

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

| Part 1: Basic Data | | | | | |
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| Module Title | Developing Practice in Fashion Communication | | | | |
| Module Code | UA1AJT-45-2 | | Level | 2 | Version1 |
| UWE Credit Rating | 45 | ECTS Credit Rating | 22.5 | WBL module? | No |
| Owning Faculty | Arts, Creative Industries and Education | | Field | Visual Culture | |
| Department | Art and Design | | Module Type | Project | |
| Contributes towards | B.A. (Hons) Fashion Communication | | | | |
| Pre-requisites | | | Co- requisites | | |
| Excluded Combinations | | | Module Entry requirements | | |
| Valid From | Sept 2015 | | Valid to | Sept 2021 | |

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| CAP Approval Date | March 2015 |
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| Part 2: Learning and Teaching | |
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| Learning Outcomes | <p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. develop their understanding of working practices associated with practices related to Fashion 2. produce a body of work demonstrating an understanding of the intended context within Fashion practices 3. critically analyse their own work and that of others in the development of a body of work; 4. identify themes for investigation within a personal creative practice. 5. develop and demonstrate appropriate technical/professional skills in Fashion practices 6. develop creative strategies for research and the development of ideas through Fashion practices and teamwork 7. experiment with production processes and material form/s to progress and consolidate ideas; 8. present a body of work that demonstrates the synthesis of concept and technical understanding/outcome; 9. work to a pre-determined schedule; 10. communicate effectively through visual and verbal presentation. <p>All assessed through component A</p> |

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| Syllabus Outline | <p>This module enables students to consolidate prior learning and to develop their skills through a combination of studio, live and collaborative projects which are aimed at encouraging creative experimentation and engagement with collaborative and professional protocols.</p> <p>Teaching sessions early in the module are aimed at equipping students with the skills they need to work in collaborative and professional contexts, these may include for instance; team building, team work, project management and communication and negotiation.</p> <p>Creative subjects explored in this module include for instance; marketing strategies, multi-platform campaign development, brand management, market research and the role of technology in the production and consumption of Fashion Communication.</p> <p>The module encourages students to work creatively and flexibly and increases student's capacity to develop multi-media work for different contexts and audiences. Students are encouraged through set briefs to be inventive and to take creative risks with their thinking and making.</p> <p>A series of technical workshops will consolidate and expand students' existing skill base in areas that may include for instance; Drawing, the Adobe package, in-design, web-development, film editing, letterpress and medium format photography. Students are expected to apply their previous learning in the context of new idea and project development. It is through critical enquiry and playful experimentation with different media/s and technical processes that students are expected to develop ideas in response to the briefs.</p> <p>Lectures and seminars from the staff and industry specialists will further develop an understanding of a range of research methods and approaches to professional activity, whilst enabling students to begin to position themselves within key critical debates more fully.</p> <p>Through the live projects and industry briefs students will begin to develop work at a professional level and will be required to manage their own workloads and meet deadlines.</p> |
| Contact Hours | <ul style="list-style-type: none"> Students can expect a total of 108 hours scheduled contact time for this module within the context of their other learning and teaching activities. This includes tutorials, group critiques, lectures, seminars, site visits / field trips, studio-based sessions, inductions, workshops, field work, work-based learning or project supervision. Contact time may also take a synchronous virtual form rather than face-to-face, through the use of email discussion groups, virtual learning environments (VLEs) and other technology-aided means. It can also take place in a work-based setting. |
| Teaching and Learning Methods | <p>The principle of 'learning through making' continues to be approached through studio and workshop based activities, which are then expanded through further contextual research, critique and understanding.</p> <p>The module is typically delivered via studio and live/industry projects, seminars, group critiques, workshops, individual tutorials and independent study.</p> <p>Typically teaching sessions encourage students to take a hands-on experimental approach to their learning through set tasks, workshops, project and live briefs.</p> <p>The development of further critical, analytical and evaluative skills is encouraged through set reading, group discussion in group critiques and activities and through individual tutorials. Students are encouraged to develop their visual, verbal and written communication skills at a professional level through all aspects of the Teaching and Learning process.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; work based learning; supervised time in studio/workshop.</p> |

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| | Independent learning includes hours engaged with creative, academic and technical development, visual and textual research, workshop activity and learning via the VLE. These activities constitute an average time per level as indicated in the table below. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Key Information Sets Information | Key Information Set - Module data | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | Number of credits for this module | | | 45 | | | | | | | | | | | | | | | | | | | | | | | | |
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| | Hours to be allocated | Scheduled learning and teaching study hours | Independent study hours | Placement study hours | Allocated Hours | | | | | | | | | | | | | | | | | | | | | | | |
| | 450 | 108 | 342 | | 450 | | | | | | | | | | | | | | | | | | | | | | | |
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| <p>The table below indicates as a percentage the total assessment of the module which constitutes a -</p> <p>Written Exam: Unseen written exam, open book written exam, In-class test Coursework: Written assignment or essay, report, dissertation, portfolio, project Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam</p> <p>Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:</p> <table><tr><td colspan="2">Total assessment of the module:</td><td></td><td></td></tr><tr><td colspan="2"></td><td></td><td></td></tr><tr><td colspan="2">Written exam assessment percentage</td><td></td><td></td></tr><tr><td colspan="2">Coursework assessment percentage</td><td></td><td>100%</td></tr><tr><td colspan="2">Practical exam assessment percentage</td><td></td><td></td></tr><tr><td colspan="2"></td><td></td><td>100%</td></tr></table> | | | | | Total assessment of the module: | | | | | | | | Written exam assessment percentage | | | | Coursework assessment percentage | | | 100% | Practical exam assessment percentage | | | | | | | 100% |
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| Written exam assessment percentage | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Coursework assessment percentage | | | 100% | | | | | | | | | | | | | | | | | | | | | | | | | |
| Practical exam assessment percentage | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | 100% | | | | | | | | | | | | | | | | | | | | | | | | | |
| Reading Strategy | <p>All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online.</p> <p>Any essential reading is available in the Bower Ashton Library and will be indicated clearly in the module brief. The currency of information may wane during the life span of the specification, consequently current advice on readings will be available through more frequently updated mechanisms such as the handbook and intranet, these will be revised annually.</p> <p>Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Indicative Reading List | <p>Core Reading:</p> <table><tr><td><i>Butterick, K</i></td><td><i>(2011)</i></td><td><i>Introducing public relations : theory and practice</i></td><td><i>London : SAGE</i></td></tr><tr><td><i>Maslen, A.</i></td><td><i>(2009)</i></td><td><i>Write to sell: the ultimate guide to</i></td><td><i>New York: Marshall</i></td></tr></table> | | | | | <i>Butterick, K</i> | <i>(2011)</i> | <i>Introducing public relations : theory and practice</i> | <i>London : SAGE</i> | <i>Maslen, A.</i> | <i>(2009)</i> | <i>Write to sell: the ultimate guide to</i> | <i>New York: Marshall</i> | | | | | | | | | | | | | | | |
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| | | <i>great copywriting</i> | <i>Cavendish</i> |
| <i>Posner, H</i> | <i>(2011)</i> | <i>Marketing fashion</i> | <i>London : Laurence King</i> |
| Further Reading: | | | |
| <i>Zweite, A</i> | <i>(2006)</i> | <i>Rebecca Horn : drawings, sculptures, installations, films 1964 - 2006</i> | <i>Ostfildern : Hatje Cantz</i> |
| <i>Hodge, B</i> | <i>(2006)</i> | <i>Skin + bones : parallel practices in fashion and architecture</i> | <i>London : Thames & Hudson Ltd</i> |
| <i>Shaw, D.</i> | <i>(2014)</i> | <i>Fashion buying : from trend forecasting to shop floor</i> | <i>London : Bloomsbury,</i> |
| <i>Evans, C</i> | <i>(2003)</i> | <i>Fashion at the edge spectacle, modernity and deathliness</i> | <i>New Haven: Yale University Press</i> |
| <i>Luna, I</i> | <i>(2009)</i> | <i>Maison Martin Margiela</i> | <i>New York : Rizzoli</i> |

Part 3: Assessment

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| Assessment Strategy | <p>This module is assessed 100% via component A: A body of work which should include evidence of research, critical analysis, idea development, creative experimentation, studio project outcomes, live and collaborative project outcomes and participation in formative critiques. A more detailed breakdown of the content of the body of work required will be outlined in the module handbook.</p> <p>Within the Body of work students are expected to present evidence of work which demonstrates engagement with the minimum number of contact hours for the module, as well as the minimum number of independent study hours.</p> <p>Individual responses to project briefs and evidence of independent study time will form part of the formative and summative assessment processes. Here it will be possible to weigh the individual student's effort and contribution to group work via the quality and quantity of research, experimentation and development evident.</p> <p>Feedback at formative and summative assessment points (verbal and/or in writing) provides students with a clear understanding of the level of their achievement, their progress and advice about how this can be improved.</p> <p>Assessment strategies within the programme that this module contributes to reflect the Faculty of Art, Creative Industries and Education's philosophy which considers assessment to be part of the learning process.</p> <p>Formative and summative assessments are regarded as positive learning tools and feedback from assessment offers students clear guidance with regard to future development. Assessment strategies support students understanding of their learning process and are designed to build on a pro-active approach to learning. Self and peer evaluation constitute an important</p> |
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| | <p>part of formative assessment.</p> <p>Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students. Assessment methods used are varied in demonstrating achievement to both academic and industry stakeholders, and form a coherent programme of assessment which is designed to offer students the maximum opportunity to demonstrate the skills, knowledge and experience that they have gained through the course of study, as well as to support ongoing and continuous improvement in their individual creative practice and development as practitioners.</p> <p>Forms of assessment used as part of this module include:</p> <ul style="list-style-type: none"> • Presentation and participation in studio-critique (formative) • Portfolio review and assessment (formative/summative) • Group and individual visual/verbal presentations (formative) • Peer and self-assessment (formative and summative) • Evaluative and reflective outcomes, including visual, verbal and written (formative and summative) |
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| Identify final assessment component and element | Body of Work | |
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| % weighting between components A and B (Standard modules only) | A: | B: |
| | 100% | |
| First Sit | | |
| Component A (controlled conditions) Description of each element | Element weighting (as % of component) | |
| 1. Body of work, research, supporting materials | 100% | |

| Resit (further attendance at taught classes is not required) | |
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| Component A (controlled conditions) Description of each element | Element weighting (as % of component) |
| 1. Body of work, research, supporting materials | 100% |
| If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences. | |