
- Youngs, Gillian. (2013) *Digital World: Connectivity, Creativity and Rights*. Routledge (on order)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: AR & VR Interaction	Module Code: DM7910
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current	Status: Optional
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3. Programme: Digital Media Practice, Digital Media Practice in Interaction Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to : a) Independently research, critically analyse and develop visual ideas, scenes and/or narratives that demonstrate and take advantage of an interactive virtual or augmented reality environment. b) Demonstrate a critical evaluation of the techniques and equipment (including hardware and software) used in development of AR and VR scenes and applications for different sectors of digital media such as heritage, education, gamification and game design/development via written recommendations for a relevant interaction design project. c) Demonstrate to an advanced level skill and proficiency in designing and producing AR applications and/or VR environments using appropriate hardware and software tools. d) Demonstrate to an advanced level a practical knowledge and understanding of the processes in the use of AR or VR applications in the commercial / heritage or educational sector. e) Apply a critical understanding of Unreal or Unity's cross platform export functions for the transferral / exchange of industry recognised file formats for use by a client and/or audience (ie source files and application files).

6. Catalogue Summary The AR and VR industry is on a consistent growth curve, therefore a practical understanding of these technologies will be a valuable and interesting ability for a Digital Media practitioner to incorporate to their skillset. The main purpose of this optional practical module is to allow the student to develop AR and/or VR interaction skills to an advanced level as a designer and at a technical development level. Students will explore the design and production process of creating AR and/or VR environments through the development of a client based AR/VR interaction project.

This practical exercise will help the student to understand the hardware and software infrastructure for the production of 2D/3D computer generated scenes, video images and other graphical content, the production process and implementation for use by the client and audience.

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> AR/VR Interaction Project Proposal (1500-2000 words)	30%	Yes	The AR/VR Interaction Project Proposal must detail the student's research undertaken in designing and developing their client based project, highlighting the most relevant process and frameworks used for the final outcome. The individual project portfolio must contain annotated examples of key development work of the student's design/development process and research for the tasks and projects the student has been set during the semester as well as any final outcomes. The project portfolio must be accessible via the student's blog or individual website.
Project Portfolio & Outcome Reflective Process Report (2000 -2500 words)	50%	Yes	The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.

8. Indicative Tutorial Team

Debs Wilson, Kerry Wort, Jared Hemmings, Sam Barker, Chris Konings, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	4
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	20
	Fieldwork	0
	External visits	6
	Project supervision	0
	Demonstration	0
Sub-Total		54
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and develop a VR or AR Interactive client based project for heritage, education or gaming suitable for a 15 week project deadline. This may be done either as a group project for a client or on an individual basis with the client and supervised peer group support.

11. Indicative Outline Content

Students will engage with a client based proposal in the areas of cultural heritage, education or gaming with which to create a VR and/or AR interactive project outcome. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of AR and VR and via project supervision. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial AR and/or VR interactive applications.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of AR and VR Interactive applications exploring key concepts such as perception of depth, 3D vision, 2D overlays, 3D rendering and 3D tracking.
- Research covering the history of using AR and VR to educate, entertain and inform a wide range of audiences; examples of past and current practice and the acceptance of virtual and augmented environments to portray realistic and stylized environments.
- Analysis of the medium from relevant theoretical perspectives (eg game theory, narrative theory and psychology of perception).

There will be external visits to AR/VR companies such as Inition (Shoreditch, London) and to expos such as Augmented World Expo (AWE).

12. Indicative Reading

Core Reading:

Cawood, Stephen. (2008) *Augmented Reality: A Practical Guide: The Complete Guide to Understanding and Using Augmented Reality Technology*. Pragmatic Bookshelf (on order)

Craig, Alan B. (2013) *Understanding Augmented Reality: Concepts and Applications*. Morgan Kaufmann (on order)

Cudworth, Ann Latham. (2014) *Virtual World Design*. A K Peters/CRC Press (on order)

Hale, Kelly S.; Stanney, Kay M. (2014) *Handbook of Virtual Environments: Design, Implementation, and Applications*. CRC Press (on order)

Kipper, Gregory. (2012) *Augmented Reality*. Syngress (on order)

Shah, Ryan.; Alifragis, Paul. (2015) *Master the Art of Unreal Engine 4: Creating a 3D Point and Click Adventure (Part #1): Volume 1*. CreateSpace Independent Publishing Platform (on order)

Background Reading:

Barfield, Woodrow.; Furness, Thomas A. (1997) *Virtual Environments and Advanced Interface Design*. Oxford University Press (on order)

Bimber, Oliver.; Raskar, Ramesh. (2005) *Spatial Augmented Reality: Merging Real and Virtual Worlds: A Modern Approach to Augmented Reality*. A.K. Peters / CRC Press (on order)

Borenstein, Greg. (2012) *Making Things See: 3D vision with Kinect, Processing, Arduino, and MakerBot*. Maker Media Inc. (on order)

Carr, Karen.; England, Rupert. (1995) *Simulated and virtual realities: elements of perception*. Taylor & Francis, London (Available in Library: 006/CAR)

Creighton, Ryan. (2013) *Unity 4.X Game Development by Example*. Packt Publishing (on order)

Davis, Bradley A.; Bryla, Karen.; Benton, Phillips A. (2015) *Oculus Rift in Action*. Manning Publications (on order)

Dix, Alan John. (2004) *Human-computer interaction 3rd ed*. Pearson, Harlow (Available in Library: 004.019/DIX)

Finch; 3DTotal. (2014) *Unreal Game Engine*. 3DTotal Publishing (on order)

Geig, Mike. (2013) *Unity Game Development in 24 Hours*. Sams (on order)

Holtzman, Steven R. (1994) *Digital mantras: the languages of abstract and virtual worlds*. MIT Press, London (Available in Library: 001.3/HOL)

Kalawsky, Roy S. (1993) *The science of virtual reality and virtual environments: a technical, scientific and engineering reference on virtual environments*. Addison-Wesley, Wokingham (Available in Library: 006/KAL)

Melgar, Enrique R. (2012) *Arduino and Kinect Projects: Design, Build, Blow Their Minds (Technology in Action)* Springer Verlag GmbH (on order)

Mullen, Tony. (2011) *Prototyping Augmented Reality*. Sybex (on order)

Otto, Peter. (2011) *Multiplying worlds: romanticism, modernity, and the emergence of virtual reality*. Oxford University Press, Oxford (Available in Library: Internet)

Rheingold, Howard. (1991) *Virtual reality*. Secker & Warburg, London (Available in Library: 006/RHE)

Roche, Kyle.; Sood, Raghav. (2012) *Pro Android Augmented Reality*. Springer (on order)

Ryan, Marie-Laure. (2003) *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. Johns Hopkins University Press (on order)

Schnabel, Marc Aurel.; Wang, Xiangyu. (2008) *Mixed reality in architecture, design, and construction*. Springer, London (Available in Library: 729/WAN)

Sky Nite. (2014) *Virtual Reality Insider: Guidebook for the VR Industry*. New Dimension Entertainment (on order)

Swink, Steve. (2008) *Game Feel: A Game Designer's Guide to Virtual Sensation*. CRC Press (on order)

Wang, Rui. (2013) *Augmented Reality with Kinect*. Packt Publishing (on order)

Wassom, Brian. (2014) *Augmented Reality Law, Privacy, and Ethics: Law, Society, and Emerging AR Technologies*. Syngress (on order)

Whyte, Jennifer. (2004) *Virtual Reality and the Built Environment*. Routledge (on order)

(1997) *Virtual archaeology: great discoveries brought to life through virtual reality*. Thames & Hudson, London (Available in Library: 930.10285/VIR Oversize)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: UX, UC & UI Design	Module Code: DM7916
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Type: Taught	
Digital Media Practice in Interaction Design	

4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research and critically analyse the value of UXD, demonstrating understanding via written recommendations for a design project. b) Create and reflect upon critical UX design practice and discuss the strengths and weaknesses of alternative approaches. c) Quantify usability of an interface by formulating and measuring usability requirements d) Demonstrate to an advanced level a practical knowledge and understanding of the UXD processes involved in the development of product and/or interface. e) Apply a critical understanding of audience needs and motivations and the ecosystem in which the audience is interacting.

6. Catalogue Summary
<p>The main purpose of this optional practical module is to introduce students how to create truly successful and engaging interaction experiences from an in-depth understanding of user experience design (UXD), user centered design (UCD) and user interface design (UI).</p> <p>Through supervised peer to peer project based learning students will cover research techniques and design best practices through to the underlying psychology and sociology that guides user design. Workshops and master classes will provide students with the facility to work on a client / individual project of their choosing incorporating their new knowledge from this module.</p> <p>Students may wish to become UX designers or UX researchers by studying this module, therefore there is the option of a practical design project or a 3000 word case study report.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). The UX Research Proposal must detail the student's research undertaken in UXD, UID and UCD highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's process and research for the tasks the student has been set including the final outcome. The project portfolio must be accessible via the student's blog or individual website. The Case Study Report must be 3000 words and demonstrate research undertaken in UXD, UI and UCD. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> UX Research Proposal (1500-2000 words)	30%	Yes	
Project Portfolio & Outcome	50%	Yes	
OR: UX Case Study Report (3000 words)	80%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team Debs Wilson, Kerry Wort, Steve Cross, Visiting Speakers
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9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	6
	Seminar	6
	Tutorial	0
	Practical classes and workshops	24
	Supervised time in studio/workshop	0
	Fieldwork	0
	External visits	6
	Project supervision	12
	Demonstration	0
	Sub-Total	
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	146
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students may either design and develop an interactive project suitable for a 15 week project deadline, or research and develop a case study demonstrating a critical analysis of UX, UCD and UI for an interactive application of their choice. Both options are to be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students may engage with a client who has a UX/UCD or UI based interactive project brief suitable for a 15 week project, or students may choose to work on a project of their own choice. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of UX/UCD/UI design. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of commercial UX/UCD/UI interactive applications. Students choosing the research option will have the ability to work with an industry client or University mentor for their case study, possibly in preparation for further study at PhD level.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of UX/UCD/UI design exploring key concepts such as HCI, mindful interaction/meaning making, accessibility, content style guides, user profiles, personas and user flows.
- Research covering the history of UX/UCD/UI design to educate and inform a wide range of audiences; examples of past and current practice and the acceptance of user generated content as part of the design consideration in creating engaging interactive applications.
- Analysis of the relevance and power of storytelling and the use of emotion in designing compelling user experiences.

There will be external visits to organisations such as IBM Design, Nexus Productions and Inition (London) and to expos such as Camp Digital (Manchester), Apps World (London) and UX London.

12. Indicative Reading

Core Reading:

Allen, Jesmond.; Chudley, James. (2012) *Smashing UX design: foundations for designing online user experiences Smashing magazine book series*. John Wiley & Sons, Chichester
(Available in Library: 004.019/ALL)

Bowles, Cennydd.; Box, James. (2011) *Undercover user experience: learn how to do great UX work with tiny budgets, no time, and limited support*. New Riders, Berkeley, Calif. (Available in Library: 004.019/BOW)

Kuniavsky, Mike. (2003) *Observing the user experience: a practitioner's guide to user research*. Morgan Kaufmann, San Francisco, Calif. (Available in Library: 004.019/KUN)

Newbery, Patrick.; Farnham, Kevin. (2013) *Experience design: a framework for integrating brand, experience, and value*. John Wiley & Sons, Inc., Hoboken (Available in Library: 658.575/NEW)

Norman, Donald A. (2004) *Emotional design: why we love (or hate) everyday things*. Basic Books, New York (Available in Library: 155.911/NOR)

Quesenbery, Whitney.; Brooks, Kevin. (2010) *Storytelling for user experience: crafting stories for better design*. Rosenfeld Media, Brooklyn, N.Y. (Available in Library: 808.54/QUE)

Background Reading:

Ballard, Barbara. (2007) *Designing the mobile user experience*. John Wiley, Chichester (Available in Library: Internet)

Buxton, William. (2007) *Sketching user experience: getting the design right and the right design*. Elsevier Science [distributor], Oxford (Available in Library: 658.575/BUX)

Courage, Catherine.; Baxter, Kathy. (2004) *Understanding your users: a practical guide to user requirements: methods, tools, and techniques*. Morgan Kaufmann, London (Available in Library: 004.019/COU)

Field, Andy.; Hole, Graham. (2003) *How to design and report experiments*. SAGE, London (Available in Library: 150.72/FIE)

Garrett, Jesse James. (2003) *The Elements of user experience: user-centered design for the web*. New Riders, London (Available in Library: 004.019/GAR)

Gothelf, Jeff. (2012) *Lean UX: applying lean principles to improve user experience*. O'Reilly, Fanham (Available in Library: 004.019/GOT)

Holtzblatt, Karen.; Wood, Shelley.; Wendell, Jessamyn Burns. (2004) *Rapid contextual design: a how-to guide to key techniques for user-centred design*. Morgan Kaufmann, London (Available in Library: 004.2/HOL)

Lazar, Jonathan. (2007) *Universal usability: designing computer interfaces for diverse user populations*. John Wiley, Chichester (Available in Library: 005.43/LAZ)

Mandel, Theo. (1997) *Elements of user interface design*. Wiley, New York (Available in Library: 004.019/MAN)

Michelli, Joseph A. (2007) *The Starbucks experience: 5 principles for turning ordinary into extraordinary*. McGraw-Hill, Maidenhead (Available in Library: Internet)

Mody, Bella. (1991) *Designing messages for development communication: an audience participation-based approach*. Sage Publications, London (Available in Library: 302.23/MOD)

Press, Mike.; Cooper, Rachel. (2003) *The design experience: the role of design and designers in the twenty-first century*. Ashgate, Aldershot (Available in Library: 745.2/PRE)

Pruitt, John.; Adlin, Tamara. (2006) *The persona lifecycle: keeping people in mind throughout product design*. Morgan Kaufmann, UK (Available in Library: 745.2/PRU)

Travis, David. (2003) *E-commerce usability: tools and techniques to perfect the on-line experience*. Taylor & Francis, London (Available in Library: 005.72/TRA)

Tullis, Tom.; Albert, Bill. (2008) *Measuring the user experience: collecting, analyzing, and presenting usability metrics*. Morgan Kaufmann, London (Available in Library: 303.4834/TUL)

Van Duyne, Douglas K.; Landay, James A.; Hong, Jason I. (2003) *The Design of sites: patterns, principles, and processes for crafting a customer-centered Web experience*. Addison-Wesley, Boston, M.A. (Available in Library: 004.6/VAN)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Motion Graphics	Module Code: DM7922
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Digital Media Practice in Motion Graphics	Type: Taught
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4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas, scenes and/or narratives that demonstrate and take advantage of motion graphics to communicate ideas. b) Show a creative mastery of motion graphics in creating a comprehensive portfolio of original work that demonstrates professional knowledge and engagement, adapting to the varied needs of clients and fellow professionals c) Demonstrate an ability to select from complex and advanced skills in the creative design and mediation of motion graphics work and develop new skills, including novel and emerging techniques d) Demonstrate an advanced level of scholarship, self-direction and originality in defining and enacting motion graphic problems and solutions e) Critically scrutinise, reflect and evaluate upon processes and outcomes with reference to established theory and practice reinforced by a critical awareness of the interdisciplinarity and diversity that constitutes motion graphic design

6. Catalogue Summary
<p>Studying the Motion Graphics optional module provides a great opportunity to explore and understand how to best utilise the communicative potential of combining images, live-action and type in different interdisciplinary contexts. The main purpose of this practical module is to allow the student to develop motion graphic skills to an advanced level as a designer and/or researcher and establish their position within the varying contexts of motion graphics. Students will explore practical novel and emerging techniques for communicating ideas/concepts for either a client or a personal project. This practical exercise will help the student to select the tools required for the production of motion graphics as well as understanding the production process.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). The motion graphics project should demonstrate the student's research in the use of novel and emerging techniques for communicating ideas/concepts. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding novel and emerging technologies within Motion Graphic design. The project development portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> Motion Graphics Project			
Project Development Portfolio	60%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	
	20%	Yes	

8. Indicative Tutorial Team

Corin Evans-Pritchard, Richard Trebilcock, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	2
	Seminar	0
	Tutorial	0
	Practical classes and workshops	10
	Supervised time in studio/workshop	10
	Fieldwork	12
	External visits	0
	Project supervision	12
	Demonstration	0
	Sub-Total	
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and undertake a motion graphics project to demonstrate the student's research in the use of novel and emerging techniques for communicating ideas/concepts. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding novel and emerging technologies within Motion Graphic design. This is to be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students will combine research, concept generation, decision making and evaluation techniques in the development of a motion graphics project for either a client or a personal project using novel and emerging methods. The student project will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of motion graphics. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of a motion graphic project.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of motion graphics production exploring key concepts such as foundations of color, image and graphic composition to content creation and audience analysis.
- Analysis of the relevance and importance of persuasive communication and its application in generating motion graphic information pieces.
- A series of challenging scenarios that will be used to develop hands-on experience of relevant techniques and recognition of associated technical issues.

12. Indicative Reading

Core Reading:

Baldwin, Jonathan.; Roberts, Lucienne. (2005) *Visual communication: from theory to practice*. AVA, Lausanne (Available in Library: Internet)

Beckman, Karen Redrobe (2014) *Animating Film Theory*. Duke University Press, Durham (Available in Library: 791.433/BEC)

Block, Bruce A (2007) *The visual story: creating visual structure in film, television, and new media*. Focal, Oxford (Available in Library: 791.4/BLO)

Furniss, Maureen (2008) *The animation bible: a guide to everything - from flipbooks to Flash*. Laurence King, London (Available in Library: 791.433/FUR)

Krasner, Jon (2004) *Motion graphic design and fine art animation: principles and practice*. Focal, Oxford (Available in Library: 006/KRA)

Kress, Gunther R.; Van Leeuwen, Theo. (2006) *Reading images: the grammar of visual design* 2nd ed. Routledge, London (Available in Library: 302.222/KRE)

Meyer, T. (2010) *Creating motion graphics with After Effects*.: FOCAL PRESS, 5th ed. (To purchase)

Wells, P. & Hardstaff, J. (2008) *Re-imagining animation: the changing face of the moving image*: AVA, 1st ed. (to purchase)

Background Reading:

Bondy, Andy.; Frost, Lori. (2011) *A picture's worth: PECS and other visual communication strategies in autism 2nd ed.* Gazelle [distributor], Lancaster (Available in Library: 371.94/BON)

Crow, David. (2003) *Visible signs: an introduction to semiotics*. AVA Publishing SA, Singapore (Available in Library: 302.2/CRO)

Gordon, Bob.; Gordon, Maggie. (2002) *The complete guide to digital graphic design*. Thames & Hudson, London (Available in Library: 741.6/GOR)

Hagen, Rebecca.; Golombisky, Kim. (2013) *White space is not your enemy: a beginner's guide to communicating visually through graphic, web & multimedia design 2nd ed.* Focal, Oxford (Available in Library: 686.224/HAG)

Jackson, Richard; MacDonald, L. W.; Freeman, Ken. (1994) *Computer generated colour: a practical guide to presentation and display*. Wiley, Chichester (Available in Library: 006.6/JAC)

Massironi, Manfred. (2002) *The psychology of graphic images: seeing, drawing, communicating*. L. Erlbaum, Mahwah, N.J. (Available in Library: 302.222/MAS)

Resnick, Elizabeth. (2003) *Design for communication: conceptual graphic design basics*. Wiley, Hoboken, N.J. (Available in Library: 741.6/RES)

Tufte, Edward R. (1990) *Envisioning information*. Graphics Press, Cheshire, Conn. (Available in Library: 302.23/TUF Oversize)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Transmedia Storytelling	Module Code: DM7919
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2. Credits: Level: 7 Status: Status:	
CATS 20 Current Optional	
ECTS 10	

3. Programme: Digital Media Practice, Digital Media Practice in Motion Graphics	Type: Taught
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4. Pre-requisites: None	
Co-requisites: None	

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research, critically analyse and develop visual ideas, scenes and/or narratives for a specific script which would be enhanced through the use of transmedia storytelling. b) Critically analyse the role of transmedia storytelling within the practice communication design, demonstrating knowledge and understanding via written recommendations for a specific project. c) Demonstrate to an advanced level, skill and proficiency in designing and producing a transmedia storytelling campaign using appropriate software and social media tools d) Demonstrate to an advanced level a practical knowledge and understanding of the use of transmedia tools and concepts to engage your creativity: decide which elements of the story to release, in which order and on which platform. e) Apply a critical understanding of intended audience, content and multiple platform requirements

6. Catalogue Summary
<p>Transmedia storytelling is the technique of telling a single story or story experience across multiple platforms and formats using traditional and digital platforms. To be a successful 'campaign' there must be active audience participation with the different story elements. The main purpose of this optional practical module is to allow the student to develop transmedia storytelling skills to an advanced level as a designer and/or researcher. Students will explore the design and production process of creating engaging transmedia storytelling elements and spaces/platforms through the selection and recognition of a suitable script as either a client or personal project. This practical exercise will help the student to understand the software tools required for the production of different visual narratives as well as understanding the production process, in particular audience participation.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment).
<u>Summative:</u> Short Story using Transmedia Storytelling methods	60%	Yes	A short story using multiple platforms of the student's choice, transposing a specific script recognised for its suitability as a transmedia narrative. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding transmedia storytelling and typical interactive audience participation. The project development portfolio must be accessible via the student's blog or individual website.
Project Development Portfolio	20%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.

8. Indicative Tutorial Team
Debs Wilson, Kerry Wort, Corin Evans-Pritchard, Paul Wilson, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	2
	Seminar	0
	Tutorial	0
	Practical classes and workshops	10
	Supervised time in studio/workshop	10
	Fieldwork	12
	External visits	0
	Project supervision	12
	Demonstration	0
Sub-Total		46
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and develop a short story using multiple platforms of the student's choice, transposing a specific script recognised for its suitability as a transmedia narrative. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding transmedia storytelling and typical interactive audience participation. This is to be completed as an individual project working in liaison with a client, University mentor or peer group.

11. Indicative Outline Content

Students will explore and recognize a script which would be suitable to be interpreted as a transmedia storytelling project to engage different audiences across multiple platforms. The student project will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of transmedia storytelling. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of a transmedia storytelling strategy / campaign.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of transmedia storytelling production across multiple platforms – recognizing which platforms will be the most suitable for the story.
- Analysis of the relevance and importance of active audience participation and its application in generating storytelling elements.
- A series of challenging scenarios that will be used to develop hands-on experience of relevant techniques and recognition of associated technical issues.

12. Indicative Reading

Core Reading:

Blumenthal, Hank ; Xu, Yan. (2012) *The ghost club storyscape: designing for transmedia storytelling*. IEEE Transactions on Consumer Electronics, May 2012, Vol.58(2) (to purchase)

Dowd, Tom. (2013) *Storytelling across worlds: transmedia for creatives and producers*. Focal Press, London (to purchase)

Harvey, Colin B (2013) *'Transmedia Storytelling and Audience: Memory and Market' in Youngs, Gillian (ed) Digital World: Connectivity, Creativity and Rights*. London: Routledge. (Available in Library: 303.4833/YOU)

Jenkins, Henry; Ford, Sam; Green, Joshua (2013) *Spreadable media: creating value and meaning in a networked culture*. New York University Press, NY (Available in Library: 302.23/JEN)

Kalogeras, Stavroula (2014) *Transmedia storytelling and the new era of media convergence in higher education*. Palgrave Macmillan, Basingstoke (Available in Library: 378.1734/KAL)

Phillips, Andrea (2012) *A creator's guide to transmedia storytelling : how to captivate and engage audiences across multiple platforms*. McGraw-Hill, London (Available in Library: 006.7/PHI)

Sangalang, Angeline ; Quintero Johnson, Jessiem. ; Ciancio, Katee. (2013) *Exploring audience involvement with an interactive narrative: implications for incorporating transmedia storytelling into*

entertainment-education campaigns. Critical Arts, 01 February 2013, Vol.27(1), p.127-146. Taylor & Francis Group (to purchase)

Wolf, Mark J.P. (2013) *Building Imaginary Worlds: The Theory and History of Subcreation*. London: Routledge. (Available in Library: 809.3876/WOL)

Background Reading:

Baldwin, Jonathan.; Roberts, Lucienne. (2005) *Visual communication: from theory to practice*. AVA, Lausanne (Available in Library: Internet)

Bondy, Andy.; Frost, Lori. (2011) *A picture's worth: PECS and other visual communication strategies in autism 2nd ed.* Gazelle [distributor], Lancaster (Available in Library: 371.94/BON)

Clarke, MJ (2013) *Transmedia Television: New trends in network serial production*. London: Bloomsbury (To Purchase)

Gordon, Bob.; Gordon, Maggie. (2002) *The complete guide to digital graphic design*. Thames & Hudson, London (Available in Library: 741.6/GOR)

Kosslyn, Stephen M. (2006) *Graph design for the eye and mind*. Oxford University Press, New York (Available in Library: Internet)

Massironi, Manfredo. (2002) *The psychology of graphic images: seeing, drawing, communicating*. L. Erlbaum, Mahwah, N.J. (Available in Library: 302.222/MAS)

Resnick, Elizabeth. (2003) *Design for communication: conceptual graphic design basics*. Wiley, Hoboken, N.J. (Available in Library: 741.6/RES)

Scolari, Carlos A.; Freeman, Matthew; Bertetti, Paolo (2014) *Transmedia archaeology: storytelling in the borderlines of science fiction, comics and pulp magazines*. Palgrave Macmillan, Basingstoke (Available in Library: 302.23/SCO)

Smiciklas, Mark. (2012) *The power of infographics: using pictures to communicate and connect with your audiences*. Que, Indianapolis, Ind. (Available in Library: 741.6/SMI)

Tufte, Edward R. (1990) *Envisioning information*. Graphics Press, Cheshire, Conn. (Available in Library: 302.23/TUF Oversize)

Weedon, Alexis ; Knight, Julia (2015) Media literacy and transmedia storytelling. Vol.21(4), pp.405-407. SAGE Publications (to purchase)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without re-validation

1. Module Title:	Marketing Communications	Module Code:	BS7984
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2. Credits:	Level: 7	Status:	Status:
CATS: 20		Current	Mandatory for MSc MI
ECTS: 10			Optional for MA DMP & MA DMP-AMBD

3. Programme:	MSc Marketing Innovation, Digital Media Practice, Digital Media Practice in Advertising, Marketing & Branding Design	Type:	Taught
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4. Pre-requisites:	None
Co-requisites:	None

5. Learning Outcomes for the module
By the conclusion of this module, a student will be expected to be able to:
<ul style="list-style-type: none"> a) Develop, analyse and evaluate effective integrated marketing communications and design strategies within a marketing innovation context. b) Assess critically the pertinent issues that impact on the theory, creative practice and ethics of communication design. c) Evaluate, using theoretical perspectives relating to consumer analysis, the emotional and rational responses to creative development. d) Examine how marketing communications can be utilised to achieve organisational objectives.

6. Catalogue Summary
<p>The theoretical basis for this module frames marketing communications as a strategic marketing tool. Innovations from traditional communications forms such as broadcast and print as well as non-traditional forms such as ambient marketing and digital media will be reviewed; providing students with the theoretical knowledge and skills to create an engaging brand presence in an increasingly muddled media landscape. Creative workshops are an explicit feature in this module providing scope to develop creative solutions for a variety of marketing scenarios. This module has a global perspective, where students will develop both practical transferable skills as well as a detailed theoretical awareness of communication design.</p>

7. Assessment Pattern	Weight %	Pass Req	Comments
Marketing Communications Plan	50	Yes	2500 words
Presentation – Creative Pitch	50		

8. Indicative Tutorial Team

Charlotte Lystor, Dr Martina Hutton, Dr Anca Yallop

HESA Category	Activity Type	Hours
Scheduled	Lecture	0
	Seminar	30
	Tutorial	0
	Practical classes and workshops	0
	Supervised time in studio/workshop	0
	Fieldwork	0
	External visits	0
	Project supervision	0
	Demonstration	0
Sub-Total		30
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	170
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Summative Assessment (2500 word plan and creative pitch presentation):

Students are required to create an integrated, timed and targeted marketing communications plan that includes traditional and non-traditional media as well as packaging and POS support for either, a new brand or to revitalise an existing brand. Students should justify how their creative solutions effectively speak to their target audience and how consumer insights have informed the development of their plan.

In addition students will be required to formally pitch their proposed marketing communications plan and professionally argue the benefits of the creative development and how it supports the (new/existing) product/brand strategy.

Formative Assessment :

Within a creative workshop simulated environment, students will be required to collate and share a variety of examples of marketing communications, such as advertisements, PR examples, packaging designs and corporate identities. These examples will be presented and discussed to critically assess their effectiveness; gaining both peer and tutor feedback. Students will be able to utilise the shared examples to inform their own creative strategies required in the summative assessment.

11. Indicative Outline Content

- Theoretical concepts and evaluation of communication effectiveness are central to delivery of this module. Class discussions will enable students to reflect on their personal view point and share their own perceptions on the effectiveness of traditional and non-traditional communications, product packaging and point of sale designs.
- Students will also be supported in creative exercises to build an appreciation of the creative design process and to have the opportunity to test their creative solutions. Consideration will be given to internal and external communications and how communications affect opinions.

Key themes examined within the module are structured around the following:

- Marketing communications theory
- How integrated communications work
- Developing creative briefs and media briefs
- Communication strategies
- Using communications for positioning
- Consumer responses to creative and communication evaluation
- Ethical practices in content creative and responsible use of creative appeals
- Reputation management via branding and corporate identity
- Creativity skill development
- Digital communications
- Story telling
- Media planning (broadcast & new media strategies)

12. Indicative Reading

Books:

Belch, G., and M. Belch (2007) *Advertising and Promotion: An Integrated Marketing Communications Perspective*, [7th edition], Maidenhead, UK, McGraw Hill

De Pelsmacker, P., Geuens, M., and J., Van Den Bergh, (2010) *Marketing Communications – A European Perspective*, [4th Edition], Harlow, UK, Pearson.

Duncan, T., and H. Ouwersloot, (2008) *Integrated Marketing Communications*, Maidenhead, UK, McGraw-Hill.

Fill, C., (2009) *Marketing Communications: Interactivity, Communities and Content*, Harlow, UK, Pearson.

Pickton, D., and A. Broderick, (2005) *Integrated Marketing Communications*, [2nd edition] Harlow, UK, Pearson Education.

Shimp, T., (2008) *Integrated Marketing Communications in Advertising and Promotion*, [8th Edition], Andover, UK. Thomson.

Smith, P.R. and Z Zook, (2011) *Marketing communications: integrating offline and online with social media* [5th edition] London, UK, Kogan Press

Journals:

Journal of Advertising Research

Journal of Marketing Communications

Corporate Communications: An International Journal

Websites:

www.warc.com

www.acrwebsite.org

www.consumerpsych.org

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Branding Design & Strategy	Module Code: DM7918
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current	Status: Optional
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3. Programme: Digital Media Practice, Digital Media Practice in Advertising, Marketing & Branding Design	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to : a) Independently explore, research and critically analyse brand/project life cycles while surveying alternative approaches and relevant implementation issues. b) Critically analyse the role of brand in society and how brands are affected and influenced by political and cultural trends c) Demonstrate to an advanced level skill and proficiency the design, craft, technical and media skills in the final execution of ideas appropriate to the project outcomes and brand identity visuals using appropriate software tools d) Demonstrate to an advanced level a practical knowledge and understanding of the processes and objectives involved in the formation of a brand identity and strategy. e) Apply a critical understanding of competitive global environments related to design, advertising processes and the management of brand communication.
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6. Catalogue Summary Consumers have become more knowledgeable and savvy with the amount of advertising and marketing received traditionally and over social media channels. Brands need to respond to consumer needs, aspirations and trends in highly innovative relational and meaningful ways. The main purpose of this optional practical module is to allow the student to develop brand strategy skills to an advanced level as a designer and/or researcher. Students will explore the design process of creating clear, engaging brand narratives through the development of one or several client based projects. This practical exercise will help the student to understand the value of brand and design management in an era of increasingly saturated markets and how they are affected by and influenced by political and cultural trends.
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7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). A brand design strategy or advertising campaign that uses cutting edge/innovative design methods. The individual project development portfolio must contain annotated examples of key development work of the student's production and design process highlighting research undertaken regarding innovative design methods and strategies. The project development portfolio must be accessible via the student's blog or individual website. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> Design and development of a brand design strategy or advertising campaign.	60%	Yes	
Project Development Portfolio	20%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Debs Wilson, Kerry Wort, Corin Evans-Pritchard, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	4
	Seminar	0
	Tutorial	0
	Practical classes and workshops	10
	Supervised time in studio/workshop	10
	Fieldwork	12
	External visits	0
	Project supervision	12
	Demonstration	0
	Sub-Total	
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will design and develop a cutting edge brand design / advertising campaign suitable for a 15 week project deadline. This may be completed as an individual project working in liaison with a client or University mentor, or as a peer group project.

11. Indicative Outline Content

Students will examine how brands are created and successfully managed. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of brand narrative and advertising/marketing campaigns. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of a brand design and advertising campaign.

In addition students will be expected to research areas such as the following:

- Technical fundamentals of brand design and brand strategies, exploring key concepts such as thinking creatively, visual language, graphic composition to content creation, audience analysis and campaign objectives.
- Brand/project life cycles while surveying alternative approaches and relevant implementation issues.
- Analysis of the relevance and importance of persuasive communication and its application in generating brand narratives, particularly through the use of social media.

There will be field trips to visit organisations that have developed or have been instrumental in developing unique, innovative or powerful brands, giving you access to unique insights into the industry.

12. Indicative Reading

Core Reading:

Danesi, Marce (2006) *Brands*. Routledge, London (Available in Library: 658.827/DAN)

Hancock, Joseph (2016) *Brand/story: cases and explorations in fashion branding 2nd Ed.* Fairchild Books, and imprint of Bloomsburg Publishing Inc. New York (Available in Library: 391.00688/HAN)

Keller, Kevin Lane (2013) *Strategic brand management: building, measuring, and managing brand equity*. Pearson, London (Available in Library: 658.827/KEL)

Lerman, Scott (2014) *Building Better Brands: A Comprehensive Guide to Brand Strategy and Identity Development*. How Design Books (to purchase)

Rowles, Daniel (2014) *Digital branding: a complete step-by-step guide to strategy, tactics and measurement*. KoganPage, London (Available in Library: 658.827/ROW)

Wheeler, Alina (2012) *Designing brand identity: an essential guide for the whole branding team*. Wiley, N.J. (Available in Library: 658.827/WHE)

Background Reading:

Carpenter, Phil (2000) *eBrands: building an Internet business at breakneck speed*. Harvard Business

School Press, Boston (Available in Library: 658.84/CAR)

Crow, David. (2003) *Visible signs: an introduction to semiotics*. AVA Publishing SA, Singapore (Available in Library: 302.2/CRO)

Gordon, Bob.; Gordon, Maggie. (2002) *The complete guide to digital graphic design*. Thames & Hudson, London (Available in Library: 741.6/GOR)

Hagen, Rebecca.; Golombisky, Kim. (2013) *White space is not your enemy: a beginner's guide to communicating visually through graphic, web & multimedia design* 2nd ed. Focal, Oxford (Available in Library: 686.224/HAG)

Hart, Susannah; Murphy, John M., (1997) *Brands: the new wealth creators*. Macmillan, Basingstoke (Available in Library: 658.827/HAR)

Jackson, Richard; MacDonald, L. W.; Freeman, Ken. (1994) *Computer generated colour: a practical guide to presentation and display*. Wiley, Chichester (Available in Library: 006.6/JAC)

Jenyns, David (2016) *Authority Content : The Simple System for Building Your Brand, Sales, and Credibility*. Melbourne SEO Services (to purchase)

Keller, Kevin Lane; Georgson, Mats; Apéria, Tony (2012) *Strategic brand management: a European perspective 2nd Ed*. Financial Times Prentice Hall, Harlow (Available in Library: 658.827/KEL)

Kochan, Nick; Interbrand (1996) *The World's greatest brands*. Macmillan, Basingstoke (Available in Library: 658.575/KOC)

Mooney, Kelly; Rollins, Nita (2008) *The open brand: when push comes to pull in a web-made world*. New Riders Publishing, (Available in Library: 658.827/MOO)

Newbery, Patrick; Farnham, Kevin (2013) *Experience design: a framework for integrating brand, experience, and value*. John Wiley & Sons, Inc N.J. (Available in Library: 658.575/NEW)

Pavitt, Jane; Victoria and Albert Museum (2000) *Brand.new*. V&A Publications (Available in Library: 658.827/PAV)

Resnick, Elizabeth. (2003) *Design for communication: conceptual graphic design basics*. Wiley, Hoboken, N.J. (Available in Library: 741.6/RES)

Schroeder, Jonathan E; Salzer-Mörling, Miriam (2005) *Brand Culture*. Routledge, London (Available in Library: 658.827/SCH)

Swan, Scott; Zou, Shaoming (2012) *Interdisciplinary approaches to product design, innovation, and branding in international marketing: creative research on branding, product design/innovation, and strategic thought/social entrepreneurship*. Emerald, Bingley (Available in Library: Internet)

Tybout, Alice M; Kellogg School of Management; Calkins, Tim (2005) *Kellogg on branding: the marketing faculty of the Kellogg School of Management*. Wiley, N.J. (Available in Library: 658.827/TYB)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title:	Design Communication	Module Code: DM7920
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2. Credits:	Level: 7	Status:	Status:
CATS 20		Current	Optional
ECTS 10			

3. Programme:	Digital Media Practice, Digital Media Practice in Design Thinking	Type: Taught
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4. Pre-requisites:	None
Co-requisites:	None

5. Learning Outcomes for the module.
By the conclusion of this module, a student will be expected to be able to :
<ul style="list-style-type: none"> a) Independently research and critically analyse key historical developments in visual communication in relation to their chosen pathway b) Create and reflect upon critical design communication practice and discuss the potential of interdisciplinary approaches to design and display c) Research key themes in modern and contemporary critical thinking and how they have shaped and been shaped by developments within visual communication and design d) Demonstrate to an advanced level an understanding and mastery of communication design principles, theories, and skills via a personal or client based practical project. e) Present and discuss your work to your peers, staff and external stakeholders professionally, evidencing coherent arguments

6. Catalogue Summary
<p>Communication design can be defined in broad terms, ranging from printed work to interactive displays, all in the service of informing, educating, and engaging people. The purpose of this optional module is to introduce students to design communication and the creative potential of the mix and interplay of images and words in traditional and innovative media platforms.</p> <p>Through supervised peer to peer project based learning students will cover research techniques and design communication best practices through to the underlying psychology and sociology that guides design communication. Workshops and master classes will provide students with the facility to work on a client / individual project of their choosing incorporating their new knowledge from this module.</p> <p>Students graduate with critical thinking skills, a portfolio of work and competencies in a range of contemporary design communication techniques and tools.</p>

7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	<p>Students must attend each formative assessment and participate fully in the critiques (peer assessment).</p> <p>The Design Communication Project must detail the student's research undertaken highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's process and research for the tasks the student has been set including the final outcome. The project portfolio must be accessible via the student's blog or individual website.</p> <p>The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.</p>
<u>Summative:</u> Design Communication project	50%	Yes	
Project Portfolio & Outcome	30%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Debs Wilson, Paul Wilson, Kerry Wort, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	4
	Seminar	4
	Tutorial	0
	Practical classes and workshops	10
	Supervised time in studio/workshop	10
	Fieldwork	2
	External visits	6
	Project supervision	12
	Demonstration	0
Sub-Total		48
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students should design and develop a Design Communication project suitable for a 15 week project deadline. The project should be completed as an individual project working in liaison with a client or University mentor.

11. Indicative Outline Content

Students may engage with a client who has a Design Communication based project brief suitable for a 15 week project, or students may choose to work on a project of their own choice. The student projects will be supported through a number of supervised peer to peer project based learning workshops that allow students to explore and develop elements of communication design. Practical Masterclasses will help to develop proficiency with industry standard software and hardware tools and techniques through the provision of a studio based practice environment and project supervision in the planning, production and management of their chosen design communication design project.

In addition students will be expected to research areas such as the following:

- Fundamentals of design communication with an emphasis on key current critical debates within the discipline of communication design
- The future of design communication and emerging practices, exploring methods of communicating and visualising concepts for data and information through appropriate media channels to reach a specific target audience
- anticipating problems and how to creatively find and evaluate solutions and techniques applicable to your own practice

There may be external visits to organisations such as IBM Design, Nexus Productions and Inition (London) and to expos such as Camp Digital (Manchester), Apps World (London) and UX London.

12. Indicative Reading

Core Reading:

Botterill, Jackie; Leiss, William (2005) *Social communication in advertising: consumption in the mediated marketplace*. Routledge, Abingdon (Available in Library: 302.23/BOT)

Brown, Daniel M (2007) *Communicating design: developing Web site documentation for design and planning*. Peachpit, Calif (Available in Library: 006.7/BRO)

Hagen, Rebecca; Golombisky, Kim (2013) *White space is not your enemy: a beginner's guide to communicating visually through graphic, web & multimedia design*. Focus, Oxford (Available in Library: 686.224/HAG)

Resnick, Elizabeth. (2003) *Design for communication: conceptual graphic design basics*. Wiley, N.J. (Available in Library: 741.6/RES)

Quesenbery, Whitney.; Brooks, Kevin. (2010) *Storytelling for user experience: crafting stories for better design*. Rosenfeld Media, Brooklyn, N.Y. (Available in Library: 808.54/QUE)

Weinschenk, Susan (2011) *100 Things Every Designer Needs to Know About People*. New Riders, Calif. (Available in Library: 745.4/WEI)

Background Reading:

Albers, Michael J; Mazur, Beth (2002) *Content and complexity: information design in technical*

communication. Lawrence Erlbaum, London (Available in Library: 808.066/ALB)

Ballard, Barbara. (2007) *Designing the mobile user experience*. John Wiley, Chichester (Available in Library: Internet)

Courage, Catherine.; Baxter, Kathy. (2004) *Understanding your users: a practical guide to user requirements: methods, tools, and techniques*. Morgan Kaufmann, London (Available in Library: 004.019/COU)

Dimbleby, Richard; Burton, Graeme (2007) *More than words: an introduction to communication*. Routledge, London (Available in Library: 302.2/DIM)

Doorley, Scott; Witthoft, Scott (2012) *Make space: how to set the stage for creative collaboration*. John Wiley & Sons, N.J. (Available in Library: 729/DOO)

Krum, Randy (2014) *Cool infographics: effective communication with data visualization and design*. Wiley, Ind (Available in Library: 741.6/KRU)

Lazar, Jonathan. (2007) *Universal usability: designing computer interfaces for diverse user populations*. John Wiley, Chichester (Available in Library: 005.43/LAZ)

Meirelles, Isabel (2013) *Design for information: an introduction to the histories, theories, and best practices behind effective information visualizations*. Rockport Publishers, MA (Available in Library: 741.6/MEI)

Mody, Bella. (1991) *Designing messages for development communication: an audience participation-based approach*. Sage Publications, London (Available in Library: 302.23/MOD)

Pruitt, John.; Adlin, Tamara. (2006) *The persona lifecycle: keeping people in mind throughout product design*. Morgan Kaufmann, UK (Available in Library: 745.2/PRU)

Smiciklas, Mark (2012) *The power of infographics: using pictures to communicate and connect with your audiences*. Que, Ind. (Available in Library: 741.6/SMI)

MODULE DESCRIPTION

Sections 1 – 7 are key module details which once validated cannot be changed without revalidation

1. Module Title: Design Research	Module Code: DM7921
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2. Credits: CATS 20 ECTS 10	Level: 7	Status: Current	Status: Optional
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3. Programme: Digital Media Practice, Digital Media Practice in Design Thinking	Type: Taught
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4. Pre-requisites: None	Co-requisites: None
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5. Learning Outcomes for the module. By the conclusion of this module, a student will be expected to be able to : a) Independently research and critically analyse various research cultures within design and examine how they have evolved. b) Create and reflect upon critical design practice and discuss the strengths and weaknesses of alternative approaches. c) Apply methods and approaches to communicate research outcomes using a variety of media d) Demonstrate to an advanced level a practical knowledge and understanding of the research methods that are relevant to and evident in innovative design practices e) Demonstrate a critical understanding, knowledge and understanding of the skills required to creatively apply relevant research methods to a critical design investigation.

6. Catalogue Summary The main purpose of this optional research module is to introduce students to design research, methods and areas such as creative design thinking, journey mapping, creating personas, ethical research and visualising research. Students will investigate the driving forces for innovation in design and how fundamental design really is for the everyday life around us. Through supervised peer to peer project based learning students will engage in research design and implementation via an in depth and comprehensive project which allows research in an area of personal interest. Students may wish to become Design Researchers or UX Researchers by studying this module and possibly continue to study at PhD level.
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7. Assessment Pattern	Weight %	Pass Req.	Comments
<u>Formative:</u> Oral Proposal	0%	Yes	Students must attend each formative assessment and participate fully in the critiques (peer assessment). The Research Project must detail the student's research undertaken highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The individual project portfolio must contain annotated examples of key development work of the student's process and research for the tasks the student has been set including the final outcome. The reflective process report must demonstrate the student's role, time management and research the student has undertaken for each of the modules covered in the semester.
<u>Summative:</u> Research Project (3000 words)	80%	Yes	
Reflective Process Report (2000 -2500 words)	20%	Yes	

8. Indicative Tutorial Team
Debs Wilson, Paul Wilson, Kerry Wort, Visiting Speakers

9. Indicative Learning and Teaching Activities		
HESA Category	Activity Type	Hours
Scheduled	Lecture	8
	Seminar	8
	Tutorial	0
	Practical classes and workshops	0
	Supervised time in studio/workshop	8
	Fieldwork	0
	External visits	6
	Project supervision	18
	Demonstration	0
Sub-Total		48
Placement	Placement	0
	Work-based learning	0
	Year abroad	0
Sub-Total		0
Independent	Guided independent study	152
Total Hours	20 credits x 10 notional hours = 200 hours	200

10. Sample Assignments

Students will undertake a Research Project which must detail the student's research undertaken highlighting the most relevant process and conceptual frameworks used for the development of the outcome. The Research Project must be an in depth and comprehensive research project into an area of personal interest.

11. Indicative Outline Content

The student research project will be supported through a number of supervised workshops and masterclasses that allow students to independently explore and develop research methods, fundamental critical theories and critical discourses drawn from multiple disciplines.

In addition students will be expected to research areas such as the following:

- Assessing impact and relevance of design research across a variety of disciplines.
 - Research covering the history of design to educate and inform a wide range of audiences; examples of past and current research practice and the use of multiple platforms for disseminating research
 - Analysis of the relevance and power of storytelling in design research visualizing research.
- There may be external visits to organisations such as IBM Design, Nexus Productions and Inition (London) and to expos such as Camp Digital (Manchester), Apps World (London) and UX London.

12. Indicative Reading

Core Reading:

Augustin, Sally; Coleman, Cindy (2012) *The designer's guide to doing research: applying knowledge to inform design*. Wiley, N.J. (Available in Library: 720.72/AUG)

Fry, Travis (2016) *The Design Thinking Handbook*. Emereo Publishing (To Purchase)

Leifer, Larry J; Meinel, Christoph. (2014) *Design thinking research: building innovation eco-systems*. Springer, Cham. (Available in Library: 601.9/LEI)

Julier, Guy (2014) *The culture of design*. Sage, L.A. (Available in Library: 745.2/JUL)

Kolko, Jon (2011) *Exposing the magic of design: a practitioner's guide to the methods and theory of synthesis*. Oxford University Press, New York (Available in Library: Internet)

Lockwood, Thomas (2009) *Design Thinking*. Allworth Press (To purchase)

Mootee, Idris (2013) *Design thinking for strategic innovation: what they can't teach you at business or design school*. Wiley, New Jersey (Available in Library: 658.4063/MOO)

Background Reading:

Brown, Tim (2009) *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. Harper Business (To Purchase)

Gorard, Stephen (2013) *Research design: creating robust approaches for the social sciences*. Sage, London ((Available in Library: 300.72/GOR)

Heller, Steven; Womack, David (2007) *Becoming a digital designer: a guide to careers in Web, video, broadcast, game and animation design*. Wiley, N.J. (Available in Library: 790.023/HEL)

Kuniavsky, Mike. (2003) *Observing the user experience: a practitioner's guide to user research*.

Morgan Kaufmann, San Francisco, Calif. (Available in Library: 004.019/KUN)

Lawson, Bryan (2006) *How designers think: the design process demystified*. Architectural Press, Oxford (Available in Library: 745.2/LAW)

Liedtka, Jeanne; King, Andrew; Bennett, Kevin B. (2013) *Solving problems with design thinking: 10 stories of what works*. Columbia Business School Publishing, New York (Available in Library: 658.403/LIE)

Madhavan, Guru (2015) *Think like an engineer: inside the minds that are changing our lives*. Oneworld, Richmond (Available in Library: 620/MAD)

Margolin, Victor (1996) *The Idea of Design*. MIT Press (Available in Library: 745.4/MAR)

Otis, Laura (2015) *Rethinking thought: inside the minds of creative scientists and artists*. Oxford University Press, New York (Available in Library: Internet)

Von Stamm, Bettina. (2008) *Managing innovation, design and creativity*. John Wiley, N.J. (Available in Library: 658.514/VON)

Press, Mike.; Cooper, Rachel. (2003) *The design experience: the role of design and designers in the twenty-first century*. Ashgate, Aldershot (Available in Library: 745.2/PRE)