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

MODULE DIRECTORY

LEVEL 4

ART & MEDIA

WALES INSTITUTE OF SCIENCE & ART

2021-2022

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INTRODUCTION

This Module Directory includes all the modules for Level 4 within Art & Media in the academic year 2021-2022.

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	**ADAA4000**
Title	**Learning in the Digital Era**
Date	**25/06/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop 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	**ADAA4000**	
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	**ADAA4001**
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	**ADAA4001**	
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	**ADAA4002**
Title	**Materials, Construction & Deconstruction**
Date	**01/09/2020**
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
A portfolio of evidence of physical work	Minimum of 3 components	50%

Assessment Component 2
(Tick one)

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

Mode of assessment	Volume	Weighting
Evidence demonstrating the understanding of physical work	A minimum of 3 components. A sketch book or equivalent of exploratory images and text, photographic documentation of experimentation and process	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4002**	
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	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.	☒

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	☒

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	ADAA4013
Title	Site & Audience
Date	05/05/2021
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
A portfolio of practical research with a minimum of 3 components	A sketch book or equivalent of exploratory images and text, photographic documentation of projects, self-directed experimentation in chosen media.	50%

Assessment Component 2
(Tick one)
☐ **Written exam** ☒ **Coursework** ☐ **Practical**

Mode of assessment	Volume	Weighting
A digital portfolio or a physical workbook with a minimum of 3 entries or a studio book of the equivalent.	Text-based information on the content of the research, photographic images of process and of final outcomes.	50%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADAA4013**	
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 ofSpectatorship,* 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	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

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

Module Code	ADAD4018
Title	Ways of Thinking
Date	20/05/2019
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
Portfolio of Writing	3 tasks of 500 words submitted in a single document (total 1500 words).	100%

Assessment Summary

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

READING LIST

Module Code	**ADAD4018**	
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	**ADAD4018C**
Teitl	**Ffyrdd o Feddwl**
Dyddiad	**20/05/2019**
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
Portffolio o Waith Ysgrifenedig	3 thasg 500 gair a gyflwynir mewn un ddogfen (cyfanswm o 1500 o eiriau).	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	**ADAD4018C**	
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	**ADAD4019**
Title	**Ways of Perceiving**
Date	**20/05/2019**
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
Individually curated written piece	1500 words	100%

Assessment Summary

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

READING LIST

Module Code	**ADAD4019**	
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	**ADAD4019C**
Teitl	**Ffyrdd o Ganfod**
Dyddiad	**20/05/2019**
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
Darn ysgrifenedig wedi'i guradu'n unigol	1500 o eiriau	100%

Crynodeb o'r Asesiad

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

RHESTR DDARLLEN

Cod y Modwl	**ADAD4019C**	
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	**ADFM4028**
Title	**Creative Sound Manipulation**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the student's creative approach to the advanced potential of electronic sound.
- To maximise and extend the student's studio resources and techniques for the realisation of creative projects.

LEARNING OUTCOMES

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

- Demonstrate a proficiency, confidence and imagination in employing music technology studio facilities and techniques in the realisation of creative assignments.
- Design and capture new sound objects, and demonstrate the ability to implement them into a structured composition.

INDICATIVE CONTENT

- Sample processing
- Audio manipulation techniques
- Tools for creative transformation in the frequency and time domain
- Granular synthesis
- Spectromorphology of sound
- Concrete sound
- Microsonic techniques.
- Composite textures
- Non-linear sequencing and arrangement techniques.
- Techniques of expansion and variation, macro_ and micro_ structures
- Discerning digital signal effect processing, spatial elements and perspective through mixing
- Musical ideas and expressive range
- Composition analysis

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/ word count or equivalent	Weighting
Coursework	**Composition**: The student will typically be required to submit a mastered stereo composition for fixed media, (4-6 minutes duration) employing the creative tools and techniques explored in the taught sessions.	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADFM4028**	
Module Title	**Creative Sound Manipulation**	
Classification	**Reading List Entry**	**Electronic***
Essential	Odqvist. C. (2019) *Making Sound: Creative Music Production tips.* Magnetic Publishing	
Essential	Cipriani A. & Giri M. (2016) *Electronic Music and Sound design* Contemponet Publishing	
Essential	McGregor I.(2019) *Sound Design: second edition* Napier Press	
Essential	Pohlmann, K (2005) *Principles of Digital Audio*. McGraw Hill.	☐
Essential	Savage, T. M. & VOGEL K . E. An Introduction to Digital Multimedia. Jones and Bartlett Vogel, K. (2013)	☒
Essential	Russ, M. (2008) Sound Synthesis and Sampling. Focal Press.	☒
Essential	Farnell, A., (2009) *Designing Sound*. MIT Press.	☐
Essential	McConie, R (2000) Music and Science (Oxford)	☐
Essential	Emerson, S (ed) (2008) The Language of Electroacoustic Music (Palgrave Macmillan)	☐
Essential	**Journals** *Computer Music* *Future Music*	☐
Further	http://www.sospubs.co.uk http://www.csounds.com http://puredata.info/ http://crca.ucsd.edu/~msp/software.html http://supercollider.sourceforge.net// http://www.cycling74.com/ http://www.essl.at/ https://ccrma.stanford.edu/ http://www.computermusic.org/	☐

Module Code	ADFM4029
Title	The Studio Composer
Date	14/09/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To develop in the student a precise and critical understanding of the application and deployment of contemporary music production techniques.
- To realise a music production based project from the pre-production and recording stage through to the mixing and mastering stage.

LEARNING OUTCOMES

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

- Utilise modern software environments to create high order musical artefacts, with an emphasis on musical creativity.
- Identify and utilise appropriate theoretical compositional techniques and apply them into a self-constructed portfolio of original material via industry standard software notation tools.

INDICATIVE CONTENT

- Pre-production approaches and techniques. The realization of music ideas into a production artefact.
- Workstation production and the DAW. The use of MIDI, virtual instruments, virtual DAFx, data management and the landscape of software production tools.
- Recording techniques, microphone selection, overdubbing and audio editing.
- Composition, music theory and arrangement (e.g. keys and chords progressions, transposing, melody and harmony development etc.). Use of software based notation tools and lead sheet creation.
- Analysis of contemporary trends and techniques within the commercial music production landscape.

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/ word count or equivalent	Weighting
Coursework	Composition portfolio (five tracks)	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADFM4029	
Module Title	The Studio Composer	
Classification	Reading List entry	Electronic*
Essential	Senior M, (2014) Recording Secrets for the Small Studio, Focal Press, UK	☐
Essential	Owsinski, B. (2009) The Recording Engineer's Handbook. New York: Music Sales Limited.	☒
Essential	Bartlett, B. (2008) Practical Recording Techniques: The Step- by- Step Approach to Professional Audio Recording, London: Focal Press	☒
Essential	Koryat, K. (2008) Guerilla Home Recording: How to Get Great Sound from AnyStudio. New York: Hal Leonard	☐
Further	Massey, H. (2000) Behind the Glass. San Francisco: Backbeat Books.	☐

Module Code	**ADMA4000**
Title	**Learning in the Digital Era**
Date	**25/06/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop 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

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

Mode of assessment	Volume	Weighting
E-portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ **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	**ADMA4000**	
Module Title	Learning in the Digital Era	
Classification	**Reading List entry**	**Electronic***
Essential	Cottrell, S (2019) *The Study Skills Handbook.* 5th Ed. London: Macmillan International Higher Education.	☒
Essential	Pears, R. and Shields, G.J. (2019) *Cite Them Right: the essential referencing guide.* 11th Ed. 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 Ed. London: SAGE.	☐

Module Code	ADMA4001
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

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

Mode of assessment	Volume	Weighting
E-Portfolio	Equivalent to 2,000 words	50%

Assessment Component 2

☐ **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	**ADMA4001**	
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: Rosetta Books.	☐
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 Ed. New York: Penguin.	☐
Further	Harari, Y. N. (2018) *21 Lessons for the 21st Century.* London: Jonathan Cape	☐

Module Code	**ADMA4005**
Title	**Applied Storytelling Practice 1**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To design a fundamental working knowledge of essential storytelling practices.

- To create various story artefacts across a range of areas.

LEARNING OUTCOMES

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

- Demonstrate an understanding and knowledge of a range of key creative and practical skills in the storytelling process.

- Employ a range of creative and practical skills to create stories.

INDICATIVE CONTENT

- Storytelling
- A narrative structure
- Aristotle
- Russian formalism
- Fragmentation

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
Coursework	Portfolio 10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4005**	
Module Title	**Applied Storytelling Practice 1**	
Classification	**Reading List entry**	**Electronic***
Essential	Thurlow, M. and Thurlow, C. (2013) Making Short Films: The Complete Guide from Script To Screen (3rd Edition). New York: Bloomsbury.	☐
Essential	Jason Mittell., 2015 Complex TV: The Poetics of Contemporary Television Storytelling NYU Press	☐
Further	Barnes, J. (1996) Aristotle. Oxford : UP	☐
Further	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Further	Cooper P. & Dancyger, K. (2004) Writing the Short Film. Oxford: Focal Press	☐

Module Code	ADMA4006
Title	The Storyteller
Date	14/09/2020
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- Introduce a range of auteurs and assess their impact on contemporary moving image practices.
- To challenge student's knowledge of a range of texts, genres, aesthetic film or television forms related theories to produce close and informed analysis.

LEARNING OUTCOMES

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

- Explain and contextualise a range of auteurs and to investigative their effect on social history and contemporary trends.
- Create filmed exercise linked to their development as an auteur

INDICATIVE CONTENT

- Auteur studies
- Film manifestos
- Form versus genre in film and television
- Film and television as social history
- National Cinema
- The canon

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	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Visual essay	5 minutes	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4006**	
Module Title	**The Storyteller**	
Classification	**Reading List entry**	**Electronic***
Essential	Barsam, R. and Monahan D. (2019) Looking at Movies: An Introduction to Film (6th Edition). New York: W. W. Norton.	☐
Essential	Cook, David A. (2016) A History of Narrative Film (5th Edition). New York: W W Norton	☐
Further	Etherington-Wright, C. And Doughty, R. (2017) Understanding Film Theory. (2nd Edition) Basingstoke: Palgrave Macmillan	☐
Essential	Wharton, D. (2005) Teaching Auteur Study. London: BFI Education	☐

Module Code	ADMA4007
Title	Investigating Spaces
Date	14/09/2020
Level	4
Credits	20
Pre-Requisites	None

AIM(S)

- To recognise the expressive resources available to the director in communicating their directions.
- To explore the uses of space in creating a coherent story world.

LEARNING OUTCOMES

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

- Identify and design a story based upon directorial intentions.
- Construct and design a clear vision of a story using a variety of external and internal locations.

INDICATIVE CONTENT

- Visualising and interpreting the script
- Psychogeography
- Directing philosophies
- Verbs verses nouns
- The subjective camera

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	10 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	ADMA4007	
Module Title	Investigating Spaces	
Classification	Reading List entry	Electronic*
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Essential	Proferesa, N. (2017) Film Directing Fundamentals (4th Edition). Abingdon: Routledge	☐
Further	Weston, J. (2014) Directing Actors: Creating Memorable Performances for Film And Television (2nd Edition). Los Angeles: Michael Wiese.	☐
Further	Rooney, B. & Belli, M. L. (2016) Directors Tell The Story: Mastering The Craft Of Directing Film And Television (2nd Edition), Abingdon: Routledge.	☐
Further	Rea, P. (2015) Producing And Directing The Short Film And Video (5th Edition), Abingdon: Routledge.	☐
Further	Rabiger, M. (2014) Directing The Documentary (6th Edition), Oxford: Focal.	☐
Essential	Lefebvre, H. (1991) The Production of Space, Oxford: Blackwell	☐

Module Code	ADMA4008
Title	Textual Practices 1
Date	14/09/2020
Level	4
Credits	10
Pre-Requisites	None

AIM(S)

- To introduce a range of textual sources and their potential to be adapted into filmic practice.
- To demonstrate the principals of textual translation into filmed exercises.

LEARNING OUTCOMES

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

- Identify key emotional and aesthetic data within text sources and to construct film practice.
- Interpret non film texts and construct filmic responses to chosen texts.

INDICATIVE CONTENT

- Adaptation
- Blocking and staging for film and television
- Creative writing Visualisation tools and techniques
- Composing shots
- Pre – visualisation
- Psychology of the shot

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	0	0
TOTAL	**100**	**100%**

ASSESSMENT

Assessment Component 1

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

Mode of assessment	Volume	Weighting
Portfolio	5 elements	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4008**	
Module Title	**Textual Practices 1**	
Classification	**Reading List entry**	**Electronic***
Essential	Draven, D. (2013) Genre Filmmaking: A Visual Guide to Shots And Style. Oxford: Focal Press.	☐
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6th Edition). Oxford: Focal Press.	☐
Further	McIver, G. (2016). Art History for Filmmakers: The Art Of Visual Storytelling. London: Bloomsbury	☐
Further	Brown, B (2016) Cinematography: Theory and Practice (3rd Edition). Abingdon: Routledge.	☐
Further	Block, B. (2013) The Visual Story: Creating the visual structure of film, television and digital media (2nd Edition). Oxford: Focal Press.	☐
Essential	Stam, R (2005) Literature and Film: A guide to the theory and practice of film adaptation. Oxford: Blackwell.	

Module Code	**ADMA4009**
Title	**The Studio Engineer**
Date	**14/09/2020**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To introduce the student to basic equipment, software and technology associated with sound recording studios, including basic instruction in the use of mixers, monitors, microphones, FX processors and other hardware.
- To introduce the student to the theory and practice associated with a range of appropriate music technology software found in the recording studio

LEARNING OUTCOMES

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

- Safely and competently operate studio equipment and conduct a multi-track recording session.
- Conduct a mix-down and mastering session that results in the production of a stereo master recording on the appropriate medium.
- Work together in a team of engineers and performers.

INDICATIVE CONTENT

- Health and safety aspects of studio engineering.
- Introduction to the DAW through audio and MIDI.
- Audio mixer, theory and practice.
- Microphone techniques.
- Routing and processing audio signals: microphones, DI, patch-bay, desk inserts, auxiliary sends, etc.
- Effects and signal processing; use of outboard equipment, eg compressor, gate, FX units etc.
- Setting up a headphone mix for performers.
- Recording acoustic instruments, e.g. drums, guitar, piano vocals, etc.
- Performing a basic stereo mix-down session and producing a stereo master.

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/ word count or equivalent	Weighting
Coursework	Multi-track Recording Project Exemplar: Students may record a jazz band, including instruments drums/percussion, bass, piano, saxophone and vocals. The recording may take place over many sessions, guided by the lecturer, but primarily conducted by the students. The length of the material produced will be agreed with the module coordinator. Students might try out advanced mixing techniques with the acoustic instruments. Students then conduct a mix-down session and mastering session. They may use studio elements such as EQ, Compressor/Limiter, etc. The end result will be the production of a stereo master recording. a report (1000 words) documenting technical and aesthetic decisions.	70%

Assessment Component 2

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

Mode of assessment	Volume/ word count or equivalent	Weighting
Coursework	Written Report (1500 words) A report (1500 words) documenting technical and aesthetic decisions.	30%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADMA4009**	
Module Title	**Studio Engineer**	
Classification	**Reading List entry**	**Electronic***
Essential	Huber, D. & Runstein, R. (2013). Modern recording techniques. 8th ed. Burlington: Focal Press.	☐
Essential	White, P. & Mead, D. (2011). Studio Recording Basics A (Basic Mixing Techniques, Effects & Processors, Multitracking & Mixers). London: SMT.	☒
Essential	Owsinski, B. (2009). The recording engineer's handbook. 2nd ed. Boston, MA: Course Technology PTR.	☒
Further	Bartlett, B. & Bartlett, J. (2012). Practical recording techniques. 6th ed. Boston: Focal Press.	☐
Further	Rayburn, R. & Eargle, J. (2011). Eargle's The microphone book. Oxford: Focal.	☐
Further	Massey, H. (2000). Behind the glass. San Francisco: Backbeat Books.	☐
Further	Swenson G. K. (2012). The recording secrets behind 50 great albums. Milwaukee, Mich.: Backbeat Books.	☐
Further	*Sound on Sound* *Future Music* *Mix Magazine* www.recordingmag.com/resources.html www.audacity.sourceforge.net www.recording-history.org	☐

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	**ADVA4003**
Title	**Advertising Environment**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To facilitate effective solutions in terms of campaign development and evaluation thereby enabling students to identify a variety of media platforms in the advertising environment with consideration to the advertising message and ethics.

- To enable students to identify and generate advertising communication outcomes as part of the marketing mix.

LEARNING OUTCOMES

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

- Demonstrate proficiency in the implementation and the formulation of the advertising message.

- Demonstrate understanding of the relative merits and demerits of a range of advertising media for use within the marketing mix

- Design an advertising campaign via an appropriate and considered visual means recognising ethical consideration of 'the message'.

INDICATIVE CONTENT

- Forces in the marketing environment and consumer trends.

- Advertising as part of the marketing mix.

- Designing and implementing advertising strategies.

- Determining the merits and demerits of advertising media.

- Message formation and creative appeal.

- Campaign objectives and evaluation.

- Ethics and the codes of practice.

- Sustainable development in the context of the advertising 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		
TOTAL	**200**	**100%**

ASSESSMENT

Assessment Component 1
(Tick one)

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

Mode of assessment	Volume	Weighting
Portfolio of work	3,000 word equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4003**	
Module Title	**Advertising Environment**	
Classification	**Reading List entry**	**Electronic***
Essential	Muller, G. (2015) *Advertising in the OOH Zone: A Guide to Out of Home Media Strategy,* Kindle Edition.	☒
Essential	Portella, A. (2016) *Visual Pollution: Advertising, Signage and Environmental Quality (Design and the Built Environment)*, London: Routledge.	☒
Essential	Saucet, M. (2015) *Street Marketing (TM): The Future of Guerrilla Marketing and Buzz*, California: Praeger Publishers Inc.	☒
Further	Muhammad, A. M. (2017) *Emerging Out of Home Advertising: Out of Home Advertising*, Latvia: Lambert Academic Publishing.	☒
Further	Akahisa, G. (2020) *The Effects of Covid-19 to Advertising: An e-book that compiles the effects of the Covid-19 outbreak in 2020 on the advertising industry*, Kindle Edition.	☒
Further	Bernstein, D. (2014) *Advertising Outdoors: Watch this Space!* London: Phaidon Press.	☐
Further	Hegarty, J. (2014) *Hegarty on Creativity: There Are No Rules,* London: Thames and Hudson	☒

Further	Lucas, G. (2011) Guerrilla Advertising 2: Unconventional Brand Communication, London: Laurence King Publishing Ltd.	☐
Further	Williams, A. (2017) Master of Philosophy. *Ambient Advertising,* Swansea: University of Wales Trinity Saint David	☐
Further	www.creativereview.co.uk	☒
Further	www.designweek.co.uk	☒
Further	www.thedrum.com	☒
Further	www.campaignlive.co.uk	☒
Further	www.graphis.com	☒
Further	www.canneslions.com	☒
Further	Journal of Strategy Marketing	☒
Further	www.adage.com	☒
Further	www.asa.org.uk	☒
Further	www.oohinternational.co.uk	☒
Further	https://oceanoutdoor.com/	☒
Further	https://www.jcdecaux.com/	☒
Further	www.clearchannel.co.uk	☒
Further	www.economist.com	☒
Further	www.mad.co.uk	☒
Further	www.marketingweek.co.uk	☒
Further	www.oohinternational.co.uk	☒
Further	www.ipa.co.uk	☒
Further	www.lovethework.com	☒

Module Code	**ADVA4004**
Title	**Copy and Type**
Date	**05/05/2021**
Level	**4**
Credits	**20**
Pre-Requisites	**None**

AIM(S)

- To develop the student's ability to identify and write appropriate creative advertising copy and generate innovative and effective typographic based solutions which demonstrate the importance of the synergy between meaning and appearance.

- Focusing on the written word, students will develop and evaluate the use of persuasive language and typographic craft and consider its relationship and appropriateness when delivering an effective advertising message.

LEARNING OUTCOMES

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

- Write persuasive language in a variety of advertising contexts in order to deliver an appropriate advertising message.

- Demonstrate proficiency in choosing typography that is sympathetic to language, as part of an effective integrated advertising communication.

- Produce a body of work that demonstrates considered and creative application of typography in terms of designing with words, craftsmanship and legibility on a variety of communication platforms.

INDICATIVE CONTENT

- Identifying and employing appropriate styles of copywriting for integrated communication platforms.

- Identifying and using persuasive vocabulary to form an argument.

- Identifying and understanding the hierarchy and relationship of copy and type.

- Dramatising copy through typography to create attention-grabbing messages.

- Communicating to a target audience.

- Employ methods of expressing emotion and meaning through copy and type

- Employ methods of expressing emotion and meaning through copy and type.

- Employing writing and design strategies for digital optimisation.

- Sustainable development in the context of copywriting and typography

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 word equivalent	100%

Assessment Summary

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

INDICATIVE READING LIST

Module Code	**ADVA4004**	
Module Title	**Copy and Type**	
Classification	**Reading List entry**	**Electronic***
Essential	Atkinson, I. (2011) *Copy. Righter*. London, LID. Publishing.	☐
Essential	D&AD (2011) *The Copy Book.* Cologne: Tashen.	☐
Essential	Felton, G. (2013) *Advertising Concept and Copy.* New York, WW Norton and Co.	☐
Further	Carter, R., Meggs, P. B. & Day, B. (2011) *Typographic Design: Form and Communication.* New Jersey. John Wiley and Sons.	☐
Further	De Jong, Cees W. Tholenaar, J.& Purvis, A. W. (2013) *A Visual History Of Typefaces and Graphic Styles,* Germany. Taschen.	☐
Further	Jury, D. (2004) *About Face: Reviving the Rules of Typography,* Mies, Switzerland: Rotovision.	☐
Further	Mahon, N. (2008) *Basics Advertising 01: Copywriting,* London AVA Publishing Ltd.	☐
Further	Truss, L. (2004) *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation,* London: Penguin Books.	☐
Further	Williams, A (2014) *Creating Fat Content: Boost Website Traffic with Visitor-Grabbing, Google-Loving Web*	☐

	Content. Virginia: CreateSpace Independent Publishing.	
Further	https://dandad.co.uk	☒
Further	https://davetrott.co.uk	☒

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

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

MODULE CODE: **M4X01561**
TITLE: **The Studio Engineer**
DATED: **21/07/2015**

LEVEL: **4**
CREDITS: **20**

JACS CODE: **W371**

AIM(S)

- To introduce the student to basic equipment, software and technology associated with sound recording studios, including basic instruction in the use of mixers, monitors, microphones, FX processors and other hardware.

- To introduce the student to the theory and practice associated with a range of appropriate music technology software found in the recording studio.

LEARNING OUTCOMES

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

1. Confidently and competently operate studio equipment and conduct a multi-track recording session.

2. Conduct a mix-down and mastering session that results in the production of a stereo master recording on the appropriate medium.

3. Collaborate in a team of engineers and performers.

INDICATIVE CONTENT

- Health and safety aspects of studio engineering.

- Introduction to the DAW through audio and MIDI.

- Audio mixer, theory and practice.

- Microphone techniques.

- Routing and processing audio signals: microphones, DI, patch-bay, desk inserts, auxiliary sends, etc.

- Effects and signal processing and use of outboard equipment, e.g. compressor, gate, FX units, etc.

- Setting up a headphone mix for performers.

- Recording acoustic instruments, e.g. drums, guitar, piano vocals, etc.

- Performing a basic stereo mix-down session and producing a stereo master.

LEARNING AND TEACHING STRATEGY

Lectures are conducted in both the computer lab and the recording studios. The lecturers provide students with an introduction to studio engineering and an understanding of audio, MIDI, hardware and software in the studio. Lectures conducted in the recording studio are a mix of theoretical instruction and workshop style sessions which allow the students a hands-on experience under the direction of the lecturer. Live performers are occasionally brought in to provide audio material. Basic procedures are taught to provide the student with a solid foundation for working safely and competently in the studio environment.

The allocation of teaching to deliver the module is:

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

ASSESSMENT

Assessment Component 1 – 70%

Multi-track Recording Project

Exemplar: Students may record a jazz band, including instruments drums/percussion, bass, piano, saxophone and vocals. The recording may take place over many sessions, guided by the lecturer, but primarily conducted by the students. The length of the material produced will be agreed with the module coordinator. Students might try out advanced mixing techniques with the acoustic instruments. Students then conduct a mix-down session and mastering session. They may use studio elements such as EQ, Compressor/Limiter, etc. The end result will be the production of a stereo master recording. A report (1000 words) documenting technical and aesthetic decisions.

Assessment Component 2 – 30%

Written Report (1500 words)

A report (1500 words) documenting technical and aesthetic decisions.

Assessment Summary

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

TOTAL	**100%**

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
If yes please provide brief details (no more than 100 words): In this module students learn through discovery with an experiential approach in studio practice. They learn transferable teamwork skills by working collaboratively in groups as engineers and performers. Students gain an understanding of the music industry by working with live performers. These live sessions encourage affective learning in the domains of values, attitudes and behaviours because they focus on the importance of effective communication and professional conduct. Students develop their creative problem-solving skills by troubleshooting studio issues and putting learnt theories and concepts into practice.	

BIBLIOGRAPHY

Essential

Huber, D. & Runstein, R. (2013). Modern recording techniques. 8th ed. Burlington: Focal Press.

Owsinski, B. (2009). The recording engineer's handbook. 2nd ed. Boston, MA: Course Technology PTR.

White, P. & Mead, D. (2011). Studio Recording Basics A (Basic Mixing Techniques, Effects & Processors, Multitracking & Mixers). London: SMT.

Recommended

Bartlett, B. & Bartlett, J. (2012). Practical recording techniques. 6th ed. Boston: Focal Press.

Huber, D. (2007). The MIDI manual. 3rd ed. Boston: Focal Press.

Rayburn, R. & Eargle, J. (2011). Eargle's The microphone book. Oxford: Focal.

Background

Massey, H. (2000). Behind the glass. San Francisco: Backbeat Books.

Massey, H. (2009). Behind the glass Vol II. San Francisco: Backbeat Books.

Swenson G. K. (2012). The recording secrets behind 50 great albums. Milwaukee, Mich.: Backbeat Books.

Journals

Sound on Sound
Future Music
Mix Magazine

Websites

www.recordingmag.com/resources.html

www.audacity.sourceforge.net

www.recording-history.org