



**ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Developing Practice 2 in Fashion Textiles				
Module Code	UADAS5-45-2	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		

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"> <li>1. Write and manage the development of a self-initiated brief</li> <li>2. Identify, source and critically analyse research (concept, market/audience and materials) assimilating and articulating key findings</li> <li>3. Apply an understanding of relevant major developments, debates and technologies in current fashion textile practices</li> <li>4. Demonstrate thorough processes of testing and experimentation with ideas, materials, processes and technologies in the generation and development of fashion textile design work</li> <li>5. Evidence an understanding of the inter-relationship between their research, ideas, materials, processes and forms</li> <li>6. Design and manufacture for a specified market / audience</li> <li>7. Apply professional protocols in the development and delivery of a self-initiated brief</li> <li>8. Professionally communicate their ideas; visually, verbally and/or in writing</li> </ol> <p><b>All learning outcomes will be targeted by assessment outcome :</b>  <b>Component A, Element 1.</b></p>
Syllabus Outline	The developing practice 2 project encourages students to experiment with their

	<p>thinking and making and to develop experimental fashion textile outcomes that are for instance, inventive, resourceful, challenging and / or that push the current boundaries of the subject. Creative risk-taking and experimentation is encouraged as a vehicle for the generation of new ideas and innovative practice. Students are encouraged to build on their individual interests through the development of a self-initiated brief, and will be encouraged to specialise on one of the 3 Fashion Textile Platforms – which may include for instance: Fashion Design, Textile Design or Fashion Futures. Students will identify further skills development and will be expected to negotiate access to resources based on the requirements of their brief and their creative and professional aspirations.</p> <p>The development of increased contextual understanding and critical awareness is supported through lectures, seminars and teaching sessions which introduce students to key practitioners for whom Fashion is central to their practice</p>
Contact Hours	<p>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 crits, lectures, seminars, site visits / field trips, studio-based sessions, inductions, workshops, field work, work-based learning or project supervision.</p> <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>Staff initiated activities and projects early in the module will enable students to further identify their strengths and interests within range of issues, debates, skills, processes, contexts and markets relevant to fashion communication. The findings of these will form the basis for further exploration, and subsequent development into individually negotiated work, appropriate to their individual strengths and professional ambition.</p> <p>Students will be expected to explore and critically analyse the relationship between initial concept, process, media, outcome and context, and they will be required to evidence a robust working methodology through the development of a body of work.</p> <p>Opportunities for collaborative work, where appropriate, are encouraged, and enable students to interact with students and industry experts from within their own subject and beyond. All students are required to develop critically rigorous contextual research in relation to the intention and contextual application of their work, and their understanding of their role as creative practitioner.</p> <p>This module is delivered through:  <b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, workshops; external visits; supervised time in studio/workshop.  <b>Independent learning</b> 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	<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.</p>
Indicative Reading List	<p><b>Link to online reading list</b>  <a href="https://uwe.rl.talis.com/lists/A1F795C9-7F3B-E1C8-C5EC-A8C0BEE49807.html?draft">https://uwe.rl.talis.com/lists/A1F795C9-7F3B-E1C8-C5EC-A8C0BEE49807.html?draft</a></p> <p><b>Essential reading</b>            Barnard, M Fashion Theory a Reader, Routledge 2007            Svendsen, L 2006 Fashion: a philosophy Reaktion, London</p> <p><b>Recommended</b>            Armstrong, H, Digital Design Theory, Princetown press 2016</p>

Blackman, C 2012 *100 Years of Fashion* Laurence King, London  
 Bruzzi, S Church Gibson p, *Fashion Cultures revisited* Routledge 2013  
 Clarke, S Braddock. 2012 *Digital visions for fashion + textiles : made in code* Thames & Hudson, London  
 Cosgrove, B 2005 *Sample: 100 Fashion Designers, 10 Curators: cuttings from contemporary fashion* Phaidon, London  
 Dexter, E 2005 *Vitamin D – New Perspectives in Drawing* Phaidon, London  
 De Zegher, C 2010 *On line – Drawing through the 20<sup>th</sup>* CMOMA, New York  
 Griffin, J and Collins, P 2007 *Wear Your Chair: when Fashion meets Interior Design* Fairchild, New York  
 Hopton, L 2002 *Drawing Now : 8 Propositions* MOMA, New York  
 Mink, D (Ed) *Fashion- Out of Order: disruption as a principle* Arnoldsche, Stuttgart  
 Parkins, W (Ed) *Fashioning the Body Politic* Berg, Oxford 2002  
 Wawrzyniak, M *Purple anthology* Rizzoli, New York 2008

**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>  
 Arts on Film Archive  
<http://artsonfilm.wmin.ac.uk/filmsuk.php?sessid=5cn17ijk4qjdtlktvbm128t7nprhm8khh7h8grji72myl6if74682x5pdlwykgeu>

**Part 3: Assessment**

<p>Assessment Strategy</p>	<p>This module is assessed 100% via component A: A body of work which should include evidence of studio project work and the development and delivery of a self-initiated brief, which should include research, critical analysis, idea development, creative experimentation, studio project outcomes, live and/or collaborative work and participation in formative critiques.</p> <p>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 assessed on their ability to design, develop and deliver an individual design brief that utilises extensive research (market, concept and ideas), and facilitates experimentation with processes, materials and ideas towards the development of resolved market appropriate final products. Students will be required to evidence a synthesis between their research, ideas, processes, materials and forms. Technically student work should demonstrate the ability to manufacture at a professional level using appropriate materials and techniques to explore and resolve ideas for 3D work. Students will be assessed on their ability to deliver an appropriate critical path and to manage a project independently.</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,</p>
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	<p>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 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"> <li>• Presentation and participation in studio-critique (formative)</li> <li>• Portfolio review and assessment (formative/summative)</li> <li>• Group and individual visual/verbal presentations (formative)</li> <li>• Peer and self-assessment (formative and summative)</li> <li>• Evaluative and reflective outcomes, including visual, verbal and written (formative and summative)</li> </ul>
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Identify final assessment component and element		
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	
1. Body of work Including : All completed Project work, Research and supporting materials 100%	100%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	

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**Resit (further attendance at taught classes is not required)**

<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>
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1. Body of work Including : All completed Project work, Research and supporting materials 100%	100%
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<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>
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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.

**FOR OFFICE USE ONLY**

First CAP Approval Date	1 February 2017		
Revision CAP Approval Date		Version	1 <a href="#">Link to MIA 10599</a>