

Assignment 3: A Modernist Affair

Faculty Name:	Humanities
Module Code:	ACHG100/ ACVL100
Module Name:	History of Graphic Design 1/ Visual Literacy 1
Module Leader:	Bianca Le Cornu
Internal Moderator:	Daandrey Steyn
Copy Editor:	Bianca Le Cornu
Total Marks:	200
Submission Date:	Semester 2, Week 5 (26 Aug – 30 Aug 2019)

This module is presented on NQF level 6.

Late assignments will not be accepted.

This is an individual assignment.

This assignment contributes 10% towards the final mark.

Instructions to Students

- Remember to keep a copy of all submitted assignments.
- All work must be typed and submitted digitally.
- Please note that you will be evaluated on your writing skills in all your assignments.
- All work must be submitted through Turnitin¹ via MyLMS (unless otherwise stated).

¹ Refer to the PIHE Policy for Intellectual Property, Copyright and Plagiarism Infringement, which is available from your lecturer.

- Each assignment must include a cover page, table of contents and full bibliography, based on the referencing method applicable to your faculty as applied at Pearson Institute of Higher Education.
- Use the cover sheet template² for the assignment. This is available from *myLMS*. Students are not allowed to offer their work for sale or to purchase the work of other students. This includes the use of professional assignment writers and websites, such as Essay Box. If this should happen, Pearson Institute of Higher Education reserves the right not to accept future submissions from a student.

Assignment format

Students must follow the generic requirements when writing and submitting assignments as follows:

- Use standard Arial, font size 10.
- Include page numbers.
- Include a title page.
- Write no less than the minimum word limit.
- Ensure any diagrams, screen shots and PowerPoint presentations fit correctly on the page and are referenced.
- Include a table of contents.
- Use accurate referencing method throughout the assignment.
- Include a bibliography based on the applicable referencing method at the end of the assignment.
- Include the completed Assignment/Project Coversheet (available on *myLMS*).
- Check spelling, grammar and punctuation.
- Run the assignment through the Turnitin software.

² Available on *myLMS*.

Essential Embedded Knowledge and Skills Required of Students

- Report-writing skills
- Ability to analyse scenarios/case studies
- Understanding of subject field concepts and definitions
- Ability to apply theoretical knowledge to propose solutions to real-world problems
- Referencing skills

Resource Requirements

- A device with Internet access for research
- A desktop or personal computer for typing assignments
- Access to a library or resource centre
- Prescribed reading resources

Delivery Requirements (evidence to be presented by students)

- A typed assignment³ submitted through Turnitin via *myLMS*.

Minimum Reference Requirements

At least five references for first year, ten references for second year and fifteen references for third year.

Additional reading is required to complete this assignment successfully. You need to include the following additional information sources:

- Printed textbooks/e-books
- Printed/online journal articles
- Academic journals in electronic format accessed via PROQUEST or other databases
- Periodical articles (e.g. business magazine articles)
- Information or articles from relevant websites
- Other information sources, e.g. geographic information (maps), census reports, interviews, etc.

³ Refer to the Conditions of Enrolment for more guidance (available on *myLMS*).

Note

- It is crucial that students reference all consulted information sources, by means of in-text referencing and a bibliography, according to the applicable referencing method.

Assessment Criteria

The virtual collection is a practice and product that will facilitate the following outcomes so that students will be able to:

- Create and manage a blog
- Build and keep a virtual archive
- Critically unpack a topic
- Apply an integral methodology to research practice.
- Curate a virtual collection of former styles and ideologies from which to draw from in the future.
- Develop research skills such as collecting, organising, classifying, synthesising
- Process and blend diverse information
- Think critically, evaluate and judge different types of data
- Consolidate a collection, develop sense of ownership, understanding and new insights.
- Demonstrate understanding and application of systemic thinking
- Demonstrate understanding and application of integral thinking
- Deduce continuities and connections between past and present
- Explore and give evidence of divergent, interdisciplinary research
- Interpret, extrapolate and apply research within the parameters of the brief
- Develop the habit of self-reflection, considering and justifying decision making
- Understand the critical role of designers as communicators, gatekeepers, curators, creative leaders and reformers
- Develop awareness, appreciation for and experience of being an amateur collector, expert subject specialist and maven.

Section A

Learning Objective

The main objective of this assignment is for the student to build and manage a virtual collection of historical artefacts that in some way have bearing on contemporary visual culture. This will be displayed using the platform of a blog and used to create reference resource for ideologies and aesthetic ideals.

Assignment Topic

To fully grasp the modernist spirit of total design and simultaneity and the postmodernist eclectic and all-encompassing mind-set; after every artistic movement covered during first 5 weeks of the second semester, each student will choose one example of an artefact from the time period in question that embodies the ideals and intentions of the period that created it. These chosen artefacts will then be analysed and compared with examples from our contemporary visual culture that share the same ideals and/or aesthetics. On completion of this assignment, the student must be able to demonstrate that they have developed the skills necessary to archive and curate their own virtual collection of historical and contemporary relevant artefacts, have a wide and deep working knowledge of their topic, and be able to transform their research creatively into conceptual themes.

Scope

The scope of this assignment encompasses the visual culture of the 20st century; including the lead up to it during the end of the 19th century and its influence on our contemporary visual culture in the 21st century.

After the completion of each artistic movement the students will be required to engage in reflection on the content covered in class by means an online blog where they will engage in an analysis of an artefact that embodies the ideology and principles of the particular movement. Students will be required to source artefacts that are representational of the various modernist artistic movements of the 20th century:

1. Arts and Craft movement
2. Art Nouveau
3. The Glasgow School

4. Viennese Secession
5. Futurism
6. Expressionism
7. Dada
8. Surrealism
9. De Stijl
10. Constructivism
11. Bauhaus

The selected artefacts for each of these movements will then be subjected to a semiotic analysis in order to understand the relationship between the aesthetics and ideology of the time period of its creation. This will be accomplished through thorough research on the mind-set and influences of the specific era. When this has been completed a contemporary artefact from our current visual culture will be sourced and analysed based on how the aforementioned historical ideology and artistic movement has influenced its creation, both aesthetically as well as conceptually.

Please use the Analysis Tool supplied on MyLMS: [Click Here to access](#)

The main focus of the analysis should be on the reasons why the artefact was created. Students should investigate the reasons why the specific aesthetic choices were made and why the artists chose to include specific symbols. They should strive to reach an understanding of the cultural influences surrounding its creation and how the artefact reflects these ideologies. Further analysis should be applied to how these highlighted reasons are reflected in our contemporary visual culture through doing a comparative analysis of a contemporary artefact.

The strategic tools, skills and mind-sets being developed are outlined as follows:

- A designer never works in a 'vacuum' and needs to be up to date with contemporary aesthetics and ideals, yet these are very seldom completely 'new' and will more often than not incorporate ideals or aesthetics of previous artistic movements. As such in order to understand contemporary design students have to understand how previous artistic movements inform our contemporary visual culture.
- A designer needs to collect a '**databank**' of images, ideas, hyperlinks, texts, and information that connect. From this we evaluate the student's ability to curate data,

make informed opinions, provide commentaries and develop own insights relating to the topic under investigation.

- Global trends emphasise the important role of **research, archiving and curating** the global pool of resources, and managing, synthesising and designing for **diversity**.
- The importance of the role of a **curator** is a point plainly and persuasively put across by Andrew Apostolar in his article *The Evolution of the Curator* which is prescribed reading and can be read in the appendix section of this document. (Designonline.org)
- The act of curating rests on the ability to formulate connections between a variety of artefacts that all 'speak to one another' or inform a specific reading or interpretation towards a commonly held view. It is the curator's duty to be able to see and interpret these connections between artefacts and to bring them together in a coherent whole.
- **Simultaneity** is "a phenomenon that has marked the 20th and 21st century". According to Marshall McLuhan, this paradigm shift came about in the transition from an era shaped by mechanisation, marked by 'sequentiality', to the era shaped by the instant speed of electricity, which brought simultaneity. Taking our lead from the **Cubist** method of going round and round an object to perceive its multiple facets, we maintain that simultaneity continues to be a valid method for presenting and understanding information. In terms of research you will seek to establish "instant sensory awareness of the whole", an attention to the "total field", a sense of the whole pattern, of form and function as a unity and an "integral idea of structure and configuration" that span multiple eras to inform the present.
- Research is integral and interdisciplinary, so students can enjoy a more informal, 'designerly' and integral approach to academic research that includes images, texts, links, notes and personalised, customised engagement.
- The assignment aims to develop young **mavens**. A maven is term made popular by Malcolm Gladwell, which refers to one who accumulates knowledge and collects information in order to develop knowledge for the **purposes of sharing and understanding**. (Gladwell)

Technical Aspects

Students will be required to create their own online blog. They can use free online services such as Wordpress, Blogger.com or Wix. These free sites are quite intuitive to use, and it forms part of the students' learning process to find tutorials. However, guidelines will be provided in the classroom environment, and link provided on MyLMS.

Blogging and website design forms an integral part of contemporary visual culture and as such, students should engage critically in the designing of their blog. The means by which information is presented in the 'information age' is as important as the information itself. Therefore, students have to create the layout and design of the blog that serves the purpose and intention of this assignment. This may be in the form of a considered selection of the templates provided by the free sites. Students should keep in mind the readability of the content and the ease of accessing the information. Unnecessary clutter should be avoided, and the necessary information should be easy to find.

Each section (blog entry) should comprise of:

- An example of an artifact that is representational of the artistic movement
- A paragraph that contextualises and analyses the artifact in terms of the specific movement
- Another example of an artifact of contemporary visual culture
- An accompanying paragraph of how it is based on the ideals and principles of the former
- Each section (blog entry) should have accompanying in-text and bibliographic referencing
- Each example should be accompanied by clear citation and referencing

The following information should be clearly delineated on the blog:

- Student Name, surname and student number
- A section that clearly states the intention of the blog
- Each section (blog entry) of the assignment clearly labeled

Marking Criteria

You will be marked on the following criteria (**See Rubric on page 10**)

- Evidence of detailed research and evaluation of data from various **reliable** sources
- Preparation according to the guidelines provided
- Skilled application of relevant environmental analysis tools including explanations of why particular factors are relevant
- Originality - evidence of your own ideas and analysis
- Reports which do not reference adequate sources as per the brief **will only be marked out of 50% rather than 100%**

- Plagiarism is a very serious matter and if any part of your report is found to be plagiarised you risk a zero grade which will apply to all members of the group
- Competent layout and design of the blog
- Visual representation of information
- Ability to see syllabus within a conceptual framework, and relate syllabus to contemporary culture and own design practice
- Visual presentation and images, interesting, creative and original approaches to presentation and method

Section B

History of Graphic Design 1 Assignment 3: A Modernist Affair

Student Name:

Date:

Section	Marking and evaluation Criteria	Mark Allocation
Requirements	<ul style="list-style-type: none"> Adherence to set criteria. Deadline met? 	20
Presentation, Design and Layout	<ul style="list-style-type: none"> Design aesthetic Textual and visual expression: Overall aesthetic, Coherent, Expressive Neat Ease of navigation 	30
Analysis and comparisons of modernist movements and contemporary visual culture	<ul style="list-style-type: none"> General Competency in contextualization and analysis Sound context and analysis, balance of relevant facts and interpretation Overall cohesiveness of visual/textual information Reference to and understanding of relevant contexts of modernity and contemporary visual culture Application of semiotic analysis techniques Cohesiveness of context and analysis <p>The aforementioned is applicable to each movement</p> <ol style="list-style-type: none"> Arts and Crafts movement (10) Art Nouveau (10) The Glasgow School (10) Viennese Secession (10) Futurism (10) Expressionism (10) Dada (10) Surrealism (10) De Stijl (10) Constructivism (10) Bauhaus (10) 	110 (11 x 10)

Communication and Language skills	<ul style="list-style-type: none"> • Can compile and communicate research and findings clearly in own words 	20
Referencing skills and Harvard Method	<ul style="list-style-type: none"> • List of references: overall correct method and balance of sources • In text referencing and image details Alphabetical list of references • Correct referencing for different sources • Number and quality of works consulted 	20
Total	out of 200 marks divided by 2	%

Feedback:

Section C

Plagiarism and Referencing

Pearson Institute of Higher Education places high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on cheating and plagiarism. In academic writing, any source material e.g. journal articles, books, magazines, newspapers, reference material (dictionaries), online resources (websites, electronic journals or online newspaper articles), must be properly acknowledged. Failure to acknowledge such material is considered plagiarism; this is deemed an attempt to mislead and deceive the reader and is unacceptable.

Pearson Institute of Higher Education adopts a zero-tolerance policy on plagiarism, therefore, any submitted assessment that has been plagiarised will be subject to severe penalties. Students who are found guilty of plagiarism may be subject to disciplinary procedures and outcomes may include suspension from the institution or even expulsion. Therefore, students are strongly encouraged to familiarise themselves with referencing techniques for academic work. Students can access the PIHE Guide to Referencing on *myLMS*.