



ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Developing Practice in Fashion Textiles 1				
Module Code	UADAS4-45-2	Level	2	Version	1
UWE Credit Rating	45	ECTS Credit Rating	22.5	WBL module?	No
Owning Faculty	Arts, Creative Industries and Education	Field	Design		
Department	Bristol School of Art and Design	Module Type	Project		
Contributes towards	BA (Hons) Fashion Textiles				
Pre-requisites	None	Co- requisites	None		
Excluded Combinations	None	Module Entry requirements	None		
First CAP Approval Date	1 February 2017	Valid from	September 2017		
Revision CAP Approval Date		Revised with effect from			

Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Identify, source and analyse research material (concept, market/audience, materials) 2. Generate concepts and outcomes independently and collaboratively in response to set briefs 3. Demonstrate an understanding of relevant major developments, debates and technologies in current fashion textile practices 4. Select, experiment with, and make use of appropriate materials, processes, technologies and forms 5. Develop ideas through to outcomes for a range of Fashion Textile contexts 6. Develop outcomes that demonstrate understanding of appropriate audiences and markets 7. Communicate and present ideas through appropriate visual, verbal and written forms 8. Apply professional protocols in the development of fashion textile practice <p>All learning outcomes will be targeted by assessment outcome : Component A, Element 1.</p>

Syllabus Outline	<p>This module enables students to consolidate prior learning and to develop their creative and technical skills through a combination of studio, live and collaborative projects which are aimed at encouraging creative experimentation, conceptual thinking and the development of professional protocols.</p> <p>Set projects encourage students to explore broader themes inherent within the fashion system and may include subjects such as Sustainability, Technology, the Body, Identity and Materiality and Experience. Projects may include for instance : speculative design, digitally enabled design and systems design.</p> <p>The module encourages students to work creatively and flexibly and increases student's capacity to develop innovative fashion textile outcomes 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>Lectures and seminars from the staff and industry specialists will further develop an understanding of the scope of fashion textile practice and approaches to professional activity, whilst enabling students to begin to position themselves within key critical debates more fully.</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. <p>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.</p>
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> <p>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.</p>
Key Information Sets Information	<p>Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.</p>

Key Information Set - Module data				
Number of credits for this module				45
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
450	108	342		450

The table below indicates as a percentage the total assessment of the module which constitutes a -

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

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:

Total assessment of the module:	
Written exam assessment percentage	
Coursework assessment percentage	100%
Practical exam assessment percentage	
	100%

Reading Strategy

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.

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.

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.

Indicative Reading List

Link to the online reading list
<https://uwe.rl.talis.com/lists/1A8EEAB4-B901-B868-C5C3-13748BC8EB6C.html?draft>

Essential reading

Craik, Jennifer (2009) Fashion: The Key Concepts Berg
 Riello, G (2010) The Fashion History Reader: Global Perspectives Routledge
 Tiley, C Handbook of material culture Sage 2013

Suggested Reading

- Alesina, I and Lupton E 2010 *Exploring materials: creative design for everyday objects* Princeton, New York
- Antonelli, P 2008 *Design and the Elastic Mind* MoMA, New York
- Baldwin, J and Roberts, L *Visual Communication* AVA 2006
- Barnard, M *Fashion Theory a Reader* Routledge 2007
- Braungart M. and McDonough M. *Cradle to Cradle: Rethinking the Way we Make Things* USA: North Point Press 2002
- Butler, J *Gender Trouble* 2006
- Campbell E. *You Know More Than You Think You Do: Design as a Resourcefulness and Self Reliance* London: Royal Society of the Arts (RSA) 2009
- Clarke, S Braddock. *Digital visions for fashion + textiles : made in code* London : Thames & Hudson 2012
- Cooper T, *Longer Lasting Products: Alternatives to the Throwaway Society* UK: Ashgate 2010
- Dieffenbacher, F 2013 *Fashion Thinking: Creative approaches to the design process* Ava, London
- Dunne, A Raby F, *Speculative Everything*, MIT 2013
- Hoskins T. E. *Stitched Up: The Anti-Capitalist Book of Fashion*, Pluto Press 2014
- Kettley, S. (2016) *Designing with smart textiles*. United Kingdom: Bloomsbury Academic
- Lefteri, C *Materials for Inspirational Design*, Rockport 2007
- Mertin, M 2010 *Future fashion: Innovative Materials and Technology* Promo Press, Barcelona
- Fletcher, Kate *Sustainable Fashion & Textiles: Design Journeys* Earthscan, London 2008
- Pinkus, K *Fuel, A speculative Dictionary*, Minnesota University Press 2016
- Quinn, B 2013 *Textile Visionaries: Innovation and Sustainability in Textile Design* Laurence King, London
- Resnik, *Developing Citizen Designers*, Bloomsbury, 2016
- Rissanen, T. and McQuillan, H. (2015) *Zero waste fashion design*. London, United Kingdom: Bloomsbury Academic.
- Rielly, O Sally *The Body in Contemporary Art* 2009
- Seymour S *Fashionable Technology: the intersection of design, fashion, science and technology* Wien: Springer 2008
- Sullivan, Nikki *'Queer: A Question of Being or Doing?'*, in *A Critical Introduction to Queer Theory*, Edinburgh University Press 2003
- Ward, O *Ways of Looking- How to Experience Contemporary Art* Laurence King 2014
- Walters, M *Feminism: A Very Short Introduction* OUP 2005

Journals

- Next Look, Close up Accessories Mode Information* 2016
- Next Look, Close up Knitwear Mode Information* 2016

<http://www.fashionunited.co.uk/>

www.style.com

<http://www.ethicalfashionforum.com/>

<http://www.labourbehindthelabel.org/>

<http://changeobserver.designobserver.com/>

<http://www.theecologist.org>

<http://ecotextile.com>

<http://www.ecouterre.com>

<http://www.inhabitat.com/tag/sustainable-fashion>

<http://www.socialalterations.com>

<http://www.treehugger.com>

<http://www.sustainable-fashion.com/the-bulletin>

<http://www.designingwithpeople.rac.ac.uk>

<http://www.britishfashioncouncil.co.uk/content/1146/Esthetica>

<http://www.wornagain.co.uk>
<http://classecohub.org>
<http://www.moma.org/interactives/exhibitions/2005/safe/>
<http://www.theguardian.com/fashion/2015/jun/09/the-sweatshirt-that-lasts-for-30-years-the-great-new-eco-brands>

Databases

WGSN trends <http://www.wgsn.com/>
 Berg Fashion Library <https://www.bloomsburyfashioncentral.com/products/berg-fashion-library/whats-in-the-berg-fashion-library>
 Vogue Archive <http://search.proquest.com/vogue/index?accountid=14785>
 Materia new materials <http://materia.nl/>
 Material Connexion archive <http://library.materialconnexion.com/home.aspx>
 BOB Box of Broadcasts
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https://athensla.uwe.ac.uk/oala/metadata&target=https://learningonscreen.ac.uk/ondemand>

Part 3: Assessment

Assessment Strategy

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.

Full assessment requirements and the criteria for assessment will be outlined in module handbooks. But as an indication of what will be assessed :

Students will be required to evidence engagement with and understanding of some of the key debates surrounding Fashion Textiles, these may include for instance: sustainability, The Body, Identity, new technology, materials development etc. Students will be assessed on their ability to demonstrate and apply their understanding of some of these ideas in the development of their design work. Textual, visual and market research will inform their design outcomes and students will need to evidence informed decision making based on their research. Technically students will need to evidence ownership of their creative processes and to manage their learning across the studio and technical resource centres. Students will be required to evidence how they have used critical reflection to help them make design decisions and develop their ideas. Students will be required to resolve their ideas through the development of finished products.

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.

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.

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.

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>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 proactive approach to learning. Self and peer evaluation constitute an important 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	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Body of work Including : All completed Project work, Research and supporting materials 100%	100%	
Component B Description of each element	Element weighting (as % of component)	
1.		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Body of work Including : All completed Project work, Research and supporting materials 100%	100%	
Component B	Element weighting	

Description of each element	(as % of component)
1.	
<p>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.</p>	

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First CAP Approval Date	1 February 2017			
Revision CAP Approval Date		Version	1	Link to MIA 10599