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

MODULE DIRECTORY

LEVEL 4

ACADEMIC DISCIPLINE OF ART & MEDIA

WALES INSTITUTE OF SCIENCE AND ART

2025-2026

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INTRODUCTION

This Module Directory includes all the modules for Level 4 within the discipline of Art & Media, Wales Institute of Science and Art in the academic year 2025-2026.

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 Academic Discipline/Institute. 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 Institute 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	ADAA4003
Title	Academic Writing and Practical / Written Research
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To instigate and sustain a working practice that is effectively developed through practical methodology and appropriate contextual research, and reflect on personal practice in visual, written and other identified forms
- To work independently and with purpose, developing and identifying areas of own specialist interest in both practical and theoretical terms.

LEARNING OUTCOMES

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

- Develop an academic piece of writing
- Show thorough investigations, experimentation and critical analysis of self-developed work
- Articulate in written, oral and visual forms the inception and development of the ideas and concepts of the Final Project

INDICATIVE CONTENT

- Research methodology
- Time management
- Critical thinking and writing
- Project development
- Practical research
- Resolving ideas and processes
- Health and safety

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
Report	2000 words	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Written Assignment	1500-2000 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4003**	
Module Title	**Academic Writing and Practical / Written Research**	
Classification	**Reading List entry**	**Electronic***
Essential	*Bishop, C* (2006) *Participation. Whitechapel Documents Of Contemporary Art* London: MIT Press	☐
Essential	Sturken, M & Cartwright, L (2009) *Practices of Looking: An Introduction to Visual Culture USA*: Oxford University Press.	☐
Essential	Williams, Gilda (2014) *How to Write about Contemporary Art.* London: Thames & Hudson.	☒
Further	Benaroya, A. (2013) *Illustration next: Contemporary creative collaboration*. London: Thames & Hudson.	☐
Further	Hyde, R (2012) *Future Practice* London: Routledge.	☐
Further	Lupton, E (2010) *Thinking with Type, Second Revised and Expanded Edition: A Critical Guide for Designers, Writers, Editors, and Students (Design Briefs)* Princeton Architectural Press.	☒
Further	Jefferies, J & Quinn, B Monem (2008) *Contemporary Textiles: The Fabric of Fine Art* London: Black Dog (Ed)Publishing.	☐

Further	Perry, G (2014) *Playing to the Gallery: Helping contemporary art in its struggle to be understood,* London: Particular Books.	☒
Further	Wells, L (2015) *Photography: A Critical Introduction,* London: Routledge.	☒
Further	Freyer C, Noel, S & Rucki, E (2008) Digital by Design: Crafting Technology for Product, Environments. London: Thames and Hudson	☐

Module Code	ADAA4004
Title	Developing Personal Practice
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop personal practice within choice of specialism and encourage increasingly independent work practices
- To balance process and the manipulation of materials with conceptual and contextual development and understanding

LEARNING OUTCOMES

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

- Demonstrate an increasingly personal response to project briefs as appropriate to specialist area and identify particular themes and areas of personal interest to develop
- Show an understanding of contemporary and historical practice and the broader social, political, professional and technical contexts and issues associated with any chosen discipline
- Present, discuss and evaluate the conceptual and material development of personal practice and outcomes, and that of peers, in a range of contexts

INDICATIVE CONTENT

- Thinking through drawing, making and other strategies
- Exploration of historical or contemporary approaches
- Refining use of materials and concepts
- Problem-solving in reference to personal practice
- Confidence to manage own practice
- Peer group critiques

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4004**	
Module Title	**Developing Personal Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	Craig-Martin, M (2015) *On Being an Artist Seattle.* Art/Books.	☐
Essential	Turke, S (2011) *Evocative Objects. Things We Think With*. Massachusetts: MIT Press.	☒
Essential	Campany, D (2012) *Art and Photography.* London: Phaidon.	☐
Further	http://www.missiongallery.co.uk/	☒
Further	http://orielmyrddingallery.co.uk/	☒
Further	http://www.swansea.gov.uk/glynnvivian	☒
Further	http://www.tate.org.uk/	☒
Further	Eissen, K & Stuer, R (2013) *Sketching drawing techniques for product designers*. Amsterdam: Bis.Publishing.	☐
Further	Hoffman, J (2012) *The Studio Cambridge*. MIT Press.	☐
Further	Ingledew, J (2011) *A-Z of Visual Ideas: How to Solve any Creative Brief London*. Lawrence King.	☒

Module Code	ADAA4005
Title	Developing Specialist Practice and Preparing for Progression
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To encourage students towards a fuller understanding of their chosen area of specialist study and future progression routes through skills learning, contextual information and research, and through the production of specialist area project work
- To support students in the selection, compilation and presentation of both a physical and digital portfolio of their work

LEARNING OUTCOMES

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

- Develop a body of work appropriate to current and future planned specialist areas of study
- Effectively compile and maintain a current portfolio of work in both digital and physical formats
- Evidence the work in a Blog

INDICATIVE CONTENT

- Practical and conceptual development of visual and contextual research
- Drawing and skills development
- Exploring specialist materials and methods
- Selection and production of both digital and physical portfolios
- Development of presentation skills
- Information about progression

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4005**	
Module Title	**Developing Specialist Practice and Preparing for Progression**	
Classification	**Reading List entry**	**Electronic***
Essential	Sturken, M & Cartwright, L (2009) *Practices of Looking: An Introduction to Visual Culture.* Oxford: Oxford University Press.	☐
Essential	Berger, J (2008) *Ways of Seeing.* London Penguin Classics	☒
Further	http://www.tate.org.uk/	☒
Further	http://www.vam.ac.uk/	☒
Further	https://www.ucas.com/	☒
Further	Olofsson, E & Sjolen, K (2006) *Design Sketching.* Sundsvall Sweden: KEEOS Design Books.	☐
Further	Osborne, P (2011) *Conceptual Art.* London: Phaidon	☐
Further	Briganti, C Mezei, K (2013) *The Domestic Space Reader.* Toronto: University of Toronto.	☒
Further	Bright, S (2010) *Auto Focus: The Self-Portrait in Contemporary Photography.* London: Thames and Hudson.	☐

Module Code	ADAA4006
Title	Exhibition Outcomes
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To enable the student to exhibit or present work in a professional manner and interact effectively with peers within a collaborative environment
- For the student to present a coherent body of work defined through personal investigation and specialist area practice.

LEARNING OUTCOMES

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

- Work effectively within defined timescales to present work appropriate to the chosen specialist area
- Exhibit an understanding of professional practice, independently and with student and staff cohort, with respect for health and safety
- Effectively exhibit the concepts, ideas and intentions of the Final Project.

INDICATIVE CONTENT

- Managing a presentation/exhibition environment
- Considerations of potential audience, viewers and participants
- Communication Skills
- Editing and selection of work
- Time management skills
- Health and safety

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4006**	
Module Title	**Exhibition Outcomes**	
Classification	**Reading List entry**	**Electronic***
Essential	Berger, J (2008) *Ways of Seeing*. London Penguin Classics	☒
Essential	Cork, R (2015) *Face to Face: Interviews with Artists.* London: Tate.	☐
Essential	Williams, Gilda (2014) *How to Write about Contemporary Art.* London: Thames & Hudson.	☒
Further	Steeds, L (2014) *Exhibition. Whitechapel Documents of Contemporary Art.* Cambridge: MIT Press.	☐
Further	Degen, N (2013) *The Market*. Cambridge: MIT Press.	☐
Further	Fiell, C & P (2016) *Design Museum: A-Z of Design & Designers.* London: Goodman-Fiell.	☐
Further	O' Doherty, B (2000) *Inside the White Cube: The Ideology of the Gallery Space.* LA: University of California Press.	☒
Further	Putnam, J (2009) *Art and Artifact: The Museum as Medium.* London: Thames and Hudson.	☐
Further	Staniszewski, M. A. (2001) *The Power of Display: A History Of Exhibition Installations at the Museum of Modern Art*. Cambridge, Mass.; London: MIT Press	☐
Further	Wells, L (2015) *Photography: A Critical Introduction.* London: Routledge.	☒

Cod y Modwl	**ADAA4006C**
Teitl	**Canlyniadau Arddangosfa**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Galluogi'r myfyriwr i arddangos neu gyflwyno gwaith mewn modd proffesiynol a rhyngweithio'n effeithiol â chyd-fyfyrwyr o fewn amgylchedd cydweithredol
- I'r myfyriwr gyflwyno corff cydlynol o waith a ddiffiniwyd trwy ymchwiliad personol ac arfer mewn maes arbenigol.

DEILLIANNAU DYSGU

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

- Gweithio'n effeithiol o fewn cyfnodau penodedig i gyflwyno gwaith sy'n briodol i'r maes arbenigol a ddewisir.
- Arddangos dealltwriaeth o arfer proffesiynol, yn annibynnol a gyda'r garfan myfyrwyr a'r staff, gyda pharch at iechyd a diogelwch.
- Arddangos yn effeithiol gysyniadau, syniadau a bwriadau'r Prosiect Terfynol.

CYNNWYS DANGOSOL

- Rheoli amgylchedd cyflwyniad/arddangosfa
- Ystyriaethau ynghylch cynulleidfa bosibl, gwylwyr a chyfranogwyr
- Sgiliau Cyfathrebu
- Golygu a dethol gwaith
- Sgiliau rheoli amser
- Iechyd a Diogelwch

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	Hyd at 3 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	**ADAA4006C**	
Teitl y Modwl	**Canlyniadau Arddangosfa**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Berger, J (2008) *Ways of Seeing*. London Penguin Classics	☒
Hanfodol	Cork, R (2015) *Face to Face: Interviews with Artists.* London: Tate.	☐
Hanfodol	Williams, Gilda (2014) *How to Write about Contemporary Art.* London: Thames & Hudson.	☒
Pellach	Steeds, L (2014) *Exhibition. Whitechapel Documents of Contemporary Art.* Cambridge: MIT Press.	☐
Pellach	Degen, N (2013) *The Market*. Cambridge: MIT Press.	☐
Pellach	Fiell, C & P (2016) *Design Museum: A-Z of Design & Designers.* London: Goodman-Fiell.	☐
Pellach	O' Doherty, B (2000) *Inside the White Cube: The Ideology of the Gallery Space.* LA: University of California Press.	☒
Pellach	Putnam, J (2009) *Art and Artifact: The Museum as Medium.* London: Thames and Hudson.	☐
Pellach	Staniszewski, M. A. (2001) *The Power of Display: A History Of Exhibition Installations at the Museum of Modern Art*. Cambridge, Mass.; London: MIT Press	☐
Pellach	Wells, L (2015) *Photography: A Critical Introduction.* London: Routledge.	☒

Module Code	**ADAA4007**
Title	**Introduction to Art and Design**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop an understanding of the breadth of practice and progression routes within art and design
- To assist students to identify directions within art and design through practical and theoretical approaches and to develop a variety of skills to underpin making as part of the diagnostic process

LEARNING OUTCOMES

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

- Produce evidence of effective engagement in a variety of workshop and studio and digital activities
- Establish use of sketchbooks/visual diaries/ blog and drawing as part of a developing practice
- Initiate, progress and present project work, including elements of contextual research

INDICATIVE CONTENT

- Observational, experimental and speculative drawing
- Introduction to a combination of digital and traditional skills
- Conceptual development through visual and contextual research
- Exploring materials, media and processes to progress thinking through making
- Technical competence to establish appropriate studio working practice, including Health and Safety

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4007**	
Module Title	**Introduction to Art and Design**	
Classification	**Reading List entry**	**Electronic***
Essential	Berger, J (2008) *Ways of Seeing.* London Penguin Classics	
Essential	Maslin,M and Southern, J (2011), *Drawing Projects: an exploration of the language of drawing.* London: Black Dog	
Essential	Jones, A & Warr, T (2012) *The Artists Body.* London: Phaidon	
Further	http://www.tate.org.uk/	
Further	http://www.vam.ac.uk/	
Further	Heller, S. & Wiedemann, J. (eds) 2013 *100 illustrators*. Germany: Taschen	
Further	Jefferies, J & Quinn, B *Contemporary Textiles: The Fabric of Fine Art* Monem (Ed) (2008), London: Black Dog Publishing.	
Further	Wilcox, C (2015) *Alexander McQueen,* London: V&A.	
Further	Wells, L (2015) *Photography: A Critical Introduction,* London: Routledge.	

Module Code	ADAA4008
Title	Practical and Written Experimentation
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To engage with practical and concept driven experimentation as components of practice and to assist self-diagnosis for potential future directions
- To develop writing and research skills within the context of identifying specialist areas for progression

LEARNING OUTCOMES

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

- Develop practical and written methods of expression
- Develop through experimentation, progression and resolution
- Work with purpose both independently and in dialogue with staff

INDICATIVE CONTENT

- Multiple approaches to drawing
- Further traditional and digital skills development
- Opportunities to extend making, experimentation and conceptual development
- Approaches to critical and creative writing

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	Up to 2 elements, or equivalent	50%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Written Assignment	1,500 words	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4008**	
Module Title	**Practical and Written Experimentation**	
Classification	**Reading List entry**	**Electronic***
Essential	Sturken, M & Cartwright, L (2009) *Practices of Looking: An Introduction to Visual Culture,* USA: Oxford University Press.	☐
Essential	Mashin, and Southern, J (2011) Drawing *Projects: an exploration of the language of drawing, London*: Black Dog.	☐
Essential	Jane Rendell *Site Writing the Architecture of Criticism*, (London: IB Tauris, September 2006)	☒
Further	McQuiston, Liz (2015) *Visual Impact: Creative Dissent in the 21st Century*, London: Phaidon Press.	☐
Further	Williams, Gilda (2014) *How to Write about Contemporary Art.* London: Thames & Hudson.	☒
Further	Wells, L (2015) *Photography: A Critical Introduction* London: Routledge.	☒
Further	Berger, J (2008) *Ways of Seeing* London Penguin Classics	☒
Further	Pearce, E (2005) *Artist's Materials: The Complete Sourcebook of Methods and Media,* London: Arcturus Publishing.	☒
Further	https://ikon-gallery.org	☒
Further	https://designmuseum.org	☒

Cod y Modwl	**ADAA4008C**
Teitl	**Arbrofi Ymarferol ac Ysgrifenedig**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**20**
Rhagofynion	**Dim**

AMCAN(ION)

- Ymgymryd ag arbrofi ymarferol ac ar sail cysyniadau fel elfennau o arfer ac er mwyn helpu hunan-ddadansoddi ar gyfer cyfeiriadau posibl yn y dyfodol
- Datblygu sgiliau ysgrifennu ac ymchwil yng nghyd-destun dynodi meysydd arbenigol ar gyfer cynnydd

DEILLIANNAU DYSGU

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

- Datblygu dulliau mynegiant ymarferol ac ysgrifenedig
- Datblygu drwy arbrofi, cynnydd a phenderfyniad
- Gweithio gyda phwrpas yn annibynnol ac mewn dialog â staff

CYNNWYS DANGOSOL

- Dulliau lluosog o luniadu
- Datblygiad pellach sgiliau traddodiadol a digidol
- Cyfleoedd i ymestyn gwneud, arbrofi a datblygiad cysyniadol
- Dulliau o ysgrifennu'n feirniadol ac yn greadigol

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	Hyd at 2 elfen, neu'r cyfwerth	50%

Elfen Asesu 2

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

Dull asesu	Maint	Pwysiad
Aseiniad ysgrifenedig	1,500 o eiriau	50%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADAA4008C**	
Teitl y Modwl	**Arbrofi Ymarferol ac Ysgrifenedig**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Sturken, M & Cartwright, L (2009) *Practices of Looking: An Introduction to Visual Culture,* USA: Oxford University Press.	☐
Hanfodol	Mashin, and Southern, J (2011) Drawing *Projects: an exploration of the language of drawing, London*: Black Dog.	☐
Hanfodol	Jane Rendell *Site Writing the Architecture of Criticism*, (London: IB Tauris, September 2006)	☒
Pellach	McQuiston, Liz (2015) *Visual Impact: Creative Dissent in the 21st Century*, London: Phaidon Press.	☐
Pellach	Williams, Gilda (2014) *How to Write about Contemporary Art.* London: Thames & Hudson.	☒
Pellach	Wells, L (2015) *Photography: A Critical Introduction* London: Routledge.	☒
Pellach	Berger, J (2008) *Ways of Seeing* London Penguin Classics	☒
Pellach	Pearce, E (2005) *Artist's Materials: The Complete Sourcebook of Methods and Media,* London: Arcturus Publishing.	☒
Pellach	https://ikon-gallery.org	☒
Pellach	https://designmuseum.org	☒

Module Code	**ADAA4009**
Title	**Contemporary Documentary Practice**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to the theories and practices of documentary photography within the context of contemporary visual culture.

LEARNING OUTCOMES

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

- Generate ideas and concepts in response to given projects
- Evaluate the progress of their own work in relation to the requirements of prescribed briefs and self-initiated projects.

INDICATIVE CONTENT

- Overview of documentary practice
- Creating intention and meaning with photography
- Understanding representation, ethics and social responsibility
- The use of metaphor, allegory and fictional devices in photography
- Creating meaning with both single and multiple images
- Preparation and planning for photographic assignments
- Selection and editing – the photographic narrative

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 6 elements, typically includes, series of images, visual diary, written evaluation	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA4009	
Module Title	**Contemporary Documentary Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	Bogre, M. (2019) *Documentary Photography Reconsidered.* London Bloomsbury	☒
Essential	Stallabrass, J (2013) *Documentary,* Whitechapel Art Gallery, London	☐
Essential	Wells, L. (Ed.) (2015). *Photography: A Critical Introduction* (5th Edition). London: Routledge	☒
Further	Sontag, S (2004) Regarding the pain of others, Penguin, London	☐
Further	Berger, J. (2008) *Ways Of Seeing* [1972]. London: Penguin Modern Classics	☒
Further	Cotton, C. (2014) *The Photograph As Contemporary Art*. (3rd Edition). London: Thames & Hudson.	☐
Further	La Grange, A. (2005). *Basic Critical Theory For Photographers*. Oxford: Focal Press	☒

Module Code	ADAA4010
Title	Fugitive Testimonies
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to apply photographic skills in the context of personal expression and develop individual ideas.

LEARNING OUTCOMES

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

- Articulate and develop critical and analytical viewpoints in seminar/tutorial discussion through interpreting visual material.
- Produce, contextualise and evaluate photographic work from an informed knowledge base of contemporary practice employing cultural references.

INDICATIVE CONTENT

- Introduction to theories of representation
- Reading photographs
- Selected contemporary photographic critical writing
- Production of work for specific contexts, demonstrating argument and counter argument
- Evaluation of personal work
- Concept development and project planning

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 6 elements, typically includes, series of images from 2 to 3 assignments with outcomes, visual diary, written evaluation.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4010**	
Module Title	**Fugitive Testimonies**	
Classification	**Reading List entry**	**Electronic***
Essential	Berger, J. (2013) *Understanding A Photograph*. London: Penguin Classics	☒
Essential	Elkins, J. (2011) *What Photography Is*. London: Routledge	☒
Essential	Wells, L. (Ed.) (2015) *Photography:A Critical Introduction* (5th Edition). London: Routledge	☒
Further	Burgin, V. (1982) *Thinking Photography*. London: Macmillan	☒
Further	Flusser, V. (2000) *Towards A Philosophy Of Photography.* London: Reaktion Books	☒
Further	Fontcuberta, J. (2014) *Pandora's Camera*. London: Mack	☐
Further	Price, M. (1994) *The Photograph: A Strange, Confined Space.* Stanford: Stanford University Press	☐
Further	Sontag, S. (1979) *On Photography*. London: Penguin	☒
Further	Wells, L. (Ed.) (2002) *The Photography Reader.* London: Routledge.	☐

Module Code	**ADAA4011**
Title	**Photographic Art Practice**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce students to the theories and practices of photography in a fine art context.

LEARNING OUTCOMES

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

- Generate ideas and concepts in response to given projects
- Evaluate the progress of their own work in relation to the requirements of prescribed briefs and self-initiated projects.

INDICATIVE CONTENT

- Overview of photographic art practice
- Creating intention and meaning with photography
- The use of metaphor, allegory and fictional devices in photography
- Creating meaning with both single and multiple images
- Preparation and planning for photographic assignments
- Selection and editing – the photographic narrative

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 6 elements, typically includes, series of images, visual diary, written evaluation	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA4011	
Module Title	Photographic Art Practice	
Classification	Reading List entry	Electronic*
Essential	Berger, J. (2008) *Ways Of Seeing* [1972]. London: Penguin Modern Classics	☒
Essential	Cotton, C. (2014) *The Photograph As Contemporary Art*. (3rd Edition). London: Thames & Hudson.	☐
Essential	Wells, L. (Ed.) (2015). *Photography: A Critical Introduction* (5th Edition). London: Routledge	☒
Further	Higgins, J. (2013) *Why It Does Not Have To Be In Focus: Modern Photography Explained*. London: Thames & Hudson.	☐
Further	La Grange, A. (2005). *Basic Critical Theory For Photographers*. Oxford: Focal Press	☒
Further	Lockwood D, Coley R. (2016). *Photography in the Middle: Dispatches on Media Ecologies and Aesthetics*. Punctum Books	☒
Further	Memou, A. (2018). P*rotest Photography from 1968 to Today*. Bozar.	☒

Module Code	ADAA4012
Title	Re-thinking Photojournalism
Date	05/05/2021
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To enable students to work creatively in the fields of social documentary and photojournalism demonstrating an understanding of contemporary ethical debates around representation and identity politics.

LEARNING OUTCOMES

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

- Initiate, plan and deliver documentary assignments using a range of appropriate techniques
- Exhibit an understanding of the history and traditions of photojournalism and explore the challenges to these traditions within contemporary practice

INDICATIVE CONTENT

- Applying a broad understanding of photojournalistic contexts
- Strategies for finding, researching and initiating long-term projects
- Working with external groups, organisations and clients
- Photographing people: ethics and representation
- Journalistic practice: developing research strategies
- Adopting photographic convergence technology: video and multimedia

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 6 elements, typically includes, series of images, moving image piece, slide show, visual diary, written evaluation	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA4012	
Module Title	Re-thinking Photojournalism	
Classification	Reading List entry	Electronic*
Essential	Good, J, Lowe, P (2019) *Understanding Photojournalism* London, Bloomsbury	☒
Essential	Ritchin, F (2013) *Bending the Frame: Photojournalism, Documentary, and the Citizen* Aperture, New York	☒
Essential	Sealy, M (2019) *Decolonising the Camera: Photography in Racial Time* London Lawrence and Wishart	☒
Further	Levi Strauss, D *(2014) Words Not Spent Today Buy Smaller Images Tomorrow* Aperture, New York	☐
Further	Klanten, R; Hübner, M, Bieber, A; Alonzo, P; Jansen, G (Eds) (2011) *Art & Agenda* Gestalten, Berlin	☐
Further	Bogre, M (2012) *Photography & Activism: Images for Social Change* Burlington, Focal Press	☒
Further	Sealy, M. (2018), *Decolonial Camera: Photography in Racial Time*. Lawrence & Wishart.	☒

Module Code	**ADAA4012**
Title	**Re-thinking Photojournalism**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To enable students to work creatively in the fields of social documentary and photojournalism demonstrating an understanding of contemporary ethical debates around representation and identity politics.

LEARNING OUTCOMES

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

- Initiate, plan and deliver documentary assignments using a range of appropriate techniques

- Exhibit an understanding of the history and traditions of photojournalism and explore the challenges to these traditions within contemporary practice

INDICATIVE CONTENT

- Applying a broad understanding of photojournalistic contexts

- Strategies for finding, researching and initiating long-term projects

- Working with external groups, organisations and clients

- Photographing people: ethics and representation

- Journalistic practice: developing research strategies

- Adopting photographic convergence technology: video and multimedia

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 6 elements, typically includes, series of images, moving image piece, slide show, visual diary, written evaluation	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADAA4012	
Module Title	Re-thinking Photojournalism	
Classification	Reading List entry	Electronic*
Essential	Good, J, Lowe, P (2019) *Understanding Photojournalism* London, Bloomsbury	☒
Essential	Ritchin, F (2013) *Bending the Frame: Photojournalism, Documentary, and the Citizen* Aperture, New York	☒
Essential	Sealy, M (2019) *Decolonising the Camera: Photography in Racial Time* London Lawrence and Wishart	☒
Further	Levi Strauss, D *(2014) Words Not Spent Today Buy Smaller Images Tomorrow* Aperture, New York	☐
Further	Klanten, R; Hübner, M, Bieber, A; Alonzo, P; Jansen, G (Eds) (2011) *Art & Agenda* Gestalten, Berlin	☐
Further	Bogre, M (2012) *Photography & Activism: Images for Social Change* Burlington, Focal Press	☒
Further	Sealy, M. (2018), *Decolonial Camera: Photography in Racial Time*. Lawrence & Wishart.	☒

Module Code	**ADAA4014**
Title	**Visual Studies 1**
Date	**05/05/2021**
Level	**4**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To explore and challenge the individual's responsiveness to visual and perceptual phenomena, providing the opportunity to learn and develop new important skills in making, reflection and analysis appropriate to their chosen discipline.

LEARNING OUTCOMES

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

- Cultivate and express perceptual inquisitiveness
- Generate ideas through discussion with tutors and peer group.

INDICATIVE CONTENT

- Development of observational skills Indicative content.
- Improving skills in visualisation techniques
- Exploration of visual qualities i.e. line, tone, colour, texture, shape
- Practical skills in a range of disciplines
- The analysis of visual and perceptual information
- Introduction to the visualisation of working process through the visual diary, sketchbook or blog

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 coursework	1,500 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4014**	
Module Title	**Visual Studies 1**	
Classification	**Reading List entry**	**Electronic***
Essential (general)	Berger, J (2008) *Ways of Seeing*, Penguin Classics, London, (Reprint edition)	☐
Essential (general)	Boud. D, (2010)*Assessment 2020: Creating Sustainable Assessment for Long-term Learning* University of Technology, Sydney	☒
Essential (general)	Butler, C., Garrels, G., Rattemeyer, C., (2009) *Compass in Hand: Assessing Drawing Now.*, Museum of Modern Art.	☐
Essential (general)	Gregory, D (2015) *Art Before Breakfast: A Zillion Ways to be more creative no matter how busy you are*. USA:Published Chronicle Books	☐
Essential (general)	Ingledew, (2011) *A-Z of Visual Ideas: How to solve any Creative Brief*. Lawrence King	☐
Essential (general)	Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco.	☐
Essential (general)	Sturken, M & Cartwright, L (2009) *Practices of Looking* 2nd edition, Oxford U.P., Oxford	☐
Essential (general)	Victore,J (2011) *A travelling Art Journal of Graphic Designers.*, Rockport: USA	

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

Cod y Modwl	**ADAA4014C**
Teitl	**Astudiaethau Gweledol 1**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Archwilio a herio ymatebolrwydd yr unigolyn i ffenomena gweledol a chanfyddiadol, gan ddarparu'r cyfle i ddysgu a datblygu sgiliau newydd pwysig o ran gwneud, adfyfyrio a dadansoddi sy'n briodol i'r ddisgyblaeth o'i ddewis.

DEILLIANNAU DYSGU

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

- Meithrin a mynegi chwilfrydedd canfyddiadol
- Cynhyrchu syniadau trwy drafod â thiwtoriaid a'r grŵp cymheiriaid.

CYNNWYS DANGOSOL

- Datblygu sgiliau arsylwi
- Gwella sgiliau o ran technegau delweddu
- Archwilio nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Sgiliau ymarferol mewn ystod o ddisgyblaethau
- Dadansoddi gwybodaeth weledol a chanfyddiadol
- Cyflwyniad i ddelweddu'r broses weithio trwy'r dyddiadur gweledol, y llyfr braslunio neu'r blog

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 1,500 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	**ADAA4014C**	
Teitl y Modwl	**Astudiaethau Gweledol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Berger, J (2008) *Ways of Seeing*, Penguin Classics, London, (Reprint edition)	☐
Hanfodol (cyffredinol)	Boud. D, (2010)*Assessment 2020: Creating Sustainable Assessment for Long-term Learning* University of Technology, Sydney	☒
Hanfodol (cyffredinol)	Butler, C., Garrels, G., Rattemeyer, C., (2009) *Compass in Hand: Assessing Drawing Now*., Museum of Modern Art.	☐
Hanfodol (cyffredinol)	Gregory, D (2015) *Art Before Breakfast: A Zillion Ways to be more creative no matter how busy you are*. USA:Published Chronicle Books	☐
Hanfodol (cyffredinol)	Ingledew, (2011) *A-Z of Visual Ideas: How to solve any Creative Brief*. Lawrence King	☐
Hanfodol (cyffredinol)	Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco.	☐
Hanfodol (cyffredinol)	Sturken, M & Cartwright, L (2009) *Practices of Looking* 2nd edition, Oxford U.P., Oxford	☐
Hanfodol (cyffredinol)	Victore,J (2011) *A travelling Art Journal of Graphic Designers*., Rockport: USA	

*Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid ar gyfer Rhaglenni Penodol

Module Code	ADAA4015
Title	Visual Studies 2
Date	05/05/2021
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- To challenge the individual's responses to visual and perceptual phenomena, by providing the opportunity to broaden the context and application of the individual's practice appropriate to their chosen discipline.

LEARNING OUTCOMES

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

- Enhance practical and/or technical skills in selected mediums
- Broaden the context and application of their individual practice

INDICATIVE CONTENT

- Interpretation and development of observational skills
- Further exploration of visual qualities i.e. line, tone, colour, texture, shape
- Implementation of research and application skills in relation to subject area
- The analysis and synthesis of visual and perceptual information
- Development of the visualisation of working process through the visual diary or sketchbook or blog
- Critique as evaluation of working 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	1,500 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4015**	
Module Title	**Visual Studies 2**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Edwards, S and Wood, P (eds) (2013) *Art & Visual Culture 1850 - 2010: Modernity to Globalisation*, Tate Publishing London	☐
Essential (General)	Hugill, A (2015) *Pataphysics: A Useless Guide*, MIT press	☐
Essential (General)	Heller, S (2020) *Design School Reader. A course Companion for Students on Graphic Design*. Allworth Press. New York	☐
Essential (General)	Malinic, R. (2018) *Book of Ideas: A Journal of Creative Direction and Graphic Design* volume 2, Brand Nu Limited	☐
Essential (General)	Mirzoeff, N (2012) *The Visual Culture Reader* London:Routledge	☐
Essential (General)	Osborne, P (2013) *Anywhere or not at all: The Philosophy of contemporary art*, Verso Books:London	☐
Essential (General)	Parkinson, G (2008) *Surrealism, Art, and Modern Science: Relativity, Quantum Mechanics, Epistemology* Yale University Press	☐

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

Cod y Modwl	**ADAA4015C**
Teitl	**Astudiaethau Gweledol 2**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Herio ymatebion yr unigolyn i ffenomena gweledol a chanfyddiadol, drwy ddarparu'r cyfle i ehangu cyd-destun a'r dulliau o gymhwyso arfer yr unigolyn fel y bo'n briodol i'r ddisgyblaeth o'i ddewis.

DEILLIANNAU DYSGU

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

- Gwella sgiliau ymarferol a/neu dechnegol mewn cyfryngau dethol
- Ehangu cyd-destun a'r dulliau o gymhwyso ei arfer fel unigolyn

CYNNWYS DANGOSOL

- Dehongli a datblygu sgiliau arsylwi
- Archwilio nodweddion gweledol ymhellach h.y. llinell, tôn, lliw, gweadedd, siâp
- Defnyddio sgiliau ymchwil a chymhwyso yng nghyswllt y maes pwnc
- Dadansoddi a chyfuno gwybodaeth weledol a chanfyddiadol
- Datblygu delweddu'r broses weithio trwy'r dyddiadur gweledol, y llyfr braslunio neu'r blog
- Beirniadaeth fel gwerthusiad o brosesau gweithio

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 1,500 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	**ADAA4015C**	
Teitl y Modwl	**Astudiaethau Gweledol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (Cyffredinol)	Edwards, S and Wood, P (eds) (2013) *Art & Visual Culture 1850 - 2010: Modernity to Globalisation*, Tate Publishing London	☐
Hanfodol (Cyffredinol)	Hugill, A (2015) *Pataphysics: A Useless Guide*, MIT press	☐
Hanfodol (Cyffredinol)	Heller, S (2020) *Design School Reader. A course Companion for Students on Graphic Design*. Allworth Press. New York	☐
Hanfodol (Cyffredinol)	Malinic, R. (2018) *Book of Ideas: A Journal of Creative Direction and Graphic Design* volume 2, Brand Nu Limited	☐
Hanfodol (Cyffredinol)	Mirzoeff, N (2012) *The Visual Culture Reader* London: Routledge	☐
Hanfodol (Cyffredinol)	Osborne, P (2013) *Anywhere or not at all: The Philosophy of contemporary art*, Verso Books: London	☐
Hanfodol (Cyffredinol)	Parkinson, G (2008) *Surrealism, Art, and Modern Science: Relativity, Quantum Mechanics, Epistemology* Yale University Press	☐

* Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid ar gyfer Rhaglenni Penodol

Module Code	**ADAA4023**
Title	**Exhibition 1.0**
Date	**16/12/2022**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide students with an understanding of exhibition presentation strategies individually and within a collaborative, group context.
- To provide students with skills to effectively communicate within a public facing exhibition.

LEARNING OUTCOMES

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

- Apply their practice to, and engage with, appropriate audiences, clients, markets, and participants.
- Explore, evaluate, and implement multimedia techniques appropriate to professional levels of finish.

INDICATIVE CONTENT

- Curation
- Video Editing
- Practice within the public sphere
- Understanding contemporary exhibition strategies
- Professional engagement
- Marketing to a wider audience
- Digital literacy
- Team working and communication 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	3-minute multimedia video outcome and supporting research.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4023**	
Module Title	**Exhibition 1.0**	
Classification	**Reading List entry**	**Electronic***
Essential	Kholeif, O. (2015) *Moving Image (Documents of Contemporary Art),* London: Whitechapel Gallery	☒
Essential	Obrist, H. (2015) *Ways of Curating*. London: Penguin.	☒
Essential	Steeds, L. (2014) *Exhibition (Documents of Contemporary Art),* London: Whitechapel Gallery.	☒
Further	Curtis, D. & McQueen, S. (ed) (2021) *Artists' Film: 0 (World of Art)* London: Thames and Hudson.	☒
Further	George, A. (2015) *The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces*. London: Thames and Hudson.	☒
Further	Groom, A. (2013) *Time: (Documents of Contemporary Art).* London: Whitechapel Gallery.	☒
Further	London, B. (2021) *Video/Art: The First Fifty Years*. London: Phaidon Press.	☒

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

Module Code	**ADAA4024**
Title	**The Artist Zine**
Date	**16/12/2022**
Level	**4**
Credits	**20**
Pre-Requisites	**NA**

AIM(S)

- To establish confidence and competence in the use of a range of analogue and digital skills.
- To introduce, through a variety of workshops and assignments, a range of working procedures to encourage versatility and flexibility in art practice.

LEARNING OUTCOMES

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

- Employ a range of specialised printing and binding techniques and processes applicable to the nature and quality of personal creative output.
- Devise and sustain the production of a body of work that makes a personal visual statement within the context of 'zine' production.

INDICATIVE CONTENT

- Health and Safety
- Project Management
- Sustainability
- Analogue and digital print making
- Professional practice
- Lighting workshops
- Design techniques
- Marketing practice
- Digital file handling
- Book binding

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 (up to 6 elements)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4024**	
Module Title	**The Artist Zine**	
Classification	**Reading List entry**	**Electronic***
Essential	Allen, G. (2015) *Artists' Magazines: An Alternative Space for Art.* Cambridge, MA: MIT Press	☒
Essential	Blank, G. Brand, V. Phillpot, C (ed) (2009) *In Numbers: Serial Publications by Artists Since 1955.* Geneva: JRP Ringier.	☒
Essential	Robinson, W. (2019) Art-Rite. Primary Information.	☒
Further	Biel (2018) *Make a Zine! (3rd edition); Start Your Own Underground Publishing Revolution.* New York: Microcosm Publishing.	☒
Further	Biver, S. Fuqau, P. Hunter, F. (2021) Light, Science & Magic: An Introduction to Photographic Lighting, (6th Edition), Waltham, MA: Focal Press.	☒
Further	Darms, L. (2014) *Riot Grrrl Collection*. New York: The Feminist Press.	☒
Further	Duncome, S. (2009) *Notes From Underground: Zines and the Politics of Alternative Culture*. Oregon: Microcosm Publishing	☒
Further	Johnson, R. Stein, D (1999) *Artists' Books in the Modern Era 1870-2000: The Reva and David Logan*	☒

	Collection of Illustrated Books. San Francisco: Fine Arts Museum of San Francisco.	
Further	Pichler, M. (2022) Publishing Manifestos: An International Anthology from Artists and Writers. Cambridge, MA. MIT Press.	☒

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

Module Code	**ADAB4002**
Title	**Materials, Construction & Deconstruction**
Date	**09/10/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To gain an understanding of the rationales behind making and unmaking and the importance of the relationship between construction and deconstruction, both intellectually and practically.

LEARNING OUTCOMES

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

- conceptualise and analyse the relationship between material process and philosophical understanding
- understand a contemporary Fine Art context of making within the 21st Century
- demonstrate a knowledge of Health and Safety protocol in relation to materials practice
- develop work that draws on both a conceptual and practical skill base.

INDICATIVE CONTENT

- Consideration of case studies in contemporary art practice.
- Speculative thinking.
- Exploration of approaches to making from a variety of art historical and contemporary trajectories.
- Use of material in response to problem-solving.
- Health & Safety.
- Strategies to think beyond the structure of manufacturing an artefact or image.
- Confidence to dare intellectually

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	A minimum of 4 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	**ADAB4002**	
Module Title	**Materials, Construction & Deconstruction**	
Classification	**Reading List entry**	**Electronic***
Essential	*Materials Today: Journal*	☒
Essential	*Frieze:*	☒
Essential	Tate etc:	☒
Further	https://www.instituteofmaking.org.uk/materials-library (the institute of making UCL)	☒
Further	Godfrey, T (1998) *Conceptual Art* London: Phaidon	☒
Further	Moszynska, A (2013) *Sculpture Now*, London Thames and Hudson	☐
Further	Mullins, C (2004) *Rachel Whiteread* London: Tate Publishing	☐

Module Code	**ADAB4013**
Title	**Site & Audience**
Date	**09/10/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To encourage students to develop their own visual language in relationship to space, location and audience response whilst contextualising their practice in the wider world

LEARNING OUTCOMES

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

- Develop an individual visual language in response to set and negotiated briefs
- Identify personal strengths, aspirations and needs
- Situate material practices in historical and contemporary critical contexts

INDICATIVE CONTENT

- Investigation of contemporary practice case studies
- Processes of visual analysis
- Contemporary arts seminars
- Peer group critiques
- Exhibition Curatorship
- Construction: practical skills and problem solving
- Thematic research, i.e. the personal narrative
- Material. Surface, gesture, colour, form, structure and space
- Consideration of the importance of place and response to site through exploratory workshops

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 4 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	**ADAB4013**	
Module Title	**Site & Audience**	
Classification	**Reading List entry**	**Electronic***
Essential	Barthes, R (2013) *Mythologies* New York: Hill & Wang	☒
Essential	De Certau, M (2011) *The Practice of Everyday Life* Berkeley: University of California Press	☒
Further	Bishop, C (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship,* London: Verso Books	☒
Further	MacDonald, S. (ed) (1998) *The Politics of Display* London: Routledge	☒
Further	*Art Monthly* *Frieze* *Tate Etc* *RA Magazine*	☒
Further	Moszynska, A (2013) *Sculpture Now*, London Thames and Hudson	☒
Further	Mullins, C (2004) *Rachel Whiteread* London: Tate Publishing	☒
Further	Soja, E. (2011) *Postmodern Geographies* London: Verso Books	☒
Further	Spring, J.M (2015) *Unexpected Art: Serendipitous Installations, Site-Specific Works, and Surprising Interventions,* San Francisco: Chronicle Books	☒

Module Code	**ADDA4016**
Title	**Visual and Material Culture**
Date	**05/05/2021**
Level	**4**
Credits	**10 credits**
Pre-Requisites	**None**

AIM(S)

- To introduce the notion of primary research and exploration through an openness to visual and material culture, encouraging personal enquiry and the development of fundamental visual skills.

LEARNING OUTCOMES

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

- Demonstrate skills in observation, investigation, enquiry, visualisation and/or making with an open and inquisitive mind.

- Generate ideas from primary sources for development and expansion through discussion and participation, that confirm the student's ability to showing understand quality standards, attention to detail and the importance of originality and innovation.

INDICATIVE CONTENT

- Discovering observational skills

- Exploration of fundamental visual skills

- Analysis of visual and perceptual information

- Introduction to visual and material culture through a personal research journal

- Practical skills in a range of disciplines

- How to gather primary research

- Drawing with varieties of media

- Drawing through digital software

- Image making in printed textile

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4016**	
Module Title	**Visual and Material Culture**	
Classification	**Reading List entry**	**Electronic***
Essential	Cane, K (2012) *Making and Drawing,* A&C Black Visual Arts	☐
Essential	Seligman, I (2019) *Pushing Paper: Contemporary Drawing from 1970 to now (British Museum),* Thames and Hudson Ltd	☐
Essential	McLellan, T (2019) *Things come apart: A Teardown Manual for Modern Living,* Thames and Hudson Ltd	☐
Further	Goode, S (2017) *Making Books: a Guide to Creating Handcrafted Books,* Pavillion Books	☐
Further	Lucas T, (2020) *Colour Thread and Free Motion Quilting,* C&T Publishing; Illustrated edition	☐
Further	Drummond, C (2018) *Drawing and Seeing: Create Your Own Sketchbook,* Kyle Books	☐
Further	Paul, F (2019) *Beatriz Milhazes: Collages,* COBOGO; Illustrated Edition	☐
Further	Berger, J (2008) *Ways of Seeing,* Penguin	☐
Further	Ingeldew, J (2011) *The a-z of Visual Ideas: How to Solve any Creative Brief,* Lawrence King Publishing	☐

Cod y Modwl	**ADDA4016C**
Teitl	**Diwylliant Gweledol a Materol**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10 credyd**
Rhagofynion	**Dim**

AMCAN(ION)

- Cyflwyno'r cysyniad o ymchwil gwreiddiol ac archwilio drwy fod yn agored i ddiwylliant gweledol a materol, gan annog ymholi personol a datblygu sgiliau gweledol sylfaenol.

DEILLIANNAU DYSGU

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

- Arddangos sgiliau o ran arsylwi, ymchwilio, ymholi, delweddu a/neu wneud gyda meddwl agored a chwilfrydig.

- Creu syniadau o ffynonellau gwreiddiol i'w datblygu a'u hehangu drwy drafodaeth a chyfranogiad, sy'n cadarnhau gallu'r myfyriwr i ddeall safonau ansawdd, sylw i fanylion a phwysigrwydd gwreiddioldeb ac arloesi.

CYNNWYS DANGOSOL

- Darganfod sgiliau arsylwi

- Archwilio sgiliau gweledol sylfaenol

- Dadansoddi gwybodaeth weledol a chysyniadol

- Cyflwyniad i ddiwylliant gweledol a materol drwy ddyddlyfr ymchwil personol

- Sgiliau ymarferol mewn ystod o ddisgyblaethau

- Sut i gasglu ymchwil gwreiddiol

- Lluniadu gydag amrywiaeth o gyfryngau

- Lluniadu drwy feddalwedd ddigidol

- Gwneud delweddau mewn tecstilau printiedig

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	Hyd at 3 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	**ADDA4016C**	
Teitl y Modwl	**Diwylliant Gweledol a Materol**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Cane, K (2012) *Making and Drawing,* A&C Black Visual Arts	☐
Hanfodol	Seligman, I (2019) *Pushing Paper: Contemporary Drawing from 1970 to now (British Museum),* Thames and Hudson Ltd	☐
Hanfodol	McLellan, T (2019) *Things come apart: A Teardown Manual for Modern Living,* Thames and Hudson Ltd	☐
Pellach	Goode, S (2017) *Making Books: a Guide to Creating Handcrafted Books,* Pavillion Books	☐
Pellach	Lucas T, (2020) *Colour Thread and Free Motion Quilting,* C&T Publishing; Illustrated edition	☐
Pellach	Drummond, C (2018) *Drawing and Seeing: Create Your Own Sketchbook,* Kyle Books	☐
Pellach	Paul, F (2019) *Beatriz Milhazes: Collages,* COBOGO; Illustrated Edition	☐
Pellach	Berger, J (2008) *Ways of Seeing,* Penguin	☐
Pellach	Ingeldew, J (2011) *The a-z of Visual Ideas: How to Solve any Creative Brief,* Lawrence King Publishing	☐

Module Code	**ADDA4017**
Title	**Image Making 1 – Drawing for Design**
Date	**05/05/2021**
Level	**4**
Credits	**10 credits**
Pre-Requisites	**None**

AIM(S)

- To recognise and respond to a specific visual and material culture, broadening the awareness of context and suitability of media, making and reflective decision-making.

LEARNING OUTCOMES

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

- Evaluate the appropriateness of the differing approaches to specific and primary visual concepts.
- Broaden the application of a visual narrative and understanding of the skills for pattern, textiles and surface needed to realise design ideas.

INDICATIVE CONTENT

- Drawing for context
- Developing observational skills
- Advanced exploration of processes and skills in making
- Bringing drawing styles together, exploring a visual narrative
- Implementation of research in relation to context
- Advanced research journal practice, looking wider and further
- Broadening the choice and use of media in drawing
- Experimental drawing development
- Drawing through digital software
- Image making in printed textile
- Learning how to recognise the potential of initial ideas through further exploration
- Developing an awareness of media and how it can be applied to design
- Critique as evaluation of working processes and reflective decision making

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	Up to 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4017**	
Module Title	**Image Making 1 – Drawing for Design**	
Classification	**Reading List entry**	**Electronic***
Essential	Patternity (2015) *A New Way of Seeing: The Inspirational Power of Pattern,* Conran	☐
Essential	Seligman, I (2019) *Pushing Paper: Contemporary Drawing from 1970 to now (British Museum),* Thames and Hudson Ltd	☐
Essential	Phaidon Editors, (2021) *Vitamin D3: Today's Best in Contemporary Drawing,* Phaidon Press	☐
Further	Willbanks, A. Oxford, N. & Miller, D. (2014) *Textiles for Residential & Commercial Interiors*, Fairchild Books	☐
Further	Briggs-Goode, A. (2013) *Printed Textile Design*, Laurence King Publishing	☐
Further	Cole, D. (2015) *The Pattern Sourcebook: A Century of Surface Design,* Lawrence King Publishing	☐
Further	Kay-Williams, S. (2013) *The Story of Colour in Textiles,* A&C Black Visual Arts	☐

Cod y Modwl	**ADDA4017C**
Teitl	**Gwneud Delweddau 1 – Lluniadu ar gyfer Dylunio**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10 credyd**
Rhagofynion	**Dim**

AMCAN(ION)

- Adnabod ac ymateb i ddiwylliant gweledol a materol penodol, gan ehangu'r ymwybyddiaeth o gyd-destun ac addasrwydd cyfryngau, gwneuthur, a gwneud penderfyniadau mewn modd adfyfyriol.

DEILLIANNAU DYSGU

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

- Gwerthuso priodoldeb y gwahanol ddulliau o ymwneud â chysyniadau gweledol penodol a gwreiddiol.

- Ehangu'r defnydd o naratif a dealltwriaeth weledol o'r sgiliau ar gyfer patrymau, tecstilau ac arwynebau sydd eu hangen i wireddu syniadau dylunio.

CYNNWYS DANGOSOL

- Lluniadu ar gyfer cyd-destun
- Datblygu sgiliau arsylwi
- Archwiliad uwch o brosesau a sgiliau gwneuthur
- Dod ag arddulliau lluniadu at ei gilydd, archwilio naratif gweledol
- Gweithredu ymchwil yn gysylltiedig â chyd-destun
- Arfer uwch o ran dyddlyfr ymchwil, gan edrych yn ehangach ac yn bellach
- Ehangu'r defnydd a'r dewis o gyfryngau mewn lluniadu
- Datblygu lluniadu arbrofol
- Lluniadu drwy feddalwedd ddigidol
- Gwneud delweddau mewn tecstilau printiedig
- Dysgu sut i adnabod potensial syniadau cychwynnol drwy archwilio pellach
- Datblygu ymwybyddiaeth o gyfryngau a'r modd y gellir ei chymhwyso i ddylunio
- Beirniadaeth fel gwerthusiad o brosesau gweithio a gwneud penderfyniadau mewn modd adfyfyriol

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	Hyd at 3 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	**ADDA4017C**	
Teitl y Modwl	**Gwneud Delweddau 1 – Lluniadu ar gyfer Dylunio**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol	Patternity (2015) *A New Way of Seeing: The Inspirational Power of Pattern,* Conran	☐
Hanfodol	Seligman, I (2019) *Pushing Paper: Contemporary Drawing from 1970 to now (British Museum),* Thames and Hudson Ltd	☐
Hanfodol	Phaidon Editors, (2021) *Vitamin D3: Today's Best in Contemporary Drawing,* Phaidon Press	☐
Pellach	Willbanks, A. Oxford, N. & Miller, D. (2014) *Textiles for Residential & Commercial Interiors*, Fairchild Books	☐
Pellach	Briggs-Goode, A. (2013) *Printed Textile Design*, Laurence King Publishing	☐
Pellach	Cole, D. (2015) *The Pattern Sourcebook: A Century of Surface Design,* Lawrence King Publishing	☐
Pellach	Kay-Williams, S. (2013) *The Story of Colour in Textiles,* A&C Black Visual Arts	☐

Module Code	**ADDA4018**
Title	**Major Studies A1 – Ideas into Practice**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce the design process through research journal skills; through the development of ideas; through reference to context; to designing and making, in order to explore a personal direction.

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 generate ideas in response to set briefs and/or as self-initiated activity.

- Demonstrate the ability to translate a range of media, new material processes and approaches into applied ideas, making connections between intention, process, outcome and context.

INDICATIVE CONTENT

- Drawing and its application.

- Research and analysis of contextual application.

- Concept development.

- Applied process activities that respond to the requirements of a brief.

- Technologies in Surface Pattern Design practice.

- Printed textiles

- Preparation of artwork for print

- Fibre identification

- Dyes, chemicals and equipment

- Application of colour onto cloth and substrates

- Photoshop and digital apps

- Preparation of artwork for digital application, scan, crop, save

- Manipulation of pattern through digital applications

- Digital drawing, painting, montage and collage

- Applied surface decoration techniques
- Stitch for decoration
- Stitch for construction
- Pattern making for context
- Making in hard materials
- Presentation skills appropriate to context; visual and verbal

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 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4018**	
Module Title	**Major Studies A1 – Ideas into Practice**	
Classification	**Reading List entry**	**Electronic***
Essential	Irwin, K (2015) *Surface Design for Fabric: Studio Access Card,* Fairchild Books	☐
Essential	Wearme Fashion. (2021) *Sustainable Fashion: Responsible Consumption, Design, Fabrics and Materials,* Promopress	☐
Essential	Blackman, C (2019) *Fashion Central Saint Martins,* Thames and Hudson Ltd	☐
Further	Cane, K (2012) *Making and Drawing,* A&C Black Visual Arts	☐

Further	Wollf, C (1996) *The Art of Manipulating Fabric,* Chilton Book Company	☐
Further	Fernadez, A. (2010) *Fashion Print Design,* A&C Black Publishing	☐
Further	Udale, J. (2014) *Exploring Printed Textiles,* Fairchild Books	☐
Further	Kay-Williams, S. (2013) *The Story of Colour in Textiles,* A&C Black Visual Arts	☐
Further	Tallon, K. (2011) *Digital Fashion Print: With Photoshop & Illustrator,* Batsford Ltd	☐
Further	Sekules, K (2020) *Mend: A refashioning manual and manifesto,* Pengiun books	☐

Module Code	**ADDA4019**
Title	**Major Studies A2 – Designing for Context**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To extend and develop creative practice and material processes, investigating wider design thinking, mapping a clear route between idea and application to a pathway context.

LEARNING OUTCOMES

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

- Develop ideas through to outcomes that confirm the ability to select and use appropriate materials, processes and environments that address context.

- Evidence through practical applications how both convergent and divergent thinking are employed within the complete design process showing understanding of quality standards, attention to detail and the importance of originality and innovation.

INDICATIVE CONTENT

- Design development and translation of drawing and visuals

- Development of narrative, concept and context

- Creating, finding and developing motif

- Composition, scale, & placement of pattern using hand and digital techniques

- Understanding pattern: repeat, scale & placement within context

- Drafting designs at scale and in repeat

- Enhanced technologies and practices in Surface Pattern Design

- Printed textile process for effect and impact

- Advanced colouration of substrates and awareness of dye, print and process

- Screen printing in repeat and enlarged scale

- Advanced photoshop skills and design development

- Digital colourways and palette making

- Creating repeat designs in photoshop

- Using photoshop for digital visualisations in context

- Making and production methods appropriate to context
- Preparing designs to specification for the creative industries
- Presentation and design realisation

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 3 elements, or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4019**	
Module Title	**Major Studies A2 – Designing for Context**	
Classification	**Reading List entry**	**Electronic***
Essential	Jackson, P (2018) *How to Make Repeat Patterns: A Guide for Designers, Architects and Artists, Lawrence King Publishing*	☐
Essential	Yelavich, S. (2014) *Design as Future-Making*, Bloomsbury Academic	☐
Essential	Clarke, S. (2014) *Print: Fashion, Interiors, Art,* Laurence King Publishing	☐
Further	Udale, J. (2014) *Exploring Printed Textiles,* Fairchild Books	☐
Further	Willbanks, A. Oxford, N. & Miller, D. (2014) *Textiles for Residential & Commercial Interiors*, Fairchild Books	☐
Further	Kay-Williams, S. (2013) *The Story of Colour in Textiles,* A&C Black Visual Arts	☐

Further	Koepke, P (2016) *Patterns: Inside the Design Library,* Phaidon Press Ltd	☐
Further	Shillito A, M. (2013) *Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers*, A&C Black Visual Arts	☐

Module Code	**ADDA4020**
Title	**Digital and Material Futures B1**
Date	**03/04/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the student's digital and material skills for independent study and life-long learning, forming the foundations for the successful completion of their degree programme whilst supporting future employment opportunities in the multidisciplinary area of surface pattern and textiles design (and beyond.)

LEARNING OUTCOMES

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

- demonstrate the foundational digital and material skills required to be an organised and resilient independent learner, and designer of the future;
- use suitable materials and technology to support and enhance their learning experience within the discipline area.

INDICATIVE CONTENT

- The role of digital technologies in future art and design practice.
- Digital drawing, painting, montage and collage.
- Utilising digital literacies with Adobe Creative Cloud programmes; specifically, Adobe Photoshop & Illustrator for building an appropriate digital foundation to build upon.
- Mobile application awareness for future social media developments.
- Preparation of digital and analogue artwork for different applications.
- Preparation and use of silk screens for printed textile process.
- Identification of fibres and fabrics.
- Safe working practice with dyes, chemicals and equipment.
- Application of dyes, chemicals and equipment.
- Documenting process, through recorded image, sampling, and technical notes.
- Time management, reading recipes, writing notes, referencing techniques and understanding plagiarism and copyright within the design process.
- Critical thinking and making, through material choices, process knowledge and sustainable choices

- Importance of continued reflection and self-reflection
- Considering process through playful ongoing investigation of design identity; including values, culture and intercultural awareness, heritage, diversity and inclusion.
- Future skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience and learning agility
- Team working strategies to build confidence and grow self-esteem.

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 (12 - 15) 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	**ADDA4020**	
Module Title	**Digital and Material Futures B1**	
Classification	**Reading List entry**	**Electronic***
Essential	Kay-Williams, S. (2013) *The Story of Colour in Textiles,* A&C Black Visual Arts	☐
Essential	Russel, A. (2021) *The Fundamentals of Printed Textile Design,* Bloomsbury Visual Arts; 2nd edition	☐
Essential	Doe, T. (2015) *Textile Design in the Digital Age,* Welbeck Publishing	☐
Further	Briggs-Goode, A. (2013) *Printed Textile Design*, Laurence King Publishing	☐
Further	Braddock Clarke, S. & Harris, J. (2012) *Digital Visions for Fashion & Textiles,* Thames & Hudson	☐
Further	Wood, B (2021) *Adobe Illustrator Classroom in a Book (2022 release): The Official Training Workbook*, Adobe Paperback	☐
Further	Wells, K. (2000) *Fabric Dyeing and Printing,* Conran	☐
Further	Udale, J. (2014) *Textiles and Fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear (Basics Fashion Design),* Fairchild Books	☐
Further	Chavez, C. & Faulkner, A. (2021) *Adobe Photoshop Classroom in a Book (2022 release): The Official Training Workbook,* Adobe Paperback	☐
Further	Jodoin, M. (2022) *Create patterns with different layouts: 18 Contemporary Surface Pattern Designers will inspire you to use different layouts to enhance your seamless pattern collection,* Independent Published.	☐

Module Code	**ADDA4021**
Title	**Digital and Material Futures B2**
Date	**03/04/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To advance the student's awareness and appreciation of digital and material necessities, skills, and challenges relevant to the multidisciplinary area of surface pattern and textiles, enhancing the foundations for successful completion of their degree programme and to broaden their future employment opportunities.

LEARNING OUTCOMES

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

- demonstrate an inquisitive approach to problem solving and an advancement of foundational knowledge in digital and material practice;

- identify practical opportunities to explore the relationships between traditional, current, emerging, and future digital and material design practices in the context of surface pattern and textiles.

INDICATIVE CONTENT

- The importance of digital technologies in future art and design practice and how they are applied to context and output.

- Evolving design drawing practice; including Digital drawing, painting, montage and collage from application to practical output.

- Building upon digital literacies with Adobe Creative Cloud programmes; specifically, Adobe Photoshop & Illustrator.

- The use of mobile applications for future social media developments.

- Preparation and considered composition of digital and analogue artwork for different applications, exploring repeat systems and further design methods, focusing on context.

- Independent preparation and use of silk screens for printed textile process.

- Independent Identification of fibres and fabrics.

- Continued safe working practice with dyes, chemicals, and equipment.

- Advanced application of dyes, chemicals, and equipment.

- Refined documenting process (correctly noted and recorded samples), through recorded image, sampling, and technical notes.

- Design thinking and making, through informed investigations, that propose and evaluate problem solutions.
- Importance of critical reflection and self-reflection
- Considering process and the vision of the future through a refined ongoing investigation of design identity.
- Recognising and overcoming cognitive bias, through an open approach to material investigation.
- Recognising the importance of individual design differences within your peer group and developing context
- The significance of interdisciplinary thinking in finding effective solutions to problems both digitally and in an analogue setting.
- Skills and attitudes which underpin resilience and learning agility decision making frameworks and techniques.
- Consider contemporary global issues and material responsibility in the design process.

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 - 18) 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	**ADDA4021**	
Module Title	**Digital and Material Futures B2**	
Classification	**Reading List entry**	**Electronic***
Essential	Westergaard, S. (2020) *Screenprinting on Textiles: The Complete Guide,* Crowood	☐
Essential	Roberts, T & Bosch, T. (2022) *Repeat Pattern Design for Interiors,* Bloomsbury Visual Arts	☐
Essential	Chavez, C. & Faulkner, A. (2021) *Adobe Photoshop Classroom in a Book (2022 release): The Official Training Workbook*, Adobe Paperback	☐
Further	Mahon, M. (2020) *House of Print: A modern printer's take on design, colour and pattern,* Pavilion; 1st edition	☐
Further	Dean, J (2018) *Wild Colour: How to Make and Use Natural Dyes Hardcover,* Mitchell Beazley; 1st edition	☐
Further	Schoeser, M. (2022). *The Art of Wallpaper: Morris & Co. in Context,* ACC Art Books	☐
Further	Wood, B (2021) *Adobe Illustrator Classroom in a Book (2022 release): The Official Training Workbook*, Adobe Paperback	☐
Further	Campbell, S. (2023) *Hand-painted Textiles: A Practical Guide to the Art of Painting on Fabric,* Herbert Press	☐
Further	Udale, J. (2014) *Textiles and Fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear (Basics Fashion Design),* Fairchild Books	☐
Further	Jackson, P. (2018) *How to Make Repeat Patterns: A Guide for Designers, Architects and Artists,* Laurence King Publishing	☐

Module Code	ADDA4022
Title	Ways of Thinking
Date	27/02/2023
Level	4
Credits	10
Pre-Requisites	

AIM(S)

- To provide students with an introduction to the historical and contemporary contexts of cultural artefact and image production and to key ideas, artists, designers, ideologies, movements, philosophies and philosophers surrounding such production.

LEARNING OUTCOMES

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

- identify and discuss a diversity of approaches to understanding elements of cultural endeavour and apply a range of critical theories to their analysis;

- articulate and communicate their ideas by making reference to academic sources and employing appropriate citation and referencing conventions.

INDICATIVE CONTENT

- 19th and 20th century theorists and practitioners.

- 21st century theorists and practitioners.

- Visual aesthetics.

- Ideologies.

- Visual Cultures.

- Research practices.

- Writing practices.

- Writing conventions.

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
Assignment	1500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4022**	
Module Title	**Ways of Thinking**	
Classification	**Reading List Entry**	**Electronig ***
Essential	Barthes, R. (1997) *Death of the Author in Image, Music, Text*. London: Fontana Press.	☐
Essential	Benjamin, W. (1935) *The work of Art in the Age of Mechanical Reproduction.* In: Illuminations, edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay. New York: Schocken Books.	☐
Essential	Berger, J. (1972) *Ways of Seeing.* London: Penguin	☐
Essential	Debord, G. (1967) *Society of the Spectacle*. London: Rebel Books	☐
Essential	Fontcuberta, J. (2014) *Pandora's Camera.* London: Mack Books	☐
Further	Barry, P (2017) *Beginning Theory: An Introduction to Literary and Cultural Theory*, Sections on Postmodernism.	☐
Further	Sharples, I. (1998) *How We Write: Writing as Creative Design.* London: Routledge.	☐
Further	Tonfini, G. (2000), *Writing as a Visual Art*. Abridged by James Richardson. Exeter: The Scarecrow Press.	☐
Further	Williams, R (2014) *Keywords A Vocabulary of Culture and Society.* London: Fourth Estate.	☐
Further	Szeman & Kaposy. (2010) *Cultural Theory: An Anthology.* Oxford: Wiley-Blackwell	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	**ADDA4022C**
Teitl	**Ffyrdd o Feddwl**
Dyddiad	**27/02/2023**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Rhoi cyflwyniad i fyfyrwyr i gyd-destunau hanesyddol a chyfoes cynhyrchu arteffact a delwedd diwylliannol a syniadau, artistiaid, dylunwyr, ideolegau, mudiadau, athroniaethau ac athronyddion allweddol sy'n gysylltiedig â'r cyfryw gynhyrchiad.

DEILLIANNAU DYSGU

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

- adnabod a thrafod amrywiaeth o ymagweddau at ddeall elfennau o ymgais diwylliannol a chymhwyso ystod o ddamcaniaethau beirniadol i'w dadansoddiad;

- mynegi a chyfleu eu syniadau drwy gyfeirio at ffynonellau academaidd a defnyddio confensiynau dyfynnu a chyfeirnodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr y 19eg ganrif a'r 20fed ganrif.

- Damcaniaethwyr ac ymarferwyr yr 21ain ganrif.

- Estheteg weledol.

- Ideolegau.

- Diwylliannau Gweledol.

- Arferion Ymchwil.

- Arferion ysgrifennu.

- Confensiynau ysgrifennu.

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'n annibynnol	76	76
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1
(Ticiwch un)

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

Dull asesu	Maint	Pwysiad
Aseiniad	1500 o eiriau neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA4022C**	
Teitl y Modwl	**Ffyrdd o Feddwl**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig**
Hanfodol	Barthes, R. (1997) Death of the Author *yn Image, Music, Text*. Llundain: Fontana Press.	☐
Hanfodol	Benjamin, W. (1935) *The work of Art in the Age of Mechanical Reproduction.* Yn: *Illuminations*, wedi'i olygu gan Hannah Arendt, cyfieithwyd gan Harry Zohn, o draethawd 1935. Efrog Newydd: Schocken Books.	☐
Hanfodol	Berger, J. (1972) *Ways of Seeing.* Llundain: Penguin	☐
Hanfodol	Debord, G. (1967) Society of the Spectacle. Llundain: Rebel Books	☐
Hanfodol	Fontcuberta, J. (2014) *Pandora's Camera.* Llundain: Mack Books	☐
Pellach	Barry, P (2017) *Beginning Theory: An Introduction to Literary and Cultural Theory*, Adrannau ar Ôl-foderniaeth.	☐
Pellach	Sharples, I. (1998) *How We Write*: *Writing as Creative Design.* Llundain: Routledge.	☐
Pellach	Tonfini, G. (2000), *Writing as a Visual Art*. Wedi'i gwtogi gan James Richardson. Caerwysg: The Scarecrow Press.	☐
Pellach	Williams, R (2014) *Keywords A Vocabulary of Culture and Society.* Llundain: Fourth Estate	☐
Pellach	Szeman & Kaposy. (2010) *Cultural Theory: An Anthology.* Rhydychen: Wiley-Blackwell	☐
Pellach	*The Journal of Writing in Creative Practice*	☒
Pellach	*Photography and Culture Journal*	☐
Pellach	*Visual Communication Journal*	☐

Module Code	ADDA4023
Title	Ways of Perceiving
Date	27/02/2023
Level	4
Credits	10
Pre-Requisites	

AIM(S)

- To challenge students to apply their knowledge and research of key ideas, artists, designers, ideologies, philosophies and philosophers to an exploration which identifies and communicates relationships between material objects, artefacts and practices.

LEARNING OUTCOMES

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

- recognise and employ a range of critical theories to the analysis of a cultural product or practice;
- communicate a response to different approaches to understanding elements of cultural endeavour which makes reference to academic sources and employs appropriate citation and referencing conventions.

INDICATIVE CONTENT

- 21st century theorists and practitioners.
- Curation.
- Spatial compositions.
- Deconstruction.
- Research practices.
- Writing practices.
- Writing conventions.

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
Assignment	1500 words or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4023**	
Module Title	**Ways of Perceiving**	
Classification	**Reading List Entry**	**Electronic***
Essential	Bennett, Jill. (2012) *Practical Aesthetics, Events, Affects and Art after 9/11.* New York: I.B Tauris & Co Ltd	☐
Essential	Fontcuberta, Joan. (2014) *Pandora's Camera.* London: Mack Books	☐
Essential	Obrist, H. U. (2015) *Ways of Curating*. London: Penguin	☐
Essential	Reilly, M (2018) *Curatorial Activism: Towards an ethics of curating. London:* Thames and Hudson	☐
Further	Lefebvre, Henri. (2009) *The Production of Space.* Oxford: Blackwell Publishing	☐
Further	Ranciere, J. (2009) *The Politics of Aesthetics.* London: Continuum	☐
Further	Szeman, Imre, and Timothy Kaposy. (2010) *Cultural Theory: An Anthology.* Oxford: Wiley-Blackwell	☐
Further	Berger J (1972) *Ways of Seeing*. London: Penguin	☐
Further	Williams, R (2014) *Keywords A Vocabulary of Culture and Society*. London: Fourth Estate	☐
Further	The Journal of Writing in Creative Practice	☒
Further	Photography & Culture Journal	☐
Further	Visual Communication Journal	☐

Cod y Modwl	**ADDA4023C**
Teitl	**Ffyrdd o Ganfod**
Dyddiad	**27/02/2023**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- I herio myfyrwyr i gymhwyso eu gwybodaeth a'u hymchwil o syniadau, artistiaid, dylunwyr, ideolegau, athroniaethau ac athronyddion allweddol i archwiliad sy'n adnabod a chyfleu perthnasoedd rhwng gwrthrychau, arteffactau ac arferion materol.

DEILLIANNAU DYSGU

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

- adnabod a defnyddio ystod o ddamcaniaethau beirniadol i ddadansoddi cynnyrch neu arfer diwylliannol;

- cyfleu ymateb i wahanol ymagweddau at ddeall elfennau o ymdrech diwylliannol sy'n cyfeirio at ffynonellau academaidd a defnyddio confensiynau dyfynnu a chyfeirnodi priodol.

CYNNWYS DANGOSOL

- Damcaniaethwyr ac ymarferwyr yr 21ain ganrif.

- Curadu.

- Cyfansoddiadau gofodol.

- Dadelfennu.

- Arferion Ymchwil.

- Arferion ysgrifennu.

- Confensiynau ysgrifennu.

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'n annibynnol	76	76
Dysgu trwy leoliadau		
CYFANSWM	**100**	**100%**

ASESU

Cydran Asesu 1
(Ticiwch un)

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

Dull asesu	Maint	Pwysiad
Aseiniad	1500 o eiriau neu gyfwerth	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADDA4023C**	
Teitl y Modwl	**Ffyrdd o Ganfod**	
Dosbarthiad	**Eitemau'r Rhestr Ddarllen**	**Electronig ***
Hanfodol	Bennett, Jill. (2012 *Practical Aesthetics, Events, Affects and Art after 9/11.* New York: I.B Tauris & Co Ltd	☐
Hanfodol	Fontcuberta, Joan. (2014) *Pandora's Camera*. Llundain: Mack Books	☐
Hanfodol	Obrist, H. U.(2015) *Ways of Curating*. Llundain: Penguin	☐
Hanfodol	Reilly, M (2018) *Curatorial Activism: Towards an ethics of curating. Llundain:* Thames and Hudson	☐
Pellach	Lefebvre, Henri. (2009) *The Production of Space.* Rhydychen: Blackwell Publishing	☐
Pellach	Ranciere, J. (2009) *The Politics of Aesthetics.* Llundain: Continuum	☐
Pellach	Szeman, Imre, a Timothy Kaposy. (2010) *Cultural Theory: An Anthology.* Rhydychen: Wiley-Blackwell	☐
Pellach	Berger, J. (1972) *Ways of Seeing*. Llundain: Penguin	☐
Pellach	Williams, R (2014) *Keywords A Vocabulary of Culture and Society*. Llundain: Fourth Estate	☐
Pellach	*The Journal of Writing in Creative Practice*	☒
Pellach	*Photography & Culture Journal*	☐
Pellach	*Visual Communication Journal*	☐

Module Code	**ADDA4024**
Title	**Design and Make 1: Introduction to Ceramics, Glass and Jewellery**
Date	**11/10/2023**
Level	**4**
Credits	**30**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To introduce students to creative design craft processes to encourage and develop visual and intellectual explorations and responses to a range of media and disciplines.

- To give the students technical knowledge and making skills in a number of core materials fundamental to Design Crafts and develop an understanding and appreciation for these materials and their qualities.

LEARNING OUTCOMES

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

- demonstrate the ability to research, record and evaluate visual, spatial, and perceptual information and evidence the generation of ideas independently and / or collaboratively in response to a set brief or activity;

- demonstrate the ability to select and apply a range of materials, techniques, and processes and to reflect upon their effectiveness and environmental impact;

- demonstrate understanding and skills in manipulating and controlling materials core to Design Crafts showing an awareness of the materials and processes used and their potential / limitations / impact in response to a creative design brief.

INDICATIVE CONTENT

- Drawing with materials and mixed media as research.

- Design and making methods.

- Concept and design development.

- Research and analysis of contextual application.

- Presentation skills.

- Evaluation of environmental impact.

- Ceramic construction and glaze induction.

- Jewellery: Hand piercing, soldering, form and finish.

- Glass cutting, fusing and slumping.

- Evaluation of environmental impact.

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	6 elements or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4024**	
Module Title	**Design and Make 1: Introduction to Ceramics, Glass and Jewellery**	
Classification	**Reading List entry**	**Electronic***
Essential	Bingham, J. and Garlatyova, G. (2022) *Maria Bartuszova* Tate Publishing, 1st ed	☐
Essential	Rugoff, R. (2022) *Strange Clay: Ceramics in Contemporary Art*. Hatje Cantz Verlag	☐
Essential	Heatherwick, T. (2005) *Making.* Thames and Hudson.	☐
Essential	Buck, K.(2021) *The Real Thing: Jewellery and Objects*. Arnoldsche Art Publishers; Multilingual edition.	☐
Essential	Cane, K. (2012) *Making and Drawing.* A&C Black.	☐
Essential	CYPI Press (2012) *Contemporary Jewellery: Innovative Materials (Art and Design)* CYPI Press.	☐
Essential	Whittingham, A. (2019) *Glass Casting.* The Crowood Press.	☐
Further	Skeels, R. (2017) *Soldering for Jewellers.* Crowood.	☒
Further	Murphy, K. (2015) *Resin Jewellery*. A&C Black.	☐
Further	Dupon, O. (2015) *Encore! The New Artisans.* Thames and Hudson.	☐
Further	Albers, J. (2013) *Interaction of Colour.* Yale Press	☐
Further	Charny, D. (2011) *Power of Making: The Case for Making and Skills.* V&A Publishing	☐

Further	Walker, B. (2000) *Contemporary Warm Glass*. Four Corners Int.	☒
Further	Petri, K. (2005) *Glass and Print*. A&C Black.	☐
Further	Scott, P. (2012) *Ceramics and Print.* A&C Black.	☐
Further	Beard, P. (1996) *Resist and Masking Techniques (Ceramics Handbook).* A&C Black.	☐

Module Code	**ADDA4025**
Title	**Design and Make 2: 3D Thinking**
Date	**11/10/2023**
Level	**4**
Credits	**30**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To broaden students' research capabilities and develop visual language and conceptual thinking in response to a set brief.
- To develop problem solving skills through the process of comprehension, investigation, exploration and practical interaction with materials, techniques and processes.
- To engage students in the practical and conceptual enquiry into casting processes for them to gain knowledge and skills in mould-making and casting for the creation of 3D objects through set projects.

LEARNING OUTCOMES

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

- demonstrate the development of ideas through to constructed outcomes evidencing ability to select and use appropriate materials and processes;
- demonstrate critical awareness of the context and impact of their work at all levels and evidence developed conceptual awareness and reflective skills in practice;
- demonstrate skills and knowledge of mould-making and casting in a range of materials;
- evidence research, ideas and critical thinking through practical application and experimentation.

INDICATIVE CONTENT

- Contextualised concept development.
- Drawing and recording strategies.
- Development and translation of ideas from 2D to 3D (analogue and digital).
- Design development and realisation.
- Presentation formats.
- Social, economic and environmental impact.
- Basic mould making for glass, ceramics and other materials.

- Working with wax and lost wax casting techniques.
- Slip casting ceramics and introduction to glazing.

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	6 elements or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4025**	
Module Title	**Design and Make 2: 3D Thinking**	
Classification	**Reading List entry**	**Electronic***
Essential	Harrison, D. (2021) *A Century of Colour in Design*. Thames and Hudson.	☐
Essential	Van der Star, R. (2008) *Ethnic Jewellery: From Africa, Asia and Pacific Islands.* Pacific Islands Paperbacks.	☐
Essential	Marslen, M. & Southern, J. (2011) *Drawing Projects.* Black Dog.	☐
Further	Presenti, A. (2010) *Rachel Whiteread: Drawings*. Prestel	☐
Further	Thwaites, A. (2011) *Mould Making for Glass*. A&C Black	☐
Further	Wardell, S. (2007) *Slipcasting.* University of Pennsylvania Press	☐
Further	Colclough, J. (1999) *Mouldmaking (Ceramics)* A&C Blacks.	☐
Further	McArthur, M. & Lang, R. (2013) *Folding paper: The Infinite Possibilities of Origami.* Tuttle publishing.	☐
Further	Greenhalgh, P. (2002) *The Persistence of Craft*. A&C Black	☐
Further	Kehlmann, R. (2002) The *Inner Light: Sculpture by Stanislav Libensky and Jaroslova Brichtova.* University of Washington	☐
Further	Creswell Bell, A.(2017) *Clay: Contemporary Ceramic Artists*. Thames and Hudson.	☐

Further	Chamber Mills, R. & Tigerman, B. (2016) *Beyond Bling.* Prestel Publishing.	☐
Further	Brooks, N. (2013) *Mouldmaking and Casting*. Crowood.	☒
Further	Shapiro, E. (2017) *Creative Wax Carving*. Lark.	☐
Further	Tanner, A. (2010) *Batch; Craft, Design and Product: The Work of the Designer Maker*. A&C Black	☐

Module Code	**ADDA4026**
Title	**Professional Practice 1: Digital Era**
Date	**11/10/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To equip students with basic skills in industry standard digital software for designing, presenting and visualising, developing understanding of the application of these skills within professional contexts.

- To build students' confidence, resilience and independent learning through suitable technology and build awareness of how this supports and enhances their learning experiences within Design Crafts.

LEARNING OUTCOMES

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

- demonstrate basic skills in digital software to enable the capture and professional presentation of research and design ideas;

- demonstrate an understanding of the core digital skills required for creative practice, from initial idea development through to presentation and making.

INDICATIVE CONTENT

- Adobe Creative Suite e.g. Photoshop, Illustrator, InDesign.

- Digital Drawing.

- Time management and working online.

- Research skills.

- Critical thinking.

- Identity and sense of place.

- Introduction to Studio Photography for 3D designers and makers.

- Presentation skills.

- Self-reflection and discussion points.

- Digital literacy.

- Teamwork.

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	3 elements or equivalent	75%

Assessment Component 2

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

Mode of assessment	Volume	Weighting
Presentation	5 minutes	25%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4026**	
Module Title	**Professional Practice 1: Digital Era**	
Classification	**Reading List entry**	**Electronic***
Essential	Anderson, C. (2012) Makers: *The New Industrial Revolution*. Crown Business	☒
Essential	Rand, G. (2009) *Lighting and Photographing Transparent and Translucent Surfaces.* Amherst Media	☐
Essential	Rouse, A. (2004) *Digital SLR Masterclass.* Photographers Institute Press.	☐
Further	http://www.thedesigntrust.co.uk	☒
Further	http://www.craftscouncil.org.uk	☒
Further	https://www.designcouncil.org.uk	☒
Further	https://www.nesta.org.uk/publications/creative-enterprise- toolkit	☒

Module Code	**ADDA4027**
Title	**Professional Practice 2: Making Futures**
Date	**11/10/2023**
Level	**4**
Credits	**20**
Pre-Requisites	**None**
DBS Check	**May be required ☐ Not required ☒**

AIM(S)

- To develop professional skills in marketing and self-promotion through social media and web presence and encourage the use of these tools for future marketing, entrepreneurship and development of chosen career pathways.

- To develop a broad understanding of the role that marketing, social media and digital tools has on the development of future career goals.

LEARNING OUTCOMES

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

- demonstrate the ability to create a personal brand identity and develop and maintain appropriate web and social media platforms as a way to promote and document creative practice;

- demonstrate the ability to build and plan a dedicated portfolio website to promote future creative projects and personal work.

INDICATIVE CONTENT

- Personal Brand: identifying, developing and communicating ‘values’.

- Marketing & Self Promotion strategies.

- Website creation using WordPress, Squarespace, Wix etc.

- Social Media, Blog, Vlog platforms.

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	4 elements or equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADDA4027**	
Module Title	**Professional Practice 2: Making Futures**	
Classification	**Reading List entry**	**Electronic***
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	Houghton Robin (2012) *Blogging for Creatives: How Designers, Artists, Crafters and Writers Can Blog to Make Contacts, Win Business and Build Success*. How To Books.	☒
Essential	Klanten. R (2012) *Taken by Surprise: Cutting-Edge Collaborations Between Designers, Artists and Brands*. Die Gestalten Verlag	☐
Essential	Seminega Isa Maria (2015) *The Creative Entrepreneur: Business Made Beautiful for Artists, Makers and Designers*. Ilex press	☐
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	**ADVA4000**
Title	**Learning in the Digital Era**
Date	**25/06/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the student's skills for independent study and life-long learning, which will form the foundations for successful completion of their degree programme and support future employment opportunities.

LEARNING OUTCOMES

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

- Demonstrate the foundational skills required to be a resilient and healthy independent learner.
- Practise the principles of learning agility
- Use suitable technology to support and enhance their learning experience within the discipline area

INDICATIVE CONTENT

- Time management, reading, writing, referencing and plagiarism, searching for and evaluating sources of information, working online.
- Critical thinking: issues concerning knowledge, belief, and doubt.
- Critical writing: synthesis, paraphrasing and creating an informed argument, avoiding plagiarism.
- Reflection and self-reflection.
- Identity and sense of place; including values, culture and intercultural awareness, heritage, diversity and inclusion and, multilingualism.
- Skills for a range of assessment modes, including blogs, vlogs, video, presentations, performances, posters, exams and written coursework.
- Skills and attitudes which underpin resilience, health, wellbeing and learning agility; the role of spirit, mind, emotions and body.
- Physical literacy: Consideration of the role of physical activity to the support of physical, mental health, well-being and resilience.
- Digital literacy: using appropriate technology; staying safe online, cyber security, digital identity.

- Team working

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
E-portfolio	Equivalent to 2,000 words	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Video and Supporting Materials	Individual 3 minute video which incorporates supporting materials	50%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	**100%**

INDICATIVE READING LIST

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

Module Code	**ADVA4000**	
Module Title	**Learning in the Digital Era**	
Classification	**Reading List entry**	**Electronic***
Essential	Cottrell, S (2019) *The Study Skills Handbook.* 5th edn. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th edn. London: Macmillan International Higher Education.	☒
Essential	Library Info Skills Sessions	☒

Further	Hopkins, D. and Reid, T., 2018. *The Academic Skills Handbook: Your Guide to Success in Writing, Thinking and Communicating at University*. London: Sage	☐
Further	Osmond, A., 2016. *Academic Writing and Grammar for Students* 2nd edn. London: SAGE.	☒

Additional specialist books will be listed in module handbooks provided by tutors for Specific Programmes

Module Code	**ADVA4001**
Title	**Contemporary Challenges: Making a Difference**
Date	**25/06/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop student's awareness and appreciation of contemporary challenges relevant to the discipline facing individuals, organisations, communities and society, from a local, national and global perspective.

- To develop creative problem-solvers through the application of knowledge to real-world problems.

LEARNING OUTCOMES

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

- Identify and evaluate historical and contemporary issues and their impact on today's global society.

- Apply appropriate collaborative working practices to manage conflict and support effective decision making.

- Implement Design Thinking techniques to investigate problems in order to generate and evaluate solutions.

INDICATIVE CONTENT

- Visions of the Future including digital transformation 4.0.

- How history, legislation and policy shape the world we live.

- Contemporary global issues, e.g., responsible stewardship, diversity, inclusion, ethics, culture and intercultural awareness.

- 'Wicked problems': the challenge of difficult or impossible problems where the affecting variables are not known or quantifiable.

- Design Thinking to investigate, define, propose and evaluate problem solutions.

- Recognising and overcoming cognitive bias.

- Decision making frameworks and techniques.

- Recognising individual differences and the role of emotional intelligence in the management of conflict.

- The role of diplomacy, persuasion and negotiation in effective collaboration.

- The significance of interdisciplinary thinking in finding effective solutions to problems.
- The role of ethics in identifying solutions.
- Collective decision-making.
- The power of raising awareness

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
E-Portfolio	Equivalent to 2,000 words	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Group Presentation with supporting material	Each individual in the group to contribute 2 minutes to the presentation and each individual to contribute 1000 words to the supporting materials (max 6 in a group)	50%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	**100%**

INDICATIVE READING LIST

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

Module Code	**ADVA4001**	
Module Title	**Contemporary Challenges: Making a Difference**	
Classification	**Reading List entry**	**Electronic***
Essential	Siebel, T.M. (2019) *Digital transformation: survive and thrive in an era of mass extinction*. New York: RosettaBooks.	☐
Essential	Stickdorn, M. & Schneider, J. (2011) *This is service design thinking: basics, tools, cases.* The Netherlands: BIS Publishers	☐
Essential	Echavarria, M., 2015. *Enabling Collaboration*. New York: LID Editorial.	☐
Essential	Well-being of Future Generations (Wales) Act 2015 (Online). Available at http://www.legislation.gov.uk/anaw/2015/2/contents/enacted	☒
Further	Fisher, R., Ury, W.L. and Patton, B. (2011) *Getting to yes: Negotiating agreement without giving in.* 3rd edn. New York: Penguin.	☐
Further	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* London: Jonathan Cape	☐

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

Module Code	**ADVA4002**
Title	**Typography**
Date	**01/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To encourage and stimulate a broad awareness of the role of typography and letter-forms within the medium of visual communication. It aims to develop skills and strategies to help generate innovative and effective design solutions through firstly observing, and later challenging the conventions.

LEARNING OUTCOMES

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

- Demonstrate an awareness and use of type as an effective communication tool;
- Display a sensitivity to the use and application of typography and a knowledge of its function within the creative process;
- Demonstrate a fundamental command of the specialised technical principles of typographic design.

INDICATIVE CONTENT

- Vernacular Typography / Observation Exercises
- Introduction to Digital Software
- The History of Typography
- Observing & Challenging Typographic Conventions
- Planning & Creating Visual Hierarchy
- Page Layout & Grid Systems
- Typography in Editorial Design
- Typographic Anatomy
- Using Traditional Technologies as tools for image-making
- Type & Image Relationship

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	3,000 Words Equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4002**	
Module Title	**Typography**	
Classification	**Reading List entry**	**Electronic***
Essential	Hyndman, Sarah (2016) *Why Fonts Matter*. Virgin Books	☐
Essential	Gill, Eric (1988) *An Essay on Typography*, London: Lund Humphries	☐
Essential	Elam, Kimberly (2007) *Typographic Systems*, Princeton Press	☐
Essential	Heller, Steven and Talarico, Lita (2012) *Typography Sketchbooks*, Thames and Hudson	☐
Essential	Bierut, Michael (2015) *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world*, Thames & Hudson	☐
Further	Evamy, Michael (2016) *Logotype*, Laurence King Publishing	☐
Further	Brenner, Michael (2013) *Type Compass: Charting New Routes in Typography*, SHS Publishing	☐
Further	Walters , John L (2013) *Fifty Typefaces That Changed the World*: Design Museum Fifty Conran	☐

Further	Burrill, Anthony (2016) *Make It Now!: Creative Inspiration and the Art of Getting Things Done*, Virgin Books	☐
Further	Shaughnessy, Adrian (2017) *Paula Scher*: Works. Unit Editions	☐
Further	Victionary (2019) *Type for type: Custom typeface solutions for modern visual identities*, Viction Workshop	☐
Further	Heller, Steven. (2006) *Handwritten: Expressive Lettering in the Digital Age,* Thames and Hudson Ltd; New edition	☐
Further	Wilhide, Elizabeth (2010) *How to Design a Typeface*, Conran	☐
Further	Hoffmann, Armin (2019) *Graphic Design Manual: Principles and Practice*, Verlag Niggli	☐
Further	Sagmeister, Stefan., Nettle, Daniel and Heller , Steven 2013 *Things I Have Learned in My Life So Far*, Abrams; updated edition	☐
Further	Kitching, Alan (2017) *A Life in Letterpress*: Laurence King Publishing	☐
Further	Roberts, Lucienne (2017) *Can graphic design save your life?* London: Welcome Collection	☐
Further	Willen, Bruce (2009) *Lettering and Type: Creating Letters and Designing Typefaces*, Princeton Architectural Press	☐
Further	Creative Review	☒
Further	Design Week	☒
Further	Graphis Magazine	☒
Further	Computer Art	☒
Further	Eye	☒

Module Code	**ADVA4005**
Title	**Design for Publication**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce the student to the planning and production of designs across multiple pages for use within the print industry.

LEARNING OUTCOMES

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

- Demonstrate evidence of preparation of research, observation, enquiry, visualisation, designing and technical requirements in design for publication requirements.
- Present evidence that demonstrates some ability to generate ideas independently in response to set briefs
- Develop ideas through to outcomes that confirm the student's ability to select and use materials, processes, technologies and environments showing understanding of quality standards for print production and attention to detail.

INDICATIVE CONTENT

- Project Management
- Preparation of Artwork
- Page planning
- Using Layout Grids
- CMYK image files
- Image formats and resolutions
- Printing methods
- Master pages and style sheets
- Typographic and visual hierarchy

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	3,000 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4005**	
Module Title	**Design for Publication**	
Classification	**Reading List entry**	**Electronic***
Essential	Cadwell, Cath. Zappaterra, Yolanda (2014) *Editorial Design: Digital and Print*. Laurence King.	☐
Essential	Elam, Kimberly (2014) *Grid Systems: Principles of Organising Type*. Princeton Architectural Press.	☐
Essential	Elam Kimberly (2007) *Typographic Systems.* Princeton Architectural Press.	☐
Further	Muller-Brockmann, Joseph (2008) *Grid Systems in Graphic Design* 6th Ed. Zurich: Niggli	☐
Further	Spiekermann, Erik (2013) *Stop Stealing Sheep & Find Out how Type Works* 3rd Ed. Adobe.	☐
Further	Gestalten. Errea, Javier (2018) *Newspaper Design: Editorial Design from the World's Best Newsrooms*. Die Gestalten Werlag.	☐
Further	Creative Review	☒
Further	Design Week	☒
Further	Graphis Magazine	☒
Further	Computer Arts	☒
Further	Eye	☒

Module Code	**ADVA4006**
Title	**Editorial Illustration**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To provide students with knowledge of the traditions and innovative conventions related to magazine and newspapers.
- To enable students to produce emotive design and illustration work suitable for magazine and newspaper articles for example, reportage, editorial, conceptual, and decorative.

LEARNING OUTCOMES

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

- Distinguish commercial illustration in the context of publishing for magazines or newspapers;
- Synthesise learned Visual Communication skills with editorial illustration in response to topical subjects;
- Create artwork for print and e-publishing that consists of an integrated treatment of text and image.

INDICATIVE CONTENT

- Stage 2 Digital Media workshops.
- Stage 2 Traditional Printmaking.
- Conceptual Methodology.
- Desktop Publishing skills.
- Conceptual, Informative and Decorative illustration.
- Illustrative responses to environmental, sustainable and social issues.
- Editorial working methods and time management.
- 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	3,000 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4006**	
Module Title	**Editorial Illustration**	
Classification	**Reading List entry**	**Electronic***
Essential	A.O.I. (2013) Caldwell, Cath & Zappaterra, Yolanda, *The Editorial Client Directories*, London: Association of Illustrators Editorial Design: Digital and Print, Laurence King 2014	☐
Essential	Moore, C (2010) *Propaganda Prints*, London: A & C Black	☐
Essential	Moser, H (2003) *Surprise Me – Editorial Design*, London: Mark Batty Publisher	☐
Essential	Noble, I (2003) *Picture Perfect: Fusions of Illustration & Design*, London: Rotovision	☐
Essential	Steinberg, S Hans, J (2003) *Saul Steinberg* (London: Whitney Museum of American Art) David Huges: Drawings, Bielfeld	☐
Essential	Gerald S (2005) *Drawing Blood*, Little Rockport	☐
Further	Johnson, R (2003) *The Best of Newspaper Design 24,* Gloucester.: Mass Rockport	☐
Further	Ronald S (2002) *Ronald Searle in "Le Monde"*, London: University of Chicago	☐
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	☒

Module Code	**ADVA4007**
Title	**Image-Making & Communicating**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop students' understanding and application of the basic principles and concepts of communicating through the visual language of images and words.

- To establish acceptable standards and working methods for initiating ideas, progressing, organising and presenting work.

LEARNING OUTCOMES

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

- Demonstrate evidence of preparation of research, observation, enquiry, visualisation, designing and making of effective conceptual communication in Illustration from a set brief.

- Develop ideas through to outcomes that confirm the student's ability to select and use materials, processes, technologies and environments showing understanding of quality standards and attention to detail in visual language.

- Employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation in the creation of Illustrative techniques.

INDICATIVE CONTENT

- Levelling drawing skills: proportion, perspective, composition, contrast, colour and rhythm.

- Conceptual Development: metaphor, metonym, semiotics.

- Working methods and presentation skills.

- Working with Illustration and the Urban Environment

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	3,000 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4007**	
Module Title	**Image-Making & Communicating**	
Classification	**Reading List entry**	**Electronic***
Essential	Baldwin, J (2006) *Visual Communication: From Theory to Practice*, Lausanne: AVA	☐
Essential	Bergstrom, B (2008) *Essentials of Visual Communication*, Laurence King	☐
Essential	Male, A (2017) *Illustration: A Theoretical and Contextual Perspective*, London Bloomsbury	☐
Further	Itten, J (2003) *The Elements of Color*, New York: Wiley	☐
Further	Kress, G (2006) *Reading Images: The grammar of Visual Design*, London: Routledge	☐
Further	Jamieson, H (2007) *Visual Communication: More than Meets the Eye*, Bristol: Intellect Books	☐
Further	Noble, I (2005) *Visual Research: An Introduction to Research Methodologies in Graphic Design*, Thames & Hudson	☐
Further	Booth, G (2020) *Watercolour Techniques for Artists and Illustrators*, London, Penguin Random House	☐
Further	Sonneman, M.R. (1997) *Beyond Words: A guide to drawing out ideas*, Berkeley Calif.: Ten Speed Press	☐
Further	Wigan, M (2006) *Thinking Visually*, Lausanne: AVA	☐
Further	White, G (2003) *Perspective: A Guide for Artists, Architects and Designers*, London: Batford	☐
Further	Journals Varoom – Illustration, Culture, Society, published by The Association of Illustrators Creative Review. Websites www.theaoi.com	☒

Module Code	**ADVA4008**
Title	**Visual Studies 1**
Date	**05/05/2021**
Level	**4**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To explore and challenge the individual's responsiveness to visual and perceptual phenomena, appropriate to their chosen discipline.
- To provide the opportunity to learn and develop new important skills in making, reflection and analysis.

LEARNING OUTCOMES

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

- Cultivate and express perceptual inquisitiveness
- Generate ideas through discussion with tutors and peer group.

INDICATIVE CONTENT

- Development of observational skills Indicative content.
- Improving skills in visualisation techniques
- Exploration of visual qualities i.e. line, tone, colour, texture, shape
- Practical skills in a range of disciplines
- The analysis of visual and perceptual information
- Introduction to the visualisation of working process through the visual diary, sketchbook or blog

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 coursework	1,500 words equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4008**	
Module Title	**Visual Studies 1**	
Classification	**Reading List entry**	**Electronic***
Essential (general)	Berger, J (2008) *Ways of Seeing*, Penguin Classics, London, (Reprint edition)	☐
Essential (general)	Boud. D, *Assessment 2020: Creating Sustainable Assessment for Long-Term Learning.* University of Technology, Sydney (2010)	☒
Essential (general)	Butler, C., Garrels, G., Rattemeyer, C., (2009) *Compass in Hand: Assessing Drawing Now.,* Museum of Modern Art.	☐
Essential (general)	Gregory, D (2015) *Art Before Breakfast: A Zillion Ways to be more creative no matter how busy you are*. USA:Published Chronicle Books	☐
Essential (general)	Ingledew, (2011) *A-Z of Visual Ideas: How to solve any Creative Brief*. Lawrence King	☐
Essential (general)	Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco.	☐
Essential (general)	Sturken, M & Cartwright, L (2009) *Practices of Looking* 2nd edition, Oxford U.P., Oxford	☐
Essential (general)	Victore,J (2011) *A Travelling Art Journal of Graphic Designers*, Rockport: USA	

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

Cod y Modwl	**ADVA4008C**
Teitl	**Astudiaethau Gweledol 1**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Archwilio a herio ymatebolrwydd yr unigolyn i ffenomena gweledol a chanfyddiadol fel y bo'n briodol i'w ddewis ddisgyblaeth.
- Darparu'r cyfle i ddysgu a datblygu sgiliau pwysig newydd o ran gwneuthur, adfyfyrio a dadansoddi.

DEILLIANNAU DYSGU

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

- Meithrin a mynegi chwilfrydedd canfyddiadol
- Cynhyrchu syniadau trwy drafod â thiwtoriaid a'r grŵp cymheiriaid.

CYNNWYS DANGOSOL

- Datblygu sgiliau arsylwi
- Gwella sgiliau o ran technegau delweddu
- Archwilio nodweddion gweledol h.y. llinell, tôn, lliw, gweadedd, siâp
- Sgiliau ymarferol mewn ystod o ddisgyblaethau
- Dadansoddi gwybodaeth weledol a chanfyddiadol
- Cyflwyniad i ddelweddu'r broses weithio trwy'r dyddiadur gweledol, y llyfr braslunio neu'r blog

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	Cyfwerth â 1,500 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	**ADVA4008C**	
Teitl y Modwl	**Astudiaethau Gweledol 1**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Berger, J (2008) *Ways of Seeing*, Penguin Classics, London, (Reprint edition)	☐
Hanfodol (cyffredinol)	Boud. D, *Assessment 2020: Creating Sustainable Assessment for Long-Term Learning.* University of Technology, Sydney (2010)	☒
Hanfodol (cyffredinol)	Butler, C., Garrels, G., Rattemeyer, C., (2009) *Compass in Hand: Assessing Drawing Now.,* Museum of Modern Art.	☐
Hanfodol (cyffredinol)	Gregory, D (2015) *Art Before Breakfast: A Zillion Ways to be more creative no matter how busy you are*. USA:Published Chronicle Books	☐
Hanfodol (cyffredinol)	Ingledew, (2011) *A-Z of Visual Ideas: How to solve any Creative Brief*. Lawrence King	☐
Hanfodol (cyffredinol)	Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco.	☐
Hanfodol (cyffredinol)	Sturken, M & Cartwright, L (2009) *Practices of Looking* 2nd edition, Oxford U.P., Oxford	☐
Hanfodol (cyffredinol)	Victore,J (2011) *A Travelling Art Journal of Graphic Designers*, Rockport: USA	

* Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid ar gyfer Rhaglenni Penodol

Module Code	**ADVA4009**
Title	**Visual Studies 2**
Date	**05/05/2021**
Level	**4**
Credits	**10**
Pre-Requisites	**None**

AIM(S)

- To challenge the individual's responses to visual and perceptual phenomena, appropriate to their chosen discipline.
- To provide the opportunity to broaden the context and application of the individual's practice.

LEARNING OUTCOMES

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

- Enhance practical and/or technical skills in selected mediums
- Broaden the context and application of their individual practice

INDICATIVE CONTENT

- Interpretation and development of observational skills
- Further exploration of visual qualities i.e. line, tone, colour, texture, shape
- Implementation of research and application skills in relation to subject area
- The analysis and synthesis of visual and perceptual information
- Development of the visualisation of working process through the visual diary or sketchbook or blog
- Critique as evaluation of working 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	1,500 words equivalent	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	**100%**

INDICATIVE READING LIST

Module Code	**ADVA4009**	
Module Title	**Visual Studies 2**	
Classification	**Reading List entry**	**Electronic***
Essential (General)	Edwards, S and Wood, P (eds) (2013) *Art & Visual Culture 1850 - 2010: Modernity to Globalisation,* Tate Publishing London	☐
Essential (General)	Hugill, A (2015) Pataphysics: *A Useless Guide*, MIT press	☐
Essential (General)	Heller, S (2020) *Design School Reader. A course Companion for Students on Graphic Design*. Allworth Press. New York	
Essential (General)	Malinic, R. (2018) *Book of Ideas: A Journal of Creative Direction and Graphic Design* volume 2, Brand Nu Limited	
Essential (General)	Mirzoeff, N (2012) *The Visual Culture Reader* London:Routledge	☐
Essential (General)	Osborne, P (2013) *Anywhere or not at all: The Philosophy of contemporary art*, Verso Books:London	☐
Essential (General)	Parkinson, G (2008) *Surrealism, Art, and Modern Science: Relativity, Quantum Mechanics, Epistemology* Yale University Press	☐

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

Cod y Modwl	**ADVA4009C**
Teitl	**Astudiaethau Gweledol 2**
Dyddiad	**05/05/2021**
Lefel	**4**
Credydau	**10**
Rhagofynion	**Dim**

AMCAN(ION)

- Herio ymatebion yr unigolyn i ffenomena gweledol a chanfyddiadol fel y bo'n briodol i'w ddewis ddisgyblaeth.

- Darparu'r cyfle i ehangu cyd-destun a'r dulliau o gymhwyso arfer yr unigolyn.

DEILLIANNAU DYSGU

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

- Gwella sgiliau ymarferol a/neu dechnegol mewn cyfryngau dethol

- Ehangu cyd-destun a'r dulliau o gymhwyso ei arfer fel unigolyn

CYNNWYS DANGOSOL

- Dehongli a datblygu sgiliau arsylwi
- Archwilio nodweddion gweledol ymhellach h.y. llinell, tôn, lliw, gweadedd, siâp
- Defnyddio sgiliau ymchwil a chymhwyso yng nghyswllt y maes pwnc
- Dadansoddi a chyfuno gwybodaeth weledol a chanfyddiadol
- Datblygu delweddu'r broses weithio trwy'r dyddiadur gweledol, y llyfr braslunio neu'r blog
- Beirniadaeth fel gwerthusiad o brosesau gweithio

Dyraniad Amser Astudio

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

Math o weithgaredd	**Oriau**	**Canran**
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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	Cyfwerth â 1,500 o eiriau	100%

Crynodeb o'r Asesiad

Math o weithgaredd	Canran
Arholiad ysgrifenedig	
Gwaith cwrs	50%
Ymarferol	50%
CYFANSWM	**100%**

RHESTR DDARLLEN DDANGOSOL

Cod y Modwl	**ADVA4009C**	
Teitl y Modwl	**Astudiaethau Gweledol 2**	
Categori	**Eitemau'r Rhestr Ddarllen**	**Electronig***
Hanfodol (cyffredinol)	Edwards, S and Wood, P (eds) (2013) *Art & Visual Culture 1850 - 2010: Modernity to Globalisation,* Tate Publishing London	☐
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* Rhestrir llyfrau arbenigol ychwanegol yn y llawlyfrau modwl a ddarperir gan diwtoriaid ar gyfer Rhaglenni Penodol