Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

MODULE DIRECTORY

LEVEL 5

SCHOOL OF ART & MEDIA

FACULTY OF SCIENCE AND ART

2026-2027

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INTRODUCTION

This Module Directory includes all the modules for Level 5 within the School of Art & Media in the academic year 2026-2027.

This directory accompanies the Programme of Study Handbook, which will provide you with details of which modules you will be studying for your programme this year in the 'Programme of Study' section. This directory may include modules that are running on other programmes of study within your School/Faculty. If you require assistance in identifying the modules for your programme of study, please contact the Programme Manager (whose name and contact details are provided in the accompanying Programme of Study Handbook), or the relevant Faculty Office.

The University has made every effort to make the information as full and as accurate as possible, but you should note that minor changes in the organisation of modules between the planning stage and the actual teaching are inevitable. We shall try to keep any such changes to a minimum, and you will receive plenty of advance warning in the event of any alteration. We would also be grateful if you would let us know about any changes that you think might be helpful if introduced into future handbooks.

MODULES

Module Code	**ADAA5003**
Title	**Experimental Strategies**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To enhance skills, techniques and understanding by embracing experimentation and risk-taking to produce a personal body of work.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Analyse a broad range of issues relevant to personal research formulating responses to theoretical knowledge and practical situations

- Skillfully apply experimental techniques and processes in the production of a body of photographic work, demonstrating a professional level of appreciation and understanding.

INDICATIVE CONTENT

- Content is based on student-led assignments in consultation and negotiation with academic staff

- Photographic installation

- Moving Image

- Performance

Study Time Allocation

The study time for the module is divided as follows:

Activity type	**Hours**	**Percentage**
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	Up to 8 elements, typically includes series of images of photographic , slide show, Visual Diary providing evidence of sustained enquiry, conceptual development, experimentation research and written evaluation	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAA5003**	
Module Title	**Experimental Strategies**	
Classification	**Reading List entry**	**Electronic***
Essential	Barthes, R. (1993) *Camera Lucida* [1981], London: Vintage Classics	☐
Essential	Hall, S. (Ed.) (2013) *Representation: Cultural Representations And Signifying Practices* (2nd Edition). London: Sage	☐
Further	Campany, D. (2014) *The Open Road: Photography And The American Road Trip.* New York: Aperture	☐
Further	Lubben, K. (2014) *Magnum Contact Sheets.* London: Thames & Hudson	☐
Further	Ritchin, F. (2013) *Bending The Frame: Photojournalism, Documentary, And The Citizen*. New York: Aperture	☒
Further	Sutton, D. (2009) *Photography, Cinema, Memory: The Crystal Image Of Time*, Minneapolis: University Of Minnesota Press	☒
Further	Ackerman, M. (2011) *Half Life.* London: Dewi Lewis	☐
Further	Meatyard, R.E. (2002) *The Family Album Of Lucibelle Crater And Other Figurative Photographs*. New York: Distributed Art Publishers	☐
Further	Redstone, E. (2014) *Shooting Space: Architecture In Contemporary Photography*. London: Phaidon	☐
Further	Gunti, C. (2017) *Digital Image Systems: Photography and New Technologies at the Düsseldorf School*. Verlag.	x

Module Code	**ADAA5004**
Title	**Personal Philosophies**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To independently engage in a clear research process with the aim of informing and defining context for an established individual photographic practice

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Critically investigate and analyse the context of a specific photographic practice defining its cultural and professional placement

- Synthesise specialist knowledge of materials, techniques and processes and professionally apply these to a coherent body of work which communicates personal growth and development

INDICATIVE CONTENT

- Preparation and planning for photographic assignments

- InDesign desktop publishing workshops

- Introduction to book making

- Sequencing and editing – the photographic book

Study Time Allocation

The study time for the module is divided as follows:

Activity type	**Hours**	**Percentage**
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	6 elements typically, book dummies, self-published photographic book, Visual Diary providing evidence of sustained enquiry, conceptual development, experimentation, research	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAA5004**	
Module Title	**Personal Philosophies**	
Classification	**Reading List entry**	**Electronic***
Essential	Durden, M. (2014) *Photography Today: A History Of Contemporary Photography*. London: Phaidon	☐
Essential	Elkins, J. (2011) *What Photography Is*. London: Routledge	☒
Essential	Green, D. (2001) *Where Is The Photograph?* Brighton: Photoworks	☐
Further	Fontcuberta, J. (2014) *Pandora's Camera*. London: Mack	☐
Further	Lubben, K. (2014) *Magnum Contact Sheets.* London: Thames & Hudson.	☐
Further	Parr, M. & Badger, G. (2004) *The Photobook: A History* (Volume 1). London: Phaidon	☐
Further	Parr, M. & Badger, G. (2006) *The Photobook: A History* (Volume 2). London: Phaidon	☐
Further	Parr, M. & Badger, G. (2014) *The Photobook: A History* (Volume 3). London: Phaidon	☐
Further	Parke, T. (2013) *Minutes To Midnight.* Göttingen: Steidl	☐
Further	Soth, A. (2014) *Songbook*. London: Mack	☐
Further	Schwärzler, M. (2016) *At Face Value and Beyond: Photographic Constructions of Reality.* Verlag	☒
Further	Lafia, M. (2015). *Image Photograph.* Cambridge.	☒

Module Code	ADAA5005
Title	Publication and Protest
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To independently engage in a clear research process with the aim of informing and defining context for a visual publication with activist strategies.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Critically investigate and analyse the context of a specific subject or campaign and its cultural and professional placement to reach identified audiences

- Professionally apply the methods and techniques learned to consolidate a finished body of work that demonstrates a command of specialised skills, personal growth and development

INDICATIVE CONTENT

- Preparation and planning for photographic assignments

- Engagement with external organisations/clients/community groups

- InDesign desktop publishing workshops

- Introduction to book making

- Sequencing and editing – the photographic book

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	6 elements typically, zine and book dummies, self-published photographic book, poster, Visual Diary providing evidence of sustained enquiry, conceptual development, experimentation, research	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAA5005**	
Module Title	**Publication and Protest**	
Classification	**Reading List entry**	**Electronic***
Essential	Durden, M. (2014) *Photography Today: A History Of Contemporary Photography*. London: Phaidon	☐
Essential	Elkins, J. (2011) *What Photography Is*. London: Routledge	☒
Essential	Green, D. (2001) *Where Is The Photograph?* Brighton: Photoworks	☐
Further	Fontcuberta, J. (2014) *Pandora's Camera*. London: Mack	☐
Further	Lubben, K. (2014) *Magnum Contact Sheets.* London: Thames & Hudson.	☐
Further	Parr, M. & Badger, G. (2004) *The Photobook: A History* (Volume 1). London: Phaidon	☐
Further	Parr, M. & Badger, G. (2006) *The Photobook: A History* (Volume 2). London: Phaidon	☐
Further	Parr, M. & Badger, G. (2014) *The Photobook: A History* (Volume 3). London: Phaidon	☐
Further	Parke, T. (2013) *Minutes To Midnight.* Göttingen: Steidl	☐
Further	Soth, A. (2014) *Songbook*. London: Mack	☐
Further	Schwarzler, M. (2016). *At Face Value and Beyond.* Verlag.	☒
Further	Shneer, D. (2020). *Grief: The Biography of a Holocaust Photograph.* Oxford University Press.	☒
Further	Memou, A. (2018). *Protest Photography from 1968 to Today*. Bozar.	☒

Module Code	ADAA5007
Title	Visual Activism: Location & Curation
Date	05/05/2021
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To enhance knowledge and understanding of visual activism in relation to location and curatorial contexts

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Identify and examine contemporary visual activism work within museum and gallery spaces.
- Engage with forms of critical analysis in developing a personal project embracing visual activist strategies.

INDICATIVE CONTENT

- Location sourcing
- Understanding contemporary exhibition strategies and site specificity
- Team working and communication skills
- Exhibition planning and production
- Risk assessment: health and safety on location
- Negotiating location access with external agents
- Marketing work to a wider audience

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	Up to 8 elements, typically includes series of images, slide show, video installation, Visual Diary providing evidence of sustained enquiry, conceptual development, experimentation research and written exhibition proposal	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	ADAA5007	
Module Title	Visual Activism: Location & Curation	
Classification	Reading List entry	Electronic*
Essential	Reilly, M (2018) *Curatorial Activism* London, Thames & Hudson	☐
Essential	Wells, L (2019) *The photography reader : history and theory,* London Routledge	☐
Essential	Bishop, C (2012) *Artificial hells : participatory art and the politics of spectatorship,* London Verso	☒
Further	Bishop, C, (2005) *Installation art : a critical history,* London Tate	☐
Further	Lang, C (ed) (2016) *The responsive museum : working with audiences in the twenty-first century* Abingdon, Routledge	☐
Further	Segalov, M (2018) *Resist! : how to be an activist in the age of defiance,* Laurence King Publishing Ltd	☒

Module Code	**ADAA5008**
Title	**Visual Enquiry 1**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To expand upon the visual and perceptual qualities initiated in visual studies, at level 4. Continuing the engagement of the individual in a programme of personal skills development, through the interpretation of perceptual experience. An increasingly analytical approach is encouraged and students are expected to challenge ideas and observations from a position of increased visual awareness via engagement in appropriate studio based practice.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Evidence a sustained awareness of visual language that informs the student's chosen discipline.
- Display enhanced practical skills in student-selected mediums

INDICATIVE CONTENT

- Consolidation of observational skills as an academic tool
- Development of critical skills in visualisation techniques
- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape
- Consolidation of research and application skills in relation to a chosen subject
- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** x **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework	2,500 words equivalent.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	ADAA5008	
Module Title	**Visual Enquiry 1**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology*, Mute, London	☐
Essential (General)	Brower, S (2016) *Inside Art Direction: Interviews and Case Studies (Creative Careers)* Bloomsbury: New York	
Essential (General)	Finlay, V (2014) T*he Brilliant History of Colour in Art*, Getty Publications, New York.	☐
Essential (General)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☐
Essential (General)	Smith, Keri (2011) *How to be an Explorer of the World*, Penguin: New York	
Essential (General)	Muller, Jens (2018) *The History of Graphic*. Vol.2, 1960 – (Jumbo)	

Cod y Modwl	**ADAA5008C**
Teitl	**Ymholiad Gweledol 1**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Ehangu ar y nodweddion gweledol a chanfyddiadol a gychwynnwyd mewn astudiaethau gweledol, ar lefel 4. Parhau ag ymgysylltiad yr unigolyn mewn rhaglen datblygu sgiliau personol, drwy ddehongli profiadau canfyddiadol. Anogir dull cynyddol ddadansoddol a disgwylir i fyfyrwyr herio syniadau ac arsylwadau o safbwynt ymwybyddiaeth weledol uwch drwy ymwneud ag arfer priodol yn y stiwdio.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Rhoi tystiolaeth o ymwybyddiaeth barhaus o iaith weledol sy'n hysbysu dewis ddisgyblaeth y myfyriwr.

- Arddangos sgiliau ymarferol uwch mewn cyfryngau a ddewisir gan y myfyrwyr

CYNNWYS DANGOSOL

- Atgyfnerthu sgiliau arsylwi fel arf academaidd
- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc
- Llunio beirniadaeth fel modd o werthuso prosesau

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** x **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio o waith cwrs	Cyfwerth â 2,500 o eiriau	100%

Crynodeb o'r Asesiad

Math o weithgaredd	**Canran**
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAA5008C**	
Teitl y Modwl	**Ymholiad Gweledol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (Cyffredinol)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology*, Mute, London	☐
Hanfodol (Cyffredinoll)	Brower, S (2016) *Inside Art Direction: Interviews and Case Studies (Creative Careers)* Bloomsbury: New York	
Hanfodol (Cyffredinol)	Finlay, V (2014) T*he Brilliant History of Colour in Art*, Getty Publications, New York.	☐
Hanfodol (Cyffredinol)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☐
Hanfodol (Cyffredinol)	Smith, Keri (2011) *How to be an Explorer of the World*, Penguin: New York	
Hanfodol (Cyffredinol)	Muller, Jens (2018) *The History of Graphic*. Vol.2, 1960 – (Jumbo)	

Module Code	**ADAA5009**
Title	**Visual Enquiry 2**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To further explore and develop the individual's awareness and responsiveness to visual and perceptual phenomena within the carapace of their chosen area of study. The continued emphasis is on personal skills development through appropriate studio based practice, advancing a sophisticated approach to observation and perception as an academic and intellectual discipline.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Develop enhanced concepts independently and through group discussions.
- Display an increasingly versatile and articulate visual vocabulary.

INDICATIVE CONTENT

- Discussion and analysis of the academic language within and beyond specialist area.
- Advancement of production skills in a range of media.
- The advanced analysis of visual and perceptual information.
- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

Activity type	**Hours**	**Percentage**
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** x **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework.	2500 words equivalent.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	ADAA5009	
Module Title	Visual Enquiry 2	
Classification	Reading List entry	Electronic*
Essential (General)	Aguirre, P, (2011) *Vitamin P2: New Perspectives in Painting*, London: Phaidon Press	☐
Essential (General)	Alonso, R, (2009) *Vitamin Ph*, London: Phaidon Press	☐
Essential (General)	Bar, Noma. (2017) *Bittersweet*. Thames & Hudson Ltd	☐
Essential (General)	Harris, J, (2001) *The New Art History: A Critical Introduction*,. London: Routledge	☐
Essential (General)	Kelly, K. (2017) *The inevidtable: Understanding the 12 Technological Forces that will shape our future*. Penguin Books: London	
Essential (Specific)	Marshall, R, (2012) H*yperdrawing: Beyond the Lines of Contemporary*, London: I.B.Tauris	☐
Further	McAlhone, B,.Stuart, D (2016) *A Smile in the Mind – Revised and Expanded Edition*: Witty Thinking in Graphic Design. Phiadon	
Further	Todd/Watson, (2006) *Whatcha Mean, What's a Zine?: The Art of Making Zines and Mini Comics*. Non Basic Stock Line	☐

*Additional specialist books will be listed in module handbooks provided by tutors.

Cod y Modwl	**ADAA5009C**
Teitl	**Ymholiad Gweledol 2**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Archwilio a datblygu ymhellach ymwybyddiaeth yr unigolyn o ffenomena gweledol a chanfyddiadol a'i ymatebolrwydd iddynt, o fewn cwmpas ei ddewis faes astudio. Mae'r pwyslais yn parhau ar ddatblygu sgiliau personol drwy arfer priodol yn y stiwdio, gan symud ymlaen â dull soffistigedig o ran arsylwi a chanfod fel disgyblaeth academaidd a deallusol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Datblygu cysyniadau estynedig yn annibynnol a thrwy drafodaethau grŵp.

- Arddangos geirfa weledol sy'n gynyddol hyblyg a huawdl.

CYNNWYS DANGOSOL

- Trafod a dadansoddi'r iaith academaidd o fewn a'r tu hwnt i'r maes arbenigol.
- Gwella sgiliau creu mewn ystod o gyfryngau.
- Dadansoddi gwybodaeth weledol a chanfyddiadol mewn modd uwch.
- Llunio beirniadaeth yn fodd o werthuso prosesau.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)
☐ **Arholiad ysgrifenedig** **x** **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio o waith cwrs	Cyfwerth â 2500 o eiriau	100%

Crynodeb o'r Asesiad

Math o weithgaredd	**Canran**
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAA5009C**	
Teitl y Modwl	**Ymholiad Gweledol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (Cyffredinol)	Aguirre, P, (2011) *Vitamin P2: New Perspectives in Painting*, London: Phaidon Press	☐
Hanfodol (Cyffredinol)	Alonso, R, (2009) *Vitamin Ph*, London: Phaidon Press	☐
Hanfodol (Cyffredinol)	Bar, Noma. (2017) *Bittersweet*. Thames & Hudson Ltd	☐
Hanfodol (Cyffredinol)	Harris, J, (2001) *The New Art History: A Critical Introduction*,. London: Routledge	☐
Hanfodol (Cyffredinol)	Kelly, K. (2017) *The inevidtable: Understanding the 12 Technological Forces that will shape our future*. Penguin Books: London	
Hanfodol (Penodol)	Marshall, R, (2012) H*yperdrawing: Beyond the Lines of Contemporary*, London: I.B.Tauris	☐
Pellach	McAlhone, B,.Stuart, D (2016) *A Smile in the Mind – Revised and Expanded Edition*: Witty Thinking in Graphic Design. Phiadon	
Pellach	Todd/Watson, (2006) *Whatcha Mean, What's a Zine?: The Art of Making Zines and Mini Comics*. Non Basic Stock Line	☐

*Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid.

Module Code	**ADAA5010**
Title	**Exhibition 2.0**
Date	**16/12/2022**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide students with the knowledge and critical skills to present work in a professional context, within a collaborative environment.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Apply interpersonal, social and negotiation skills in working with peers to undertake the planning of an end of year exhibition.
- Critically evaluate and implement materials and technique appropriate to professional levels of finish applicable to their practice.

INDICATIVE CONTENT

- Managing a presentation and exhibition environment
- Lighting and documentation of artwork
- Marketing to a wider audience
- Team working and communication skills
- Installation techniques
- Operating tools for hanging work in exhibition
- Writing artist statements
- Publication making
- Website Design

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Exhibition Presentation	Portfolio minimum of 8 elements and evaluation	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAA5010**	
Module Title	**Exhibition 2.0**	
Classification	**Reading List entry**	**Electronic***
Essential	Bishop, C. (2011) *Installation Art.* London: Tate.	☒
Essential	Ranciere, J. (2021) *The Emancipated Spectator.* London: Verso.	☒
Further	Gestalten (2015) *Liquid Spaces: Sceneography, Installations and Spatial Experiences*. Berlin: Gestalten.	☒
Further	Cotton, C (2020) *Photograph as Contemporary Art (World of Art)* London: Thames & Hudson.	☒
Further	Obrist, H. (2008) *A Brief History of Curating*. Zurich: JRP Ringier.	☒
Further	O'Doherty, B. (2000) *Inside the White Cube: The Ideology of the Gallery Space*. California: University of California Press	☒
Further	Reilly, M. (2018) *Curatorial Activism: Towards an Ethics of Curating*. London: Thames and Hudson.	☒
Further	Steeds, L. (2014) *Exhibition (Documents of Contemporary Art).* London: Whitechapel.	☒

Module Code	ADAA5011
Title	World Building
Date	16/12/2022
Level	5
Credits	20
Pre-Requisites	NA

AIM(S)

- To promote entrepreneurial engagement with external audiences, appropriate to the students' practice and ambitions.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- use a range of established techniques to initiate and utilise current and emerging technologies and disciplines appropriate to fine art and photographic practice.

- effectively communicate information to a professional standard across multiple contexts including social media, website, and portfolio form, to both specialist and non-specialist audiences.

INDICATIVE CONTENT

- File preparation, selection and sequencing for websites and social media.

- Website templates and design

- Self-promotion

- Marketing to a wider audience

- Artist statements & CV's

- Digital literacy

- Documentation of artworks

- Electronic portfolios

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	Portfolio including a minimum of 8 elements.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAA5011**	
Module Title	**World Building**	
Classification	**Reading List entry**	**Electronic***
Essential	Blythe, J. (2019) *Essentials of Marketing (7th edition)*. London: Pearson Education.	☒
Essential	Brabham, D. (2013) *Crowd Sourcing.* Cambridge, MA: MIT.	☒
Essential	Williams, G. (2014) *How to Write About Contemporary Art.* London: Thames & Hudson.	☒
Further	McKenna-Cress, P. (2013) *Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences*. New Jersey: Wiley.	☒
Further	Atherton, J. (2019) *Social Media Strategy: A Practical Guide to Social Media Marketing and Customer Engagement.* London: Kogan Page.	☒
Further	Malinic, R. (2019) *Book of Branding: A Guide to Creating Brand Identity for Startups and Beyond.* Kingston: Brand Nu.	☒
Further	McKenna-Cress, P. (2013) *Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences*. New Jersey: Wiley.	☒

Module Code	**ADAB5002**
Title	**Concept & Process**
Date	**09/10/2023**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop speculative and experimental approaches to test ideas, explore materials and processes and to synthesise these sophisticated relationships in creative exploration.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Find appropriate methods for creative exploration
- Document and present experimental practice in an appropriate format
- Critically analyse use of material and process in order to develop innovative approaches.

INDICATIVE CONTENT

- Examination of the relationship between conceptual ideas and practical resolution
- Experimentation with a range of media and methods
- Investigation of different methods of display
- Development of a speculative approach when choosing media
- Contextualisation of practice, process and display.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	A minimum of 6 elements, which typically includes a sketchbook or equivalent, text-based research, and photographic images.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAB5002**	
Module Title	**Concept & Process**	
Classification	**Reading List entry**	**Electronic***
Essential	Godfrey, T (1998) *Conceptual Art* London: Phaidon	☒
Essential	Louise Bourgeois (*Phaidon Contemporary Artists Series*)	☐
Essential	Crippa, E.(ed) (2018) *All Too Human: Bacon, Freud and a Century of Painting Life* Tate Publishing	☐
Further	Volz, J. & Ngcobo, G. (eds) (2019) *We Are Many: Art, the Political and Multiple Truths* Verbier Art Summit	☒
Further	Theaster Gates *Every Square Needs a Circle* Publisher: Richard Gray Gallery ISBN: 9780996454049	☒
Further	Freize Tate publications Royal Academy Art Monthly https://lonewolfmag.com/ https://generic.wordpress.soton.ac.uk/	☒
Further	Titmarsh. M. (2017) *Expanding Painting*. Bloomsbury	☒
Further	Morgan J & Jones, L (2009) *John Baldessari*: *Pure Beauty*	☒
Further	Scott, K. (2018) *Theaster Gates: How to build a house museum.* Art Gallery of Ontario	☐
Further	Tribe, M. & Reese, J. (2006) *New Media Ar.t* Taschen	☐

Module Code	ADAB5006
Title	Stimulus & Response
Date	09/10/2023
Level	5
Credits	20
Pre-Requisites	None

AIM(S)

- To develop a variety of research methodologies as a means to inform and inspire a body of individual creative practice, informed by the wider social and cultural context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Identify the relevance of research to a visual arts practice and the importance of the wider context within which the work is located.

- Present evidence of research and analysis in a well-documented and well-organised medium appropriate to their individual practice.

INDICATIVE CONTENT

- Case studies on contemporary visual art practitioners and other artists

- Documentation of research undertaken e.g. notes, drawings, photographs, text-related to articles in journals, books, exhibitions, reviews

- Evidence of experimentation as a response to the stimuli investigated

- Socio-political context and contemporary debates.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	A minimum of 6 elements, which typically includes a sketchbook or equivalent, text-based research, and photographic images.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADAB5006**	
Module Title	**Stimulus & Response**	
Classification	**Reading List entry**	**Electronic***
Essential	Biggs, M and Karlsson H (eds) (2012) *The Routledge Companion to Research in the Arts,* London: Routledge	☒
Essential	Danchev, A (2011) *One Hundred Artists' Manifestos From the Futurists to the Stuckists* Harmodsworth: Penguin	☐
Essential	Godfrey, T (1998) *Conceptual Art* London: Phaidon	☐
Further	Holly, M and Smith, M (2009) *What Is Research in the Visual Arts*? Obsession, Archive, Encounter, New Haven: Yale University Press	☐
Further	Krauss, RE (1986) *The Originality of the Avant-Garde and Other Modernist Myths* Cambridge, Massachusetts: MIT Press	☐
Further	Lafia, M. (2020). *The Event of Art.* Puncham Books.	☒
Further	Thomas, N. (2019). *Theory of Image.* Oxford University Press.	☒

Module Code	**ADDA5024**
Title	**Image Making 2 – Drawing for a Live Brief**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To expand upon the visual qualities and primary research skills initiated at level 4, through an increasingly analytical approach. Students are expected to interpret ideas, themes and trends from a position of increased visual awareness, and vantage point of a professional collaboration.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Present evidence that demonstrates the ability to generate ideas independently and/or collaboratively in response to set briefs.

- Demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making, with the ability to evaluate critically the appropriateness of different approaches to solving problems set by collaborative project partners/live briefs/clients.

INDICATIVE CONTENT

- Consolidation of observational skills as an academic tool
- Trend analysis
- Exploratory drawing processes for design
- Textile industry appropriate paint techniques – gouache, inks, open mesh print
- Digital drawing
- Drawing through Printed Textiles, Print Making
- Drawing with hard materials; wire, clay, enamel
- Development of critical skills in visualisation techniques
- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape.
- Consolidation of research and application skills in relation to a chosen subject
- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework	Up to 4 elements, or equivalent	100%

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5024**	
Module Title	**Image Making 2 – Drawing for a Live Brief**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology,* Mute, London	☒
Essential (General)	Finlay, V (2014) *The Brilliant History of Colour in Art*, Getty Publications, New York.	☒
Essential (General)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☒
Further	Schoeser, M (2012) *Textiles: The Art of Mankind*, Thames and Hudson, London	☐
Further	Rhodes, S (2018) *Sketchbook Explorations: Mixed media approaches for textile artists: For Mixed-Media and Textile Artists* Hardcover, Batsford Ltd, London	☐
Further	Selingman, I (2019) *Pushing Paper: Contemporary drawing from 1970 to now*, Thames & Hudson Ltd, London	☐

Cod y Modwl	**ADDA5024C**
Teitl	**Gwneud Delweddau 2 – Lluniadu ar gyfer Briff Byw**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Ehangu ar y nodweddion gweledol a'r sgiliau ymchwil gwreiddiol a gychwynnwyd ar lefel 4, drwy ddull sy'n fwyfwy dadansoddol. Disgwylir i fyfyrwyr ddehongli syniadau, themâu a thueddiadau o sefyllfa o ymwybyddiaeth weledol uwch, ac o safbwynt cydweithredu proffesiynol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Cyflwyno tystiolaeth sy'n dangos y gallu i gynhyrchu syniadau'n annibynnol a/neu'n gydweithredol mewn ymateb i friffiau penodol.

- Dangos hyfedredd o ran arsylwi, ymchwilio, ymholi, delweddu a/neu wneud, gyda'r gallu i werthuso'n feirniadol briodoldeb gwahanol ddulliau o ddatrys problemau a osodir gan bartneriaid prosiectau cydweithredol/briffiau byw/cleientiaid.

CYNNWYS DANGOSOL

- Atgyfnerthu sgiliau arsylwi fel arf academaidd
- Dadansoddi tueddiadau
- Prosesau lluniadu archwiliadol ar gyfer dylunio
- Technegau paent sy'n briodol i'r diwydiant tecstilau – gouache, inciau, print rhwyll agored
- Lluniadu digidol
- Lluniadu drwy Decstilau Printiedig, Gwneud Printiau
- Lluniadu gyda deunyddiau caled: gwifren, clai, enamel
- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc
- Llunio beirniadaeth yn fodd o werthuso prosesau.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio o waith cwrs	Hyd at 4 elfen, neu'r cyfwerth	100%

Math o weithgaredd	**Canran**
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA5024**	
Teitl y Modwl	**Gwneud Delweddau 2 – Lluniadu ar gyfer Briff Byw**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology,* Mute, London	☒
Hanfodol (Cyffredinol)	Finlay, V (2014) *The Brilliant History of Colour in Art*, Getty Publications, New York.	☒
Hanfodol (Cyffredinol)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☒
Pellach	Schoeser, M (2012) *Textiles: The Art of Mankind*, Thames and Hudson, London	☐
Pellach	Rhodes, S (2018) *Sketchbook Explorations: Mixed media approaches for textile artists: For Mixed-Media and Textile Artists* Hardcover, Batsford Ltd, London	☐
Pellach	Selingman, I (2019) *Pushing Paper: Contemporary drawing from 1970 to now*, Thames & Hudson Ltd, London	☐

Module Code	**ADDA5025**
Title	**Visual and Material Language**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To further explore and develop the individual's awareness and responsiveness to visual stimuli and ideation within the specific context of their chosen area of study.

- To emphasise the development of an individual approach to observation and perception in the quest of a personal visual language.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Develop enhanced concepts from primary sources; demonstrating an enthusiasm for enquiry into their discipline and the motivation to sustain it through exercising broad autonomy and judgement in selecting, planning and implementing tasks.

- Demonstrate an increasingly versatile and articulate visual vocabulary through a critical understanding of the significance of the work of other practitioners and awareness of major developments in current and emerging inter and multi-disciplinary approaches to surface pattern and textiles design.

INDICATIVE CONTENT

- Discussion and analysis of the visual and material language within and beyond specialist area.

- Advancement of production skills in a range of media.

- Curiosity and questioning of material and process in distinctly individual directions

- Innovative connections between workshop strands and conventional process domains.

- The advanced analysis of visual and perceptual information.

- Formulate critique as an evaluation of processes

- Further exploratory drawing processes for design

- Textile industry appropriate paint techniques – gouache, inks, open mesh print

- Digital drawing

- Drawing through Printed Textiles, Stitch, Print Making

- Drawing with hard materials; wire, clay, enamel

- Development of critical skills in visualisation techniques
- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape.
- Consolidation of research and application skills in relation to a chosen subject

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework.	Up to 4 elements, or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5025**	
Module Title	**Visual and Material Language**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Aguirre, P, (2011) Vitamin P2: New Perspectives in Painting, London: Phaidon Press	☒
Essential (General)	Alonso, R, (2009) Vitamin Ph, London: Phaidon Press	☒
Essential (General)	Perry, C, Cashdan, M, Krause, C (2013) Vitamin D2: New Perspectives in Drawing London: Phaidon Press	☐
Essential (Specific)	Marshall, R, (2012) Hyperdrawing: Beyond the Lines of Contemporary, London: I.B.Tauris	☒
Further	Bell, J Balchinm J Tobin, C (2019) Ways of Drawing: Artists' Perspectives and Practices, Thames & Hudson Ltd, London	☐
Further	Hudson, S (2015) Painting Now, Thames & Hudson Ltd, London	☒
Further	Steed, J, Stevenson, F, (2020) Sourcing Ideas for Textile Design: Researching Colour, Surface, Structure,	☐

	Texture and Pattern (Basics Textile Design) Bloomsbury Visual Arts	
Further	Perrella, L (2007) Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages, Rockport Publishers	☐

Cod y Modwl	**ADDA5025C**
Teitl	**Iaith Weledol a Materol**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Archwilio a datblygu ymhellach ymwybyddiaeth yr unigolyn o ysgogiadau gweledol a chreu syniadau gweledol a'i ymatebolrwydd iddynt, o fewn cyd-destun penodol ei ddewis faes astudio.

- Pwysleisio datblygu dull unigol o ran arsylwi a chanfod wrth geisio iaith weledol bersonol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Datblygu cysyniadau estynedig o ffynonellau gwreiddiol; gan ddangos brwdfrydedd am ymholi i'w ddisgyblaeth a'r cymhelliant i gynnal hynny drwy arfer annibyniaeth a barn eang o ran dewis, cynllunio a gweithredu tasgau.

- Dangos geirfa weledol sy'n gynyddol hyblyg a huawdl drwy ddealltwriaeth feirniadol o arwyddocâd gwaith ymarferwyr eraill ac ymwybyddiaeth o ddatblygiadau mawr o ran dulliau rhyngddisgyblaethol ac amlddisgyblaethol cyfredol a datblygol ym maes dylunio patrymau arwyneb a thecstilau.

CYNNWYS DANGOSOL

- Trafod a dadansoddi'r iaith weledol a materol o fewn a thu hwnt i'r maes arbenigol.

- Gwella sgiliau cynhyrchu mewn ystod o gyfryngau.

- Chwilfrydedd a chwestiynu deunyddiau a phrosesau mewn cyfeiriadau hollol unigol

- Cysylltiadau arloesol rhwng y llinynnau gweithdy a meysydd prosesau confensiynol

- Dadansoddi gwybodaeth weledol a chanfyddiadol mewn modd uwch.

- Llunio beirniadaeth yn fodd o werthuso prosesau

- Prosesau lluniadu archwiliadol pellach ar gyfer dylunio

- Technegau paent sy'n briodol i'r diwydiant tecstilau – gouache, inciau, print rhwyll agored

- Lluniadu digidol

- Lluniadu drwy Decstilau Printiedig, Pwytho, Gwneud Printiau

- Lluniadu gyda deunyddiau caled: gwifren, clai, enamel

- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio o waith cwrs	Hyd at 4 elfen, neu'r cyfwerth	100%

Crynodeb o'r Asesiad

Math o weithgaredd	**Canran**
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA5025C**	
Teitl y Modwl	**Iaith Weledol a Materol**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Aguirre, P, (2011) Vitamin P2: New Perspectives in Painting, London: Phaidon Press	☒
Hanfodol (Cyffredinol)	Alonso, R, (2009) Vitamin Ph, London: Phaidon Press	☒
Hanfodol (Cyffredinol)	Perry, C, Cashdan, M, Krause, C (2013) Vitamin D2: New Perspectives in Drawing London: Phaidon Press	☐
Hanfodol (Cyffredinol)	Marshall, R, (2012) Hyperdrawing: Beyond the Lines of Contemporary, London: I.B.Tauris	☒
Pellach	Bell, J Balchinm J Tobin, C (2019) Ways of Drawing: Artists' Perspectives and Practices, Thames & Hudson Ltd, London	☐
Pellach	Hudson, S (2015) Painting Now, Thames & Hudson Ltd, London	☒
Pellach	Steed, J, Stevenson, F, (2020) Sourcing Ideas for Textile Design: Researching Colour, Surface, Structure,	☐

	Texture and Pattern (Basics Textile Design) Bloomsbury Visual Arts	
Pellach	Perrella, L (2007) Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages, Rockport Publishers	☐

Module Code	**ADDA5026**
Title	**Major Studies A3 - Designing for a Live Brief**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To undertake and manage a robust surface pattern and textiles design process in response to a significant creative industry design brief.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Present evidence and realise final design outcome(s) by selecting appropriate materials and processes, including both analogue and digital, with considerations for a professional presentation to industry.

- Apply, consolidate and extend their learning in different contextual frameworks and situations, in the field of surface pattern and textiles.

INDICATIVE CONTENT

- Contextual research and interpretation in response to an ‘external’ live brief.

- Critical thinking, troubleshooting and problem solving.

- Drawing and its application through to preparation and artwork ready for print.

- Trend forecasting and awareness of the surface pattern and textile design industry.

- Mood board development and digital visualisation.

- Pattern building and design development; understanding pattern – repeat, scale, placement etc.

- Technical process development from inception to conception, considering technologies in surface pattern design practice including digital and analogue; and the combination of.

- Manipulation of pattern through digital applications; digital drawing, painting, montage and collage

- Materiality and knowledge for a sustainable future; including printed textiles and fibre knowledge dictated by the ‘live’ brief.

- Dyes, chemicals and equipment with relevant health and safety awareness

- Application of colour onto cloth and substrates.

- Digital applications and the growth of the new digital economy.

- Applied surface decoration techniques including stitch for construction or decoration.
- Application of new and emerging digital technologies.
- Idea creation through to realisation.
- Formulate and articulate a final major collection for the 'live' client as the surface pattern design industry demands.
- Developing and producing digital snapshot reports as and when required for review.
- Articulation of ideas within peer reviews, as well as 'live' client dialogues and responding to feedback thereafter.
- Individual time management.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	Up to 4 elements, or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5026**	
Module Title	**Major Studies A3 - Designing for a Live Brief**	
Classification	**Reading List entry**	**Electronic***
Essential	Yelavich, S. (2014) *Design as Future-Making* Bloomsbury Academic	☒
Essential	Udale, J. (2014) *Exploring Printed Textiles, Knitwear, Embroidery, Menswear and Womenswear,* Fairchild Books	☒

Essential	Labaco, R. (2013) *Out of Hand: Materializing the Postdigital*, Black Dog Publishing	☒
Further	Quinn, B. (2010) *Textile Futures Fashion, Design & Technology,* Berg	☒
Further	Fletcher, K (2014) Sustainable Fashion and Textiles: Design Journeys, Routledge	☒
Further	Wood, B (2019) Adobe Illustrator Classroom in a Book (2020 release) Adobe; Illustrated Edition	☒
Further	Faulkner, A and Chavez, C (2019) Adobe Photoshop Classroom in a Book (2020 release)	☒

Module Code	**ADDA5027**
Title	**Major Studies A4 - A Self Directed Brief**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To understand, develop and take increased responsibility for the design direction, content and delivery of self-initiated creative work; clarifying personal aims and objectives in relation to their chosen context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Initiate and self-direct a surface pattern design brief anticipating and accommodating change, working within contexts of uncertainty, unfamiliarity and ambiguity.

- Demonstrate responsibility, exercising broad autonomy and judgement in selecting, planning and implementing tasks in conjunction with the knowledge of new and appropriate skills, processes and materials for the surface pattern and textile design context chosen.

INDICATIVE CONTENT

- Contextual research and interpretation in response to a 'self-directed' brief.

- Formulate and articulate a self-directed major collection brief with timescale, management plan, and materials and processes that will be investigated.

- Critical thinking, troubleshooting and problem solving.

- Test-bed of ideas and concepts ahead of the 3rd year provision – a pre-cursor to the final major project.

- Consider and implement the presentation of the work as a trial run for an exhibition; on campus or online

- Idea creation through to realisation.

- Trend forecasting and awareness of the surface pattern design industry in relation to self-chosen context.

- Mood board development and digital visualisations.

- Technical process development from inception to conception, considering technologies in surface pattern design practice including digital and analogue; and the combination of.

- Manipulation of pattern and design through digital applications; digital drawing, painting, montage and collage.

- Materiality and knowledge for a sustainable future; including printed textiles and fibre knowledge dictated by the self-directed brief at hand.
- Dyes, chemicals and equipment for our sustainable future.
- Application of colour onto cloth and diverse range of conventional and unconventional substrates.
- Applied surface decoration techniques including stitch for construction or decoration.
- Application of new and emerging digital technologies for making, printing, designing and visualisation purposes.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	Up to 4 elements, or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADDA5027**	
Module Title	**Major Studies A4 - A Self Directed Brief**	
Classification	**Reading List entry**	**Electronic***
Essential	Bradbury, D. (2014) *Mid-Century Modern Complete*, Thames & Hudson Ltd	☒
Essential	Clarke, S. (2014) *Print: Fashion, Interiors, Art*, Laurence King Publishing	☒

Essential	Quinn, B. (2013) *Textile Visionaries: Innovation and Sustainability in Textile Design* Laurence King Publishing	☒
Essential	Wilhide, E. (2018) Pattern Design, Thames & Hudson Ltd London	☐
Further	Jacksom, P. (2018) How to Make Repeat Patterns: A Guide for Designers, Architects and Artists Laurence King Publishing	☒
Further	Willbanks, A., Oxford, N. *Textiles for Residential and Commercial Interiors,* & Miller, D. (2014) Fairchild Books	☒
Further	Koepke, P (2016) Patterns: Inside the Design Library, Phaidon Press; Illustrated Edition	☒

Module Code	**ADDA5028**
Title	**Digital and Material Futures B3**
Date	**03/04/2023**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop innovative and progressive digital and material concepts and solutions for creativity and value creation.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- identify and evaluate the impact of digital and material practice on today's global society, understanding the responsibilities and choices of a designer of the future;

- demonstrate an understanding of innovative digital and material practice, and explore the potential for their discipline to interconnect with other disciplines/areas of expertise and make creative leaps forward.

INDICATIVE CONTENT

- Inventive use of a variety of materials and processes to create innovative hybridised surfaces.

- Sustained professional practice within the workshop environment for future context.

- Continued health and safety good practice

- Innovation, creativity, and digital literacy are drivers for understanding the responsibility as designers of the future

- Hybridised materials & surfaces will be developed from digital to analogue; or analogue to digital; fusing and blurring the lines between making in the real world and/or in the digital world.

- Advanced textiles processes, to encourage further manipulation and surface decoration for soft substrates.

- Advanced processes, to encourage further manipulation and surface decoration for hard substrates.

- Incorporate processes for soft and hard surfaces to develop and grow vision creation and ideation in material investigations.

- Investigating industry led technologies both virtual and augmented reality to enhance creativity and innovation.

- Advancing the use of Adobe Creative Cloud packages and virtual metaverse visualisation techniques powered by online packages such as swatcheditor.com etc.

- Developing industry led workflows using leading digital textile online software AVA CADCAM.

- Becoming independent and ready for future work-based scenarios; using screen to application techniques withing the workshop environments.

- Understanding the need to be resourceful, in the context of making do with less or by changing/innovating surfaces.

- Consideration of material application to the developing individuals personal context through critical thinking, troubleshooting and problem solving, developing novel solutions.

- Questioning the sampled materiality and how this may encourage value creation in theory and practice

- Consider the material choices and the ethical processing, making skills and challenges that may arise.

- Developing the enterprising and data driven mindset that a future designer would be expected to be.

- Time management practices for an entrepreneurial mindset.

- Continued reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	**Hours**	**Percentage**
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	**Volume**	**Weighting**
Portfolio	• Portfolio/Collection (15 - 20) images, materials and designs, associated samples, appropriately mounted. Portfolio will reflect the workshops and processes covered. • Technical logbook/File/Journal	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5028**	
Module Title	**Digital and Material Futures B3**	
Classification	**Reading List entry**	**Electronic***
Essential	Christine Noel, M & Cailloux, M. (2021) *Printed Textile Design: Profession, Trends and Project Development. Text and Exercise Book,* Promopress	☐
Essential	Wood, B (2021) *Adobe Illustrator Classroom in a Book (2022 release): The Official Training Workbook*, Adobe Paperback	☐
Essential	Chavez, C. & Faulkner, A. (2021) *Adobe Photoshop Classroom in a Book (2022 release): The Official Training Workbook*, Adobe Paperback	☐
Further	Dean, J (2018) *Wild Colour: How to Make and Use Natural Dyes* Hardcover, Mitchell Beazley; 1st edition	☐
Further	Udale, J. (2014) *Textiles and Fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear (Basics Fashion Design),* Fairchild Books	☐
Further	Logan, J (2018) *Make Ink: A Forager's Guide to Natural Inkmaking, Abrams;* Illustrated edition	☐
Further	Frankin, K & Till, C (2019) *Radical Matter: Rethinking Materials for a Sustainable Future, Thames and Hudson Ltd;* Illustrated edition	☐
Further	Stanfield, F. (2019) *The Printmaking Ideas Book,* Ilex Press; Illustrated edition	☐
Further	Lamb, H. (2019) *Poetic Cloth: Creating meaning in textile art,* Batsford	☐
Further	Solanki, S. (2018) *Why Materials Matter; Responsible Design for a Better World,* Prestel; 1st edition	☐

Module Code	**ADDA5029**
Title	**Future Ready Toolkit**
Date	**03/04/2023**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To build the skills and competencies necessary for realising opportunities, career resilience and professional development in the multidisciplinary field of surface pattern and textiles for the student's future work context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- evaluate personal employability and entrepreneurial ideas and their congruence with the multidisciplinary skills required for professional practice in a design environment;

- build a personal brand and promote a professional identity for real-time and ongoing programme related activities, and future graduate opportunities.

INDICATIVE CONTENT

- Analysing the creative industries to identify problems, gaps in the market and how you can add value for sustainable employability.

- Building your brand and promoting a professional identity through a personal development plan, underpinned by research and analysis skills.

- Begin a personal development plan for your online presence, that will engage with your practice and personal website building.

- Developing and engaging with robust online platforms: to develop and grow an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).

- Understand and navigate search techniques for employment/self-employment opportunities.

- Using Adobe Creative Cloud packages to develop online assets to use systematically.

- Understand the importance of copyright protection and formatting visual assets for the creative industries, specifically for surface pattern & textiles context.

- Understanding digital transformation 4.0, where we are all connected online and can personalise our interactions and connections with our virtual world and audience.

- Consider mobile technologies and the need to embrace design specifically for mobile output.

- Fluid brand development communicated uniformly on-line across multiple platforms.

- Demonstrate an awareness of emotional intelligence through, self-awareness, self-regulation, decision making, empathy and skill building.
- Social media harnessing considering ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship.
- Understand cultural and linguistic expression when developing written content for web or social media.
- The hypothetical or actual set up of a creativity-led enterprise, e.g. a Pop-Up shop, a textile studio, an online presence including a website/social media.
- Basic principles of marketing, market research, customer, and competitor profiling, estimating market size, creating marketing material etc.
- Develop effective communication strategies through online or printed material.
- Develop oral presentation skills for future working.
- Succinctly and professionally present project ideas to peer group and participate in constructive feedback.
- Embrace teamwork by troubleshooting and problem solving.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	• Digital Portfolio - Portfolio will reflect the workshops and processes covered. • Technical logbook/File/Journal	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5029**	
Module Title	**Future Ready Toolkit**	
Classification	**Reading List entry**	**Electronic***
Essential	Lewrick, M (2020) *The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods (Design Thinking Series,)* Wiley	☐
Essential	Gauntlett, D (2018) *Making is Connecting: The social power of creativity, from craft and knitting to digital everything,* Polity	☐
Essential	Ellen MacArthur Foundation Publishing (2021) *Circular Design for Fashion,* Ellen MacArthur Foundation Publishing	☐
Essential	Buster, B (2018) Do Story: *How to Tell Your Story so the World Listens: 5,* Do Books	☐
Essential	Werner, L (2021) *Brand Yourself: A no-nonsense brand toolkit for small businesses,* Practical Inspiration Publishing	☐
Further	Braungart, M and McDonough, W (2009) Cradle to Cradle. *Remaking the Way We Make Things,* Vintage	☐
Further	Drake, T (2020) *Do Agile: Futureproof your mind. Stay grounded: 25,* Do Books	☐
Further	Shayler, M (2017) *Do Disrupt: Change the Status Quo or Become it: 4,* Do Books	☐
Further	Otter, J (2020) *Do Make: The Power Of Your Own Two Hands.: 26,* Do Books	☐
Further	Shayler, M (2020) *Do Present: How to Give a Talk and Be Heard: 24*, Do Books	☐
Further	Thackara, J (2017) *How to Thrive in the Next Economy: Designing Tomorrow's World Today,* Thames and Hudson Ltd	☐
Further	Posner, H (2015) *Marketing Fashion, Second edition: Strategy, Branding and Promotion,* Laurence King Publishing	☐
Further	Pecotich, B (2017) *Solve Problems That Matter: Design, Build & Launch Your Social Enterprise,* Dynamic4 Pty Ltd	☐
Further	Kennedy, J (2021) *LAUNCH INTO INTERIOR DESIGN: a beginner's guide to the industry* Kennedy Literary Agency	☐
Further	Werner, L (2020) *Hype Yourself: A no-nonsense PR toolkit for small businesses,* Practical Inspiration Publishing	☐
Further	Dib, A (2018) *1-Page Marketing Plan: Get New Customers, Make More Money, And Stand out From The Crowd,* Page Two	☐
Further	Biesenbach, R (2018) *Unleash the Power of Storytelling: Win Hearts, Change Minds, Get Results,* Eastlawn Media	☐
Further	Minney, S (2017) *Slave to Fashion,* New Internationalist	☐

Module Code	**ADDA5030**
Title	**Design and Make 3: A Design Crafts Challenge**
Date	**11/10/2023**
Level	**5**
Credits	**30**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To broaden and enhance material understanding so that students can refine making skills and develop personal / individual responses to craft concepts and contexts.
- To develop an advanced technical understanding of material and explore its potential and application within a Design Crafts context.
- To develop systematic approaches to documenting and recording material samples created by different processes and evidence further potential applications.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- employ convergent and divergent thinking in the process of observation, investigation, speculative enquiry, visualisation and making;
- demonstrate deeper understanding and contextual awareness of design craft processes, material and making;
- demonstrate the ability to produce a series of focused material samples that explore the material qualities and application for use within a Design Crafts context;
- create a focused and informative series of samples that demonstrate personal investigation and creative thinking in the application of processes learnt, accompanied by an informative technical file for future reference.

INDICATIVE CONTENT

- Personal research.
- Contextual awareness.
- Refining choice of materials and processes.
- Visual studies.
- Material samples. Cross referenced with parameters of:
- Process and making.
- Costs / H&S / Environmental Impact.
- Finishing / polishing.

- Surface decoration.
- Digital and analogue making.
- Glaze / enamel technology.
- Cutting, shaping and fixing materials.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	24%
Independent learning	228	76%
Placement learning	0	0%
TOTAL	**300**	**100%**

ASSESSMENT

Assessment Component 1

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	9 elements or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5030**	
Module Title	**Design and Make 3: A Design Crafts Challenge**	
Classification	**Reading List entry**	**Electronic***
Essential	Levy, M., Shibata, T. & Shibata, H. (2022) *Wild Clay*. Herbert Press.	☐
Essential	Soderstrom, E. (2016) *Hanna Hedman & Sanna Lindberg: Murmuring.* Kerber Verlag.	☐
Essential	Loder, C. (2013) *Sculpting and Handbuilding Ceramics.* A&C Black.	☐
Further	Hughes, R. (1991) *The Colouring, Bronzing and Patination of Metals.* Thames and Hudson.	☐
Further	Runfola, M. (2014) *Metal Patination Techniques .for Jewellers and Metalsmiths.* Thames and Hudson.	☐
Further	Phethean, R. (2012) *Throwing.* A&C Black.	☐
Further	Mori, J. & Ryan, J. (2010) *Beauty in Repetition: Metalwork and Jewellery.* Blackwell.	☐

Further	Coffey, Y. (2010) *Glass Jewellery.* A&C Blacks. 2010.	☐
Further	Murfitt, S. (2022) *Contemporary Raku.* Crowood Press.	☐
Further	Bosworth, J. (2020) *Ceramic Jewellery*. Herbert Press.	☐
Further	Foley, V. (2015) *Porcelain (New Ceramics)* BloomsburyAcademic	☐
Further	Pye, D. (2007) *The Nature and Art of Workmanship.* Herbert Press.	☐
Further	Newell, L. B. (2007) *Out of the Ordinary: Spectacular Craft.* V&A Publishing	☐
Further	Lexileictous, T-M. (2016) *Otherworldly: Avant-Garde Fashion and Style.* Die Gestalten Verlag	☐
Further	Curtis, L. (2004) *Electroforming: Jewellery Handbooks.* A&CBlack.	☐
Further	Astfalck J. & Derrez P. (2005) *New Directions in Jewellery.* Black Dog Publishing	☐
Further	Howes, P. (2012) *Material Matters: New Materials in Design.* Black Dog Publishing	☐
Further	Johnston, L. (2015) *Digital Handmade: Craftsmanship andthe New Industrial Revolution.* Thames and Hudson.	☐
Further	Lee, J. (2015) *Material Alchemy: Redefining Materiality Within The 21st Century*. Bis publishers	☐

Module Code	**ADDA5031**
Title	**Design and Make 4: Commercial Output**
Date	**11/10/2023**
Level	**5**
Credits	**30**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To develop a greater understanding of the vocational context of Design Crafts, including responding to the needs of specific clients and markets and communicating effectively with these different audiences.

- To develop problem solving skills, understanding of materials and making strategies in response to the parameters of a set brief and advance the refinement of specialist craft skills.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- design, make and communicate a resolved body of craft work that meets the client's brief;

- demonstrate a well-developed knowledge and understanding of future career path and awareness of current and future market trends;

- demonstrate the ability to produce a series of focused and fully resolved material outcomes in response to the set brief;

- demonstrate an understanding of making options beyond personal practice e.g. employing sub-contractors.

INDICATIVE CONTENT

- Creative development.

- Materials samples.

- Fabricated models.

- Market research.

- Technical / CAD drawing and file preparation.

- Batch production / repetition.

- Professional finishing.

- 3D printing / CAD.

- Efficiency, quality and sustainability in making.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	72	24%
Independent learning	228	76%
Placement learning	0	0%
TOTAL	**300**	**100%**

ASSESSMENT

Assessment Component 1

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	9 elements or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5031**	
Module Title	**Design and Make 4: Commercial Output**	
Classification	**Reading List entry**	**Electronic***
Essential	Dormer, C. (2022) *The Philosophy of Textiles*. Bloomsbury Press.	☒
Essential	Adamson, G. (2007) *Thinking Through Craft. Berg.* OxfordPress. New York.	☒
Essential	Scarpitti, C. (2019) *Singular Multiples: Contemporary Jewellery Beyond the Digital Paperback*. Listlab.	☐
Essential	Dormer, P. (1997) *The Culture of Craft.* Manchester University Press.	☐
Essential	Mun-Devenney, W. (2013) *The Art of Soldering for JewelleryMakers.* Search Press.	☐
Essential	Yung, A. (2010) *The Workbench Guide to Jewellery Techniques.* Thames and Hudson.	☐
Further	Puman, L. & Xiao, I. (2014) *Contemporary Jewelry.* CYPIPress.	☐
Further	Skinner, D. (2013) *Contemporary Jewellery in Perspective.* Lark.	☐
Further	Shillito, A. (2013) *Digital Crafts: Industrial Technologies forApplied Artists and Designer Makers.* A&C Blacks	☐
Further	Gault, R. (2013) *Paperclay: A Ceramics Handbook* A&C Blacks	☐

Further	Verbruggen, D. & Warnier, C. (2014) *Printing Things: Visions and Essentials for 3D Printing.* Die GestaltenVerlag	☐
Further	Openshaw, J. (2015) *Post-digital Artisans: Craftsmanship with a New Aesthetic in Fashion, Art, Design and Architecture.* Frame Publishers BV	☐
Further	Jongerius, H. (2010) *Misfit (Museum Boijmans-Van Beuningen, Rotterdam: Exhibition Catalog).*Phaidon Press.	☐
Further	Mansell, A. (2008) *Adorn: New Jewellery.* Laurence King	☐
Further	Grenier, F. (2010) *Pewter: Designs and Techniques*. Crowood Press	☐
Further	Tarlow, P. (2011) Coldw*orking Glass without Machines*. IZMStudio LLC.	☐

Module Code	**ADDA5032**
Title	**Professional Practice 3: Commercial Challenge**
Date	**11/10/2023**
Level	**5**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions to a set brief.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the value and contribution creativity makes to the common good;
- produce a range of compelling materials for effective self-promotion.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio	4 elements or equivalent	75%

Assessment Component 2

☐ **Written exam** ☐ **Coursework** ☒ **Practical**

Mode of assessment	Volume	Weighting
Presentation	8 minutes	25%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	75%
Practical	25%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5032**	
Module Title	**Professional Practice 3: Commercial Challenge**	
Classification	**Reading List entry**	**Electronic***
Essential	Dillehay, J. (2020) *Sell Your Crafts Online*. Warm Snow Publishers.	☐
Essential	Salenbacher, J. (2013) *Creative Personal Branding: The Strategy to answer what's next*. BIS Publishers	☒
Essential	Clark, T., Osterwalder, A., & Pigneur, Y. (2012) *Business Model You: A One-Page Method for Reinventing Your Career*. John Wiley & Sons.	☒
Essential	Abbott, E. A. (2017) *How to Make It: 25 Makers Share the Secrets to Building a Creative Business* Chronicle Books	☐
Essential	Bowstead, J. (2011) *A Guide to Preparing Your Portfolio*. A&C Black.	☐
Further	http://www.thedesigntrust.co.uk http://www.craftscouncil.org.uk https://www.designcouncil.org.uk https://www.nesta.org.uk/publications/creative-enterprise-toolkit	☒

Module Code	**ADDA5033**
Title	**Professional Practice 4: Design Identities**
Date	**11/10/2023**
Level	**5**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To encourage students to explore their future development, through exploration of funding, marketing, exhibitions, and protection of their intellectual property in a professional and entrepreneurial manner.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- demonstrate understanding of professional and entrepreneurial design practice in relation to the protection, promotion and commercial exploitation of themselves and their intellectual property;

- demonstrate the ability to plan and prepare applications for opportunities specific to development within their specialist field, such as funding and grants, internships and placements or collaborative partnerships.

INDICATIVE CONTENT

- Funding sources.

- Exhibition and event planning.

- Applying for Work Placements / Internships / Study opportunities.

- Business considerations of Freelancing / Consultancy.

- Pricing Commissions / Design Work.

- Intellectual Property Rights; Design Registration, Patents etc.

- Pitching / Interview Techniques.

- Presentation and communication strategies.

- Writing a Professional CV.

- Professional Portfolio construction.

- Web site management.

- Social Media strategies.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0%
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Digital Portfolio	6 elements or equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADDA5033**	
Module Title	**Professional Practice 4: Design Identities**	
Classification	**Reading List entry**	**Electronic***
Essential	Tasker, S. (2019) *Hashtag Authentic: Finding Creativity and Building a Community on Instagram and Beyond*. White Lion Publications.	☐
Essential	Jong, C. W. & Alston, W. P. *Type: A Visual History of Types Faces and Graphic Styles*.	☐
Essential	Boothroyd, A. (2017) *Setting up a Successful Jewellery Business.* Bloomsbury Academic.	☐
Essential	Salenbacher, J. (2013) *Creative Personal Branding: The Strategy to answer what's next.* BIS Publishers	☒
Essential	Brainard, C. (2012) *New Markets for Artists: How to Sell, Fund Projects, and Exhibit Using Social Media, DIY Pop-Ups, eBay, Kickstarter, and Much More.* Allworth.	☐
Essential	Priestley, D. (2013) *Entrepreneur Revolution: How to develop your entrepreneurial mindset and start a business that works.* Capstone.	☒

Cod y Modwl	**ADDA5033C**
Teitl	**Arfer Proffesiynol 4: Hunaniaethau Dylunio**
Dyddiad	**11/10/2023**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**
Gwiriad DBS	**Gall fod ei angen ☐ Ddim yn ofynnol ☒**

AMCAN(ION)

- Annog myfyrwyr i archwilio eu datblygiad i'r dyfodol, drwy archwilio cyllid, marchnata, arddangosfeydd, a diogelu eu heiddo deallusol mewn modd proffesiynol ac entrepreneuraidd.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyrwyr allu:

- dangos dealltwriaeth o arferion dylunio proffesiynol ac entrepreneuraidd o ran diogelu, hyrwyddo a datblygu eu hunain a'u heiddo deallusol yn fasnachol;

- dangos y gallu i gynllunio a pharatoi ceisiadau am gyfleoedd sy'n benodol i ddatblygiad yn eu maes arbenigol, megis cyllid a grantiau, interniaethau a lleoliadau neu bartneriaethau cydweithredol.

CYNNWYS DANGOSOL

- Ffynonellau cyllido.

- Cynllunio arddangosfeydd a digwyddiadau.

- Gwneud Cais am Leoliadau Gwaith / Interniaethau / Cyfleoedd astudio.

- Ystyriaethau busnes gwaith llawrydd / ymgynghori.

- Prisio Comisiynau / Gwaith Dylunio.

- Hawliau Eiddo Deallusol; Cofrestru Dyluniadau, Patentau ac ati.

- Technegau Cynnig / Cyfweliad.

- Strategaethau cyflwyno a chyfathrebu.

- Ysgrifennu CV Proffesiynol.

- Llunio Portffolio Proffesiynol.

- Rheoli gwefannau.

- Strategaethau'r Cyfryngau Cymdeithasol.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	48	24%
Dysgu'n annibynnol	152	76%
Dysgu drwy leoliadau	0	0%
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1

☒ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio Digidol	6 elfen neu gyfwerth	100%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	0%
Gwaith cwrs	100%
Ymarferol	0%
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA5033C**	
Teitl y Modwl	**Arfer Proffesiynol 4: Hunaniaethau Dylunio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Tasker, S. (2019) *Hashtag Authentic: Finding Creativity and Building a Community on Instagram and Beyond*. White Lion Publications.	☐
Hanfodol	Jong, C. W. & Alston, W. P. *Type: A Visual History of Types Faces and Graphic Styles*.	☐
Hanfodol	Boothroyd, A. (2017) *Setting up a Successful Jewellery Business.* Bloomsbury Academic.	☐
Hanfodol	Salenbacher, J. (2013) *Creative Personal Branding: The Strategy to answer what's next.* BIS Publishers	☒
Hanfodol	Brainard, C. (2012) *New Markets for Artists: How to Sell, Fund Projects, and Exhibit Using Social Media, DIY Pop-Ups, eBay, Kickstarter, and Much More.* Allworth.	☐
Hanfodol	Priestley, D. (2013) *Entrepreneur Revolution: How to develop your entrepreneurial mindset and start a business that works.* Capstone.	☒

Module Code	**ADVA5000**
Title	**Changemakers: Creativity and Value Creation**
Date	**25/06/2020**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the concepts and practice of creativity and value creation for the development of innovative, aspiring and progressive solutions.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate knowledge and critical understanding of innovation, creativity and enterprising mindset, recognising the values and the contribution creativity makes to the common good.
- Conceive, articulate and apply creative thinking within a work-based or academic context to develop novel solutions and/or value creation.

INDICATIVE CONTENT

- Creativity in theory and practice.
- Value creation in theory and practice.
- Creative and ethical leadership: skills and challenges.
- Driving innovation and change, the intra and entrepreneurial individual.
- Critical thinking, troubleshooting and problem solving, developing novel solutions.
- Information gathering for inspiration, vision creation and ideation.
- Developing the enterprising and data driven mindset.
- Contemporary technologies: virtual and augmented reality and artificial intelligence to enhance creativity and innovation.
- Time management practices for an entrepreneurial mindset.
- Being resourceful, in the context of making do with less.
- Reflection and self-reflection.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Online portfolio of set exercises	2,000 words or equivalent	50%

Assessment Component 2
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADVA5000**	
Module Title	**Changemakers: Creativity and Value Creation**	
Classification	**Reading List entry**	**Electronic***
Essential	Hargreaves, J., and Page, L. (2013) *Reflective Practice*. (Key Themes in Health and Social Care Series). Polity Press.	☒
Essential	Nardi, P.M. (2017) *Critical Thinking : Tools for Evaluating Research*. University of California Press	☒
Essential	Westerman, G., Bonnet, D. and McAfee, A., *Leading Digital: Turning Technology Into Business Transformation. (Audiobook)* Recorded Books. 2017.	☒
Further	Schiuma, G. (2011) *Managing Knowledge Assets and Business Value Creation in Organizations : Measures*	☒

	and Dynamics Hershey, Pa.: Business Reference Service	
Further	Rescher, N. (2014). *A System of Pragmatic Idealism, Volume II The Validity of Values, A Normative Theory of Evaluative Rationality* (Princeton Legacy Library). Princeton: Princeton University Press.	☒
Further	Turner, E. (2020) *Be Less Zombie: How great companies create dynamic innovation, fearless leadership and passionate people*. John Wiley & Sons.	☒

Module Code	ADVA5001
Title	Changemakers: Building your Personal Brand for Sustainable Employment
Date	25/06/2020
Level	5
Credits	20
Pre-Requisites	none

AIM(S)

- To build the skills and competencies necessary for career resilience and professional development for the future work context.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Evaluate personal employability skills and their congruence with the skills required for professional practice in a real or simulated environment.
- Build a personal brand and promote a professional identity for a specific opportunity.

INDICATIVE CONTENT

- Analysing your employment sector in order to identify problems, gaps in the market and how you can add value for sustainable employability.
- Building your brand and promoting a professional identity through personal skills analysis and personal development planning.
- Contemporary technologies: developing an online personal presence (e.g. basic website building/social media/blogs/vlogs etc.).
- Search techniques for employment/self-employment opportunities.
- Adopting project management approaches (defining the problem; setting the goals and objectives, milestones and monitoring, evaluation).
- Collaboration, networking, building social capital, negotiation and influencing.
- Awareness, emotional intelligence, well-being and resilience.
- Ethics, values, diversity, inclusion, intercultural awareness and responsible stewardship: issues, challenges and actions.
- Cultural and linguistic expression.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Online portfolio	2,000 words or equivalent	50%

Assessment Component 2
(Tick one)

☐ **Written exam** ☒ **Coursework** ☒ **Practical**

Mode of assessment	Volume	Weighting
Assignment	2,000 words or equivalent	50%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

This will be guided by the student's subject area.

Module Code	**ADVA5001**	
Module Title	**Changemakers: Building your Personal Brand for Sustainable Employment**	
Classification	**Reading List entry**	**Electronic***
Essential	Lock, D. (2018). *Project management*. Routledge	☒
Essential	Dweck, C. (2017) *Mindset: Changing The Way You think To Fulfil Your Potential*. Robinson Publishers.	☒
Essential	Griffith, B.A. (2014) *Working in Teams: Moving From High Potential to High Performance*. SAGE Publications Inc.	☒
Essential	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Essential	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development* (2nd Ed.). Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Further	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success*. London, England : Kogan Page	☒
Further	Snow, S. (2018*) Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Further	Williams, B. (2020) *Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias*. Rockridge Press	☒
Further	Dawson, P. and Andriopoulos, C. (2017) *Managing Change, Creativity and Innovation*. SAGE Publications Ltd.	☒
Further	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Cod y Modwl	**ADVA5001C**
Teitl	**Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy**
Dyddiad	**25/06/2020**
Lefel	**5**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Meithrin y sgiliau a'r cymwyseddau angenrheidiol ar gyfer gyrfa gadarn a datblygiad proffesiynol ar gyfer y cyd-destun gwaith yn y dyfodol.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Gwerthuso sgiliau cyflogadwyedd personol a'u cysondeb â'r sgiliau sydd eu hangen ar gyfer arfer proffesiynol mewn amgylchedd go iawn neu ffug.

- Adeiladu brand personol a hyrwyddo hunaniaeth broffesiynol ar gyfer cyfle penodol.

CYNNWYS DANGOSOL

- Dadansoddi eich sector cyflogaeth er mwyn nodi problemau, bylchau yn y farchnad a sut y gallwch ychwanegu gwerth ar gyfer cyflogadwyedd cynaliadwy.

- Adeiladu eich brand a hyrwyddo hunaniaeth broffesiynol trwy ddadansoddi sgiliau personol a chynllunio datblygiad personol.

- Technolegau cyfoes: datblygu presenoldeb personol ar-lein (e.e. adeiladu gwefan sylfaenol/cyfryngau cymdeithasol/blogiau/flogiau ac ati).

- Chwilio technegau ar gyfer cyfleoedd cyflogaeth/hunangyflogaeth.

- Mabwysiadu dulliau rheoli prosiect (diffinio'r broblem; pennu'r nodau a'r amcanion, cerrig milltir a monitro, gwerthuso).

- Cydweithio, rhwydweithio, adeiladu cyfalaf cymdeithasol, cyd-drafod a dylanwadu.

- Ymwybyddiaeth, deallusrwydd emosiynol, llesiant a chydnerthedd.

- Moeseg, gwerthoedd, amrywiaeth, cynhwysiant, ymwybyddiaeth ryngddiwylliannol a stiwardiaeth gyfrifol: ystyriaethau, heriau a gweithredoedd.

- Mynegiant diwylliannol ac ieithyddol.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	Oriau	Canran
Dysgu wedi'i amserlennu	48	24%
Dysgu annibynnol	152	76%
Dysgu drwy leoliadau		
CYFANSWM	**200**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio ar-lein	2,000 o eiriau neu gyfwerth	50%

Elfen Asesu 2
(Ticiwch un)

☐ **Arholiad ysgrifenedig** ☒ **Gwaith cwrs** ☒ **Ymarferol**

Dull asesu	Maint	Pwysiad
Aseiniad	2,000 o eiriau neu gyfwerth	50%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Bydd y rhestr yn cael ei llywio gan faes pwnc y myfyriwr.

Cod y Modwl	**ADVA5001C**	
Teitl y Modwl	**Ysgogwyr Newid: Adeiladu eich Brand Personol ar gyfer Cyflogaeth Gynaliadwy**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Lock, D. (2018). *Project management. Routledge*	☒
Hanfodol	Dweck, C. (2017) Mindset: Changing The Way You think To Fulfil Your Potential. Robinson Publishers.	☒
Hanfodol	Griffith, B.A. (2014) Working in Teams: Moving From High Potential to High Performance. SAGE Publications Inc.	☒
Hanfodol	Baguley, P. (2003). *Teams and team-working* (New ed.). London: Teach Yourself.	☐
Hanfodol	Gensler, H. J. (2017). *Ethics : A contemporary introduction* (3rd ed., Routledge contemporary introductions to philosophy). New York: Routledge.	☐

Hanfodol	Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015 (Ar-lein). Ar gael ar http://www.legislation.gov.uk/cy/anaw/2015/2/contents/enacted/welsh	☒
Pellach	Smale, B. and Fowlie, J. (2015) *How to Succeed at University an Essential Guide to Academic Skills and Personal Development (2nd Ed.).* Los Angeles, [Calif.]: SAGE Study Skills Ser. Web.	☒
Pellach	Phillips, S. (2014) *The complete guide to professional networking : the secrets of online and offline success.* London, England : Kogan Page	☒
Pellach	Snow, S. (2018) *Dream Teams: Working Together Without Falling Apart*. Piatkus.	☒
Pellach	*Williams, B. (2020) Diversity in the Workplace: Eye-Opening Interviews to Jumpstart Conversations about Identity, Privilege, and Bias.* Rockridge Press	☒
Pellach	Dawson, P. and Andriopoulos, C. (2017) Managing Change, Creativity and Innovation. SAGE Publications Ltd.	☒
Pellach	Clements, P., & Jones, J. (2008). *The diversity training handbook a practical guide to understanding & changing attitudes* (3rd ed.). London ; Philadelphia: Kogan Page.	☒

Module Code	**ADVA5002**
Title	**Corporate Identity & Creative Branding**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**N/A**

AIM(S)

- To develop the student's ability to produce a successful brand identity, inclusive of name and visual identity, in response to a brief. The extended function of branding is explored and analysed through the production of various media and promotional materials with an understanding of the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, or participants.

-

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments for Brand and visual identity

- Communicate and present ideas and work to audiences in a range of situations. Interacting effectively with others, for example through collaboration, collective endeavour and negotiation of a design solution.

- Demonstrate an understanding of the issues which arise from the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, or participants

INDICATIVE CONTENT

- Extended visual research

- Logo design and brand identity

- Target audience and 'tone of voice'

- Creative connectivity through surface design

- Brand consistency

- Copy writing and content provision

- Commercial strategies

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Coursework	4,000 Words Equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5002**	
Module Title	**Corporate Identity & Creative Branding**	
Classification	**Reading List entry**	**Electronic***
Essential	Airey, David (2019) *Identity Designed: The Definitive Guide to Visual Branding*. The Quarto Group	☐
Essential	Flora & Fauna (2018). Victionary	☐
Essential	Malinic, Radim (2019). *Book of Branding – a guide to creating brand identity for startups and beyond*. Brand Nu Ltd	☐
Further	Cafés & Coffeehouses (2016). Victionary	☐
Further	Draplin, Aaron (2016). *Draplin Design Co. – Pretty Much Everything*. Abrams Books	☐
Further	Johnson, Michael (2016). *Branding: In Five and a Half Steps*. Thames & Hudson	☐
Further	Los Logos 8 (2017). Gestalten	☐
Further	Patternity (2015): *A New Way of Seeing: The Inspirational Power of Pattern*	☐
Further	Wheeler, Alina (2012). *Designing Brand Identity*. New York. John Wiley	☐

Module Code	**ADVA5003**
Title	**Design for User Experience**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To help streamline and focus student learning on the needs of the user in relation to a widening variety of digital design problems. Students will learn to prioritise information streams and optimise the effectiveness of the UX design solution. These transferable skills will then be able to be utilised across current and future technologies.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Develop ideas through to outcomes that confirm the student's ability to plan, organise and time manage a digital user experience website, from a set brief.
- Demonstrate an enthusiasm for enquiry into their discipline and the motivation to sustain it. Willingness to work with the ever changing technological growth
- Develop ideas through to outcomes that confirm the student's ability to select and use appropriate technological processes.

INDICATIVE CONTENT

- Flow charts and navigation systems.
- Designing an interactive experience.
- Data streamlining.
- Wireframing designs.
- Managing RGB images and colours.
- File formatting and optimisation strategies.
- Naming conventions and terminology.
- Structure and site management.
- Trends and innovations.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Coursework	4,000 words equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5003**	
Module Title	**Design for User Experience**	
Classification	**Reading List entry**	**Electronic***
Essential	Kurg, Steve (2013) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. New Riders 3rd Ed.	☐
Essential	Jiajia, Xia (2016) *UI/UX Meet up*. Artpower International.	☐
Essential	McKay, Everett (2018) *Intuitive Design: Eight steps to an intuitive UX*. Black Watch Publishing.	☐
Further	Norman, Don (2018) *The Design of Everyday Things: Revised and Expanded* Edition. Indibooks.	☐
Further	Duckett, Jon (2011) *HTML & CSS: Design and build Web Sites*. John Wiley & Sons.	☐
Further	Johnson, Jeff (2014) *Designing with the Mind in Mind: Simple Guide to Understanding User Interface Design Guidelines*. Morgan Kaufmann.	☐

Module Code	**ADVA5005**
Title	**Illustration for Advertising**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide the student with the appropriate skills and knowledge to enable the conception of illustration to the highest of standards related to advertising.

- To encourage students to embrace elements of public realm, societal and environmental practices in relation to advertising in their work.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry and visualisation. Consider concepts at both relative and abstract levels;

- Identify the issues which arise from the illustrator's relationship with audiences, clients, markets, users, consumers, and/or participants;

- Work effectively across commercial, environmental and societal subject areas of advertising in a sustainable way.

INDICATIVE CONTENT

- A contextual introduction to illustration and its application to contemporary advertising practices.

- The function of the client brief, position of the advertisement product in the market, structure of the campaign team e.g. the agency, art director, copywriter, photographer and the layout artist etc.

- Environmental, Sustainable and Social Studies through illustration for advertising.

- Learning to be self-sufficient and resourceful using initiative to enlist the help of tutors, technicians, librarians, fellow students and others where appropriate and making full use of the facilities.

- Working methods and presentation skills.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of work	4,000 words equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5005**	
Module Title	**Illustration for Advertising**	
Classification	**Reading List entry**	**Electronic***
Essential	A.O.I. (2013) *The Advertising Client Directories*, London: Association of Illustrators	☐
Essential	Hegarty, J. (2104) H*egarty on creativity: there are no rules*, London: Thames & Hudson	☐
Essential	Ingledew, J. (2011) *The A-Z of Visual Ideas: How to Solve any Creative Brief*, London: Laurence King	☐
Essential	Sawyer, K. (2013) *Zig Zag: The Surprising Path to Greater Creativity*, California: Jossey-Bass	☐
Essential	Feddag, M. (2017) *Illustration: What's the Point?: A Book of Illustrated Illustrations that Illustrate Illustration*, London Octopus Publishing	☐
Further	Brazell, D. (2013) *Becoming a successful illustrator*, London: Fairchild Books	☐
Further	Brereton, R (2012) *Sketchbooks: the hidden art of designers, illustrators & creative* London: Laurence King	☐
Further	Moser, M. (2003) *United we brand: how to create a cohesive brand that's seen, heard, and remembered*, Maidenhead : McGraw-Hill	☐
Further	Davies R. (2003) *Ronald Searle A Biography*, (London: Chris Beetles	☐

Further	Journals Varoom - Illustration, Culture, Society, published by The AOI Creative Review The New Yorker Private Eye The Guardian The Literary Review Websites www.theaoi.com www.dandad.org www.ycn.org	☒

Module Code	**ADVA5007**
Title	**Narrative Illustration**
Date	**05/05/2021**
Level	**5**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To explore and analyse the expanding world of book publishing, narrative illustration and sequential illustration. Developing knowledge, skill and confidence in the interplay of word and image; through layout, typography and illustration which aims to refine and heighten professionalism in art-working for publishing.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Explore, analyse and understand narrative processes within publishing for industry practices, which arise from the creative practitioner's relationship of sequential illustration.
- Generate ideas, concepts, proposals, solutions or arguments independently in response to a self-initiated project.
- Develop ideas through to final outcomes that confirm the student's ability to select and use materials, processes and create professional artwork for industry / publisher levels with an understanding of the skills required to communicate and collaborate with clients / audience.

INDICATIVE CONTENT

- Character Development.
- Creative Writing.
- Page layout.
- Typographic conventions.
- Sequential illustration.
- Storyboarding.
- Artworking.
- Working methods and presentation skills.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of work	4,000 words equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	0%
Coursework	100%
Practical	0%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5007**	
Module Title	**Narrative Illustration**	
Classification	**Reading List entry**	**Electronic***
Essential	Bloomsbury (2017) *Writers and Artists Yearbook 2018*, Bloomsbury Publishing	☐
Essential	Bang, M. (2000) *Picture this: How Pictures work*, New York: SeaStar	☐
Essential	Gravett, P. (2014) *Comics Unmasked, Art and Anarchy in the UK*, London: British Library	☐
Essential	Fingeroth, D. (2008) *The rough guide to graphic novels*, London: Rough Guides	☐
Essential	Klanten, R (2012) *Little big books: illustrations for children's picture books* Berlin: Gestalten	☐
Essential	Salisbury, M (2004) *Illustrating Children's Books: Creating Picture for Publication* London: Barron's Education Series	☐
Further	Almond, D. (2014) *Mouse, Bird, Snake, Wolf*: London : Walker Books	☐
Further	Collins, Stephen (2013) *The Gigantic Beard that was Evil*, London : Jonathan Cape	☐
Further	Beiman, N. (2013) *Prepare to Board! Creating Story and Characters for Animated Features*, Oxon: Focal Press	☐

Further	Klassen, J. (2012) *This Is Not My Hat*: London : Walker 2012	☐
Further	Reynolds, K. (2007) *Radical children's literature: future visions and aesthetic transformations in juvenile fiction*, Palgrave Macmillan	☐

Module Code	**ADVA5008**
Title	**Visual Enquiry 1**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To expand upon the visual and perceptual qualities initiated in visual studies, at level 4. Continuing with the interpretation of perceptual experience. An increasingly analytical approach is encouraged, and students are expected to challenge ideas and observations from a position of increased visual awareness.

- To continue the engagement of the individual in a programme of personal skills development through engagement in appropriate studio based practice

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Evidence a sustained awareness of visual language that informs the student's chosen discipline.

- Display enhanced practical skills in student-selected mediums.

INDICATIVE CONTENT

- Consolidation of observational skills as an academic tool

- Development of critical skills in visualisation techniques

- Advanced exploration of visual qualities i.e. line, tone, colour, texture, shape

- Consolidation of research and application skills in relation to a chosen subject

- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** x **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework	2,500 words equivalent.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5008**	
Module Title	**Visual Enquiry 1**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology*, Mute, London	☐
Essential (General)	Brower, S (2016) *Inside Art Direction: Interviews and Case Studies* (Creative Careers) Bloomsbury: New York	
Essential (General)	Finlay, V (2014) *The Brilliant History of Colour in Art*, Getty Publications, New York.	☐
Essential (General)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☐
Essential (General)	Smith, Keri (2011) *How to be an Explorer of the World*, Penguin: New York	
Essential (General)	Muller, Jens (2018) *The History of Graphic*. Vol.2, 1960 – (Jumbo)	

Cod y Modwl	**ADVA5008C**
Teitl	**Ymholiad Gweledol 1**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Ehangu ar y nodweddion gweledol a chanfyddiadol a gychwynnwyd mewn astudiaethau gweledol, ar lefel 4. Parhau â'r dehongliad o brofiad canfyddiadol. Anogir dull cynyddol ddadansoddol a disgwylir i fyfyrwyr herio syniadau ac arsylwadau o safbwynt ymwybyddiaeth weledol uwch.

- Parhau ag ymgysylltiad yr unigolyn mewn rhaglen datblygu sgiliau personol, drwy ymwneud ag arfer priodol yn y stiwdio.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Rhoi tystiolaeth o ymwybyddiaeth barhaus o iaith weledol sy'n hysbysu dewis ddisgyblaeth y myfyriwr.

- Arddangos sgiliau ymarfer uwch mewn cyfryngau a ddewisir gan y myfyrwyr.

CYNNWYS DANGOSOL

- Atgyfnerthu sgiliau arsylwi fel arf academaidd
- Datblygu sgiliau beirniadol ym maes technegau delweddu
- Archwiliad uwch o nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Atgyfnerthu sgiliau ymchwil a chymhwyso mewn perthynas â dewis bwnc
- Llunio beirniadaeth yn fodd o werthuso prosesau.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)
☐ **Arholiad ysgrifenedig** **x** **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	Maint	Pwysiad
Portffolio o waith cwrs	Cyfwerth â 2,500 o eiriau	100%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADVA5008C**	
Teitl y Modwl	**Ymholiad Gweledol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (Cyffredinol)	Apprich C (2013) *Provocative Alloys: A Post-Media Anthology*, Mute, London	☐
Hanfodol (Cyffredinol)	Brower, S (2016) *Inside Art Direction: Interviews and Case Studies* (Creative Careers) Bloomsbury: New York	
Hanfodol (Cyffredinol)	Finlay, V (2014) *The Brilliant History of Colour in Art*, Getty Publications, New York.	☐
Hanfodol (Cyffredinol)	Howells, R & Negreiros, J (2011) *Visual Culture*, Polity Press; 2nd edition, London Smith, Keri (2011)	☐
Hanfodol (Cyffredinol)	Smith, Keri (2011) *How to be an Explorer of the World*, Penguin: New York	
Hanfodol (Cyffredinol)	Muller, Jens (2018) *The History of Graphic*. Vol.2, 1960 – (Jumbo)	

Module Code	**ADVA5009**
Title	**Visual Enquiry 2**
Date	**05/05/2021**
Level	**5**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To further explore and develop the individual's awareness and responsiveness to visual and perceptual phenomena within the carapace of their chosen area of study. The continued emphasis is on the development of a sophisticated approach to observation and perception as an academic and intellectual discipline.

- To engage the individual in a wider programme of personal skills development through appropriate studio based practice.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Develop enhanced concepts independently and through group discussions.

- Display an increasingly versatile and articulate visual vocabulary.

INDICATIVE CONTENT

- Discussion and analysis of the academic language within and beyond specialist area.

- Advancement of production skills in a range of media.

- The advanced analysis of visual and perceptual information.

- Formulate critique as an evaluation of processes

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24%
Independent learning	76	76%
Placement learning		
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

☐ **Written exam** x **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
Portfolio of coursework.	2,500 words equivalent.	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA5009**	
Module Title	**Visual Enquiry 2**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Aguirre, P, (2011) *Vitamin P2: New Perspectives in Painting*, London: Phaidon Press	☐
Essential (General)	Alonso, R, (2009) *Vitamin Ph*, London: Phaidon Press	☐
Essential (General)	Bar, Noma. (2017) *Bittersweet*. Thames & Hudson Ltd	☐
Essential (General)	Harris, J, (2001) T*he New Art History: A Critical Introduction*,. London: Routledge	☐
Essential (General)	Kelly, K. (2017) *The inevitable: Understanding the 12 Technological Forces that will shape our future*. Penguin Books: London	
Essential (Specific)	Marshall, R, (2012) *Hyperdrawing: Beyond the Lines of Contemporary*, London: I.B.Tauris	☐
Further	McAlhone, B,.Stuart, D (2016) *A Smile in the Mind – Revised and Expanded Edition: Witty Thinking in Graphic Design*. Phiadon	
Further	Todd/Watson, (2006) *Whatcha Mean, What's a Zine?: The Art of Making Zines and Mini Comics*. Non Basic Stock Line	☐

* Additional specialist books will be listed in module handbooks provided by tutors

Cod y Modwl	**ADVA5009C**
Teitl	**Ymholiad Gweledol 2**
Dyddiad	**05/05/2021**
Lefel	**5**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Archwilio a datblygu ymhellach ymwybyddiaeth yr unigolyn o ffenomena gweledol a chanfyddiadol a'i ymatebolrwydd iddynt, o fewn cwmpas ei ddewis faes astudio. Mae'r pwyslais yn parhau ar ddatblygu dull soffistigedig o ran arsylwi a chanfod fel disgyblaeth academaidd a deallusol.

- Ymgysylltu'r unigolyn mewn rhaglen ehangach o ddatblygu sgiliau personol drwy arfer priodol yn y stiwdio.

DEILLIANNAU DYSGU

Ar ôl cwblhau'r modwl hwn yn llwyddiannus, dylai'r myfyriwr allu:

- Datblygu cysyniadau estynedig yn annibynnol a thrwy drafodaethau grŵp.

- Arddangos geirfa weledol sy'n gynyddol hyblyg a huawdl.

CYNNWYS DANGOSOL

- Trafod a dadansoddi'r iaith academaidd o fewn a'r tu hwnt i'r maes arbenigol.
- Gwella sgiliau cynhyrchu mewn ystod o gyfryngau.
- Dadansoddi gwybodaeth weledol a chanfyddiadol mewn modd uwch.
- Llunio beirniadaeth fel modd o werthuso prosesau.

Dyraniad Amser Astudio

Mae'r amser astudio ar gyfer y modwl wedi ei rannu fel a ganlyn:

Math o weithgaredd	**Oriau**	**Canran**
Dysgu wedi'i amserlennu	24	24%
Dysgu annibynnol	76	76%
Dysgu drwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Elfen Asesu 1
(Ticiwch un)
☐ **Arholiad ysgrifenedig** **x** **Gwaith cwrs** ☐ **Ymarferol**

Dull asesu	**Maint**	**Pwysiad**
Portffolio o waith cwrs	Cyfwerth â 2,500 o eiriau	100%

Crynodeb o'r Asesiad

Math o weithgaredd	**Canran**
Arholiad ysgrifenedig	
Gwaith cwrs	100%
Ymarferol	
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADVA5009C**	
Teitl y Modwl	**Ymholiad Gweledol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Aguirre, P, (2011) *Vitamin P2: New Perspectives in Painting*, London: Phaidon Press	☐
Hanfodol (cyffredinol)	Alonso, R, (2009) *Vitamin Ph*, London: Phaidon Press	☐
Hanfodol (cyffredinol)	Bar, Noma. (2017) *Bittersweet*. Thames & Hudson Ltd	☐
Hanfodol (cyffredinol)	Harris, J, (2001) T*he New Art History: A Critical Introduction*,. London: Routledge	☐
Hanfodol (cyffredinol)	Kelly, K. (2017) *The inevitable: Understanding the 12 Technological Forces that will shape our future*. Penguin Books: London	
Hanfodol (cyffredinol)	Marshall, R, (2012) *Hyperdrawing: Beyond the Lines of Contemporary*, London: I.B.Tauris	☐
Pellach	McAlhone, B,.Stuart, D (2016) *A Smile in the Mind – Revised and Expanded Edition: Witty Thinking in Graphic Design*. Phiadon	
Pellach	Todd/Watson, (2006) *Whatcha Mean, What's a Zine?: The Art of Making Zines and Mini Comics*. Non Basic Stock Line	☐

* Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid