

BA (Hons) Textiles and Surface Design (Top-up)

Programme Quality Handbook

Academic Year: 2019-20

Contents

1.	Programme Specification	3
2.	Programme Outcomes	5
	Level 6	5
3.	Programme Structure	10
4.	Curriculum map for Level 6 BA (Hons) Textiles and Surface Design (Top-up)	
	16
	Level 6.....	16
	Module Specification Level 6.....	17
	Module specification: TSVC61.....	17
	Module specification: TSIN62.....	23
	Module Specification: TSRE63	29
	Assessment Matrix – Level 6	36

1. Programme Specification

Programme/award title(s)	BA (Hons) Textiles and Surface Design (Top-up);
Teaching Institution	Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of latest OU validation	2014/2015
Next revalidation	
Credit points for the award	120 credits (120 at level 6)
UCAS Code	W235
Programme start date	September 2015
Underpinning QAA subject benchmark(s)	QAA Art and Design (2008); History of art, Architecture and design (2008); Communication, media, film and cultural studies (2008)
Other external and internal reference points used to inform programme outcomes	The Framework for Higher Education Qualifications (FHEQ) (2008) Foundation Degree Qualification Benchmark (FDQB) (2010) SEEC Credit Level Descriptors (2010)
Professional/statutory recognition	
Duration of the programme for each mode of study (P/T, FT,DL)	Three year Full Time Six years Part Time
Dual accreditation (if applicable)	Not Applicable
Date of production/revision of this specification	January 2015

Educational aims and objectives

The programme is intended to:

- Prepare students for personal development, further study, professional practice and employability;
- Deliver intellectually and creatively challenging programmes of study in a broad range of Art and Design disciplines
- Provide environments within which a range of appropriate teaching and assessment approaches promote and support learning in art and design
- Promote teaching and learning, offering students appropriate choices within specified parameters, through a credit rated structure
- Ensure the relevance of programmes by drawing upon research, scholarship, creative and professional practice
- Widen access and offer opportunities for the study of art and design at BA level.
- Develop a range of subject-specific conceptual and technical abilities for continuing practice in students' chosen subjects
- Provide an academic framework that stimulates debate, the identification of interests, intentions and ideas, that encourages innovation, and the questioning of received habits, codes and conventions of thought, production and signification;
- Promote informed awareness of the cultural, social, historical and contemporary contexts of the subjects studied
- Develop students' key (transferable) skills to support and complement subject specific skills
- Offer opportunities to facilitate progression to MA/MPhil/PhD.

Relationship to other programmes and awards

The BA (Hons) Textiles and Surface Design Top-up programme has been written as a progression route for suitable candidates from the Foundation Degree in Textile and Surface Design at Bridgwater and Taunton College but external applications will also be considered.

2. Programme Outcomes
 2.1 Intended learning outcomes
Level 6

A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>A11: Demonstrate critical understanding of research methodologies in relation to their field of practice through research, making and associated documentation of practice</p> <p>A12: Critically analyse, critique and evaluate in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources.</p> <p>A13: Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work</p> <p>A14: Apply specialist knowledge and expertise to resolve ideas and use of materials and process through research, interpretation and synthesis.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.</p>

B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>B11: Interpret and synthesize knowledge, ideas and information to generate new solutions and creative outcomes.</p> <p>B12: Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation.</p> <p>B13: Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis where outcomes are evaluated.</p> <p>B14: Set own criteria for the production of practical work and test and evaluate this in relation to ideas.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Cognitive skills are assessed via a combination of problem solving and texturizing through the process of idea generation and resolution. This would involve critical reasoning, analysis of data, conceptualization, imagination, originality and reflection/revaluation.</p>

C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>C11: Formulate own criteria and take responsibility for managing own workloads and in negotiating independent learning</p> <p>C12: Sets criteria for the development of own learning using analysis, project initiative, and reflection to appraise actions, own capabilities, and alternatives</p> <p>C13: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner.</p> <p>C14: Present practical and promotional work to audiences in a range of situations using appropriate media and apply professional skills to support their own practice and /or the practice of others.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating a product, data processing and textual analysis.</p>

D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>D11: Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others</p> <p>D12: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.</p> <p>D13: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, client focus, communication, self-presentation and networking.</p>

3. Programme Structure

The diagrams below document the module structure for Level 4, Level 5 and Level 6 of the BA (Hons) qualification for full time and part time students.

Programme Structure - LEVEL 6 Full-time			
Compulsory modules	Credit points	Optional modules	Credit points
(TSVC61) Context	30		
(TSIN62) Inspiration and Innovation	30		
(TSRE63) Resolution	60		

Programme Structure - LEVEL 6 Part-time Yr1			
Compulsory modules	Credit points	Optional modules	Credit points
(TSVC61) Context	30		
(TSIN62) Inspiration and Innovation	30		

Programme Structure - LEVEL 6 Part-time Yr2			
Compulsory modules	Credit points	Optional modules	Credit points
(TSRE63) Resolution	60		

Students who elect to leave their studies early and have successfully achieved 120 credits at level 4 will be awarded the Certificate of Higher Education.

Students who elect to leave their studies early and have successfully achieved 120 credits at level 4, 120 credits at level 5 will be awarded a FdA qualification.

Students who have successfully achieved 120 credits at level 4, 120 credits at level 5 and 120 credits at level 6 will be awarded a BA (Hons) qualification.

Distinctive features of the programme structure

Where applicable, this section provides details on distinctive features such as: where in the structure above a professional/placement year fits in and how it may affect progression

any restrictions regarding the availability of elective modules

where in the programme structure students must make a choice of pathway/route

The programme includes the following at level 4,5&6;

- Technical skills including full workshop access
- Dedicated workspace
- Live briefs and focus on industry links
- Engagement with practicing designers
- Opportunities to visit Trade shows
- Tutors who are all practitioners in their subject area
- Business skills and portfolio preparation
- Innovative processes and the creation of new materials / products
- Competition and exhibition opportunities
- Full understanding of design process
- State of the art facilities in new purpose built Arts House
- Contextual studies to support studio work
- Work placement opportunities
- Employment and presentation skills
- Collaborative projects
- Promotion and development of advanced design skills
- Resolution of individual port-folio targeted to a specific career path
- Final year exhibition
- Promotion of innovative and original design outcomes

Personal and Professional Development (PDP) is an integral part of the curriculum, providing the skills and knowledge students will need to be an active member of a learning community, to become a self-sufficient learner, and to be able to enter the professional world and manage their subsequent career development.

Please note – within the BA (Hons) Textiles and Surface Design programme there are no optional or pre-requisite modules for either the full time or part time modes of study.

Support for students and their learning

During induction week all students are provided with a personal tutor. Formal meetings with the personal tutor are scheduled three times per year.

In addition, students meet with module lead tutors in seminar groups within a project-

by-project basis. Each studio project brief differs in duration from five to ten weeks. Students meet the lead tutor for the project briefing, interim discussions, critiques and for the final project presentation.

Additional pastoral tutorials can be arranged if necessary.

Students are accommodated within purpose built studio spaces where they are afforded their own space. Adjacent to the studios and sited within the Arts House building is a range of computer and workshop facilities. These are timetables weekly and all programmes are given priority times across all the academic year.

A dedicated student support officer has an office within the Arts House building and offers support throughout the academic year.

The HE Study Centre (sited within the main campus building) provides students with academic support in relation to research and writing.

An HE academic support officer is available across the academic year in support of students with dyslexia, dyspraxia, learning difficulties and mental health.

Criteria for admission

Applicants should have a Foundation Diploma in Art and Design, or a National Diploma in Graphic Design (MPP), or A2/AS Level in Art or an arts-based discipline (minimum 160 UCAS points including 80 points at A2 Level). Alternatively, you can apply with an AVCE Double Award in Art and Design (minimum grade CC) or an Advanced Diploma or Access Certificate in Art and Design.

Students are also required to have GCSE English, with a minimum grade of C. You will be asked to bring your portfolio to interview, to demonstrate your skills in, and enthusiasm for, interior textiles and surface design. We run Portfolio Workshops throughout the year to help you prepare for interviews - visit our website to sign up.

Application for the programme can be completed through UCAS or directly to Somerset College. The deadline for UCAS applications is the 15th January in the same year as the commencement of each academic year.

Applicants who do not meet these course entry requirements may still be considered if the course team judges the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement; a strong academic or other professional reference; or a combination of these factors.

All previous qualifications will need to be evidenced at interview and prior to the enrolment on the programme.

Language of study

All classes are conducted in English. If English is not your first language you will be asked to provide evidence of your English language ability in order to apply and start the course. The standard English language requirement for entry is IELTS 6.0 with a minimum of 5.5 in any one paper, or equivalent.

Information about assessment regulations

Assessment will take the form of:

Formative Assessment – this is an interim review of student work undertaken at key points during particular modules. It provides an indicative measure of student progress, allows students to consider their work in relation to that of their peers, allows students to agree with staff any adjustments needed in order to satisfy course requirements, and is designed to help staff improve student performance. It does not contribute to the final unit mark.

Summative Assessment - is that carried out at the end of a unit. It provides an evaluation of student progress at the end of the module, generates a module mark, and confirms the conditions for referral or retake.

The Purpose of Assessment

Assessment measures student performance in completed module. It is therefore retrospective and should not necessarily be taken as a guide to future success. Assessment can have the following purposes:

- To measure student performance over a specified part of the course by published criteria against a stated requirement;
- To provide students with feedback about their performance, helping them to identify strengths and weaknesses;
- To determine the suitability to progress to the next stage of the course;
- To determine the award of an appropriate qualification.

The assessment process is designed to recognise and credit achievement rather than to penalise failure. If a student fails a unit there will be a further chance to improve work and pass.

Methods for evaluating and improving the quality and standards of teaching and learning.

The quality of the programme is annual monitored through evaluating:

- External examiner reports (considering quality and standards).
- Teaching observations and staff development reviews.
- National student surveys (NSS) and Student Perception Questionnaires (SPQ).
- Statistical information, considering issues such as pass rate.
- Student feedback (Student Voice), including module evaluation questionnaires.

The course team use this information to undertake annual monitoring, which, in turn, is monitored by the Somerset Colleges Academic Board.

The panel considers documents, meets with current/former students and staff before drawing its conclusions. This results in a report highlighting good practice and identifying areas where action is needed.

4. Curriculum map for Level 6 BA (Hons) Textiles and Surface Design (Top-up)

Level 6

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Level	Study module/unit	Programme Outcomes														
		A11	A12	A13	A14	B11	B12	B13	B14	C11	C12	C13	C14	D11	D12	D13
6	(TSIN62) Inspiration and Innovation	✓		✓		✓		✓		✓		✓		✓		
	(TSVC61) Context		✓				✓				✓				✓	
	(TSRE63) Resolution				✓				✓				✓			✓

Module Specification Level 6

Module specification: TSVC61

Module title	Context	Level	6
Module tutor	Lorna Sheppard	Credit value	30
Module type	Taught / Self Directed - <i>Theory</i>	Notional learning hours	300

2. Rationale for the module and its links with other modules

This module enhances each student's appreciation of in-depth research, in relation to their own evolving creative practice and to prepare them for their final major project. Students will develop academic or reflective writing skills in the contexts of their design practice by selecting and developing an appropriate research theme.

In order to expand upon their chosen theme and shape an effective project structure, they will learn how to develop valuable research, content from a wide range of primary and secondary sources. In this process of research key cognitive skills are developed such as synthesis, creative and critical thinking, problem solving, and evaluation. With supervision and guidance through tutorials, learners will develop personal study modes and take responsibility for planning and implementing independent learning.

This will link with the experimentation and innovation module GMCIM3 as students must present the relevance and in depth significance of their research to their practical work. This alignment through a presentation ensures students have to select research that informs their studio work and allows for the effective development and integration of those contexts in meaningful ways that they understand and have ownership of.

3. Aims of the module

This module enables learners to:

- Develop and integrate individual research interests that will provide a broader context for the student's design practice, both present and future

3. Aims of the module

- Assemble a clearly structured and well informed project that enhances students' learning to an appropriate level in relation to the contexts of their practice
- Demonstrate and bring to fruition cognitive, analytical and research skills.
- Produce, communicate and evaluate ideas and systematic research
- Develop students' ability of critical self-evaluation and support them to become independent learners

4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A12: Critically analyse, critique and evaluate an in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources.</p>	<p>Formal lectures. Group / One-to-one tutorials. Student presentations.</p>

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B12: Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation.</p>	<p>Formal lectures. Group / One-to-one tutorials. Student presentations.</p>

C. Personal and Enabling Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C12: Set criteria for the development of own learning using analysis, project initiative, and reflection to appraise</p>	<p>Presentation of project proposals Peer review. Staff review.</p>

C. Personal and Enabling Skills	Learning and teaching strategy
actions, own capabilities, and alternatives	Tutorial guidance and support.

D. Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D12: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.</p>	<p>Presentation on assessment criteria. Group seminar. Self directed study.</p>

6. Indicative content.
<p>At the beginning of the module students will attend lectures, seminars and tutorials. Supported by the staff team they will research, develop and offer a presentation that outlines the indicative content, proposed structure and research strategy for a written assignment.</p> <p>During the module, each student will contextualise their own creative practice (Body or Space) through the research of associated professional practice or practitioner.</p> <p>They will research and write and submit two assignments for assessment – one at the mid point and one at the end of the module.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>100% - Coursework.</p> <p>50% - Written assignment A. <i>Digitally published written assignment / Content of presentation.</i></p> <p>50% - Written assignment B. <i>Harvard referenced essay / Content of presentation.</i></p>

8. Mapping of assessment tasks to learning outcomes				
Assessment tasks	Learning outcomes			
	A12	B12	C12	D12
Research	x	x		
Realisation		x	x	

8. Mapping of assessment tasks to learning outcomes				
Assessment tasks	Learning outcomes			
	A12	B12	C12	D12
Evaluation			x	
Personal Skills				X

9. Teaching staff associated with the module	
Name and contact details	
Module leader: Lorna Sheppard	Email contact: sheppardl@bridgwater.ac.uk
10. Further recommended reading list	
<p>Dempsey, A (2010) <i>Styles, Schools and Movements; The Essential Encyclopedic Guide to Modern Art</i>, Thames and Hudson</p> <p>Dunnewold, J (2010) <i>Art Cloth: A Guide to Surface Design for Printing</i>, Interweave Press</p> <p>Edwards, S and Wood, P. (2013) <i>Art & Visual Culture 1850 - 2010: Modernity to Globalisation</i>. London: Tate Publishing</p> <p>Guerin, F. (2015) <i>On Not Looking: The Paradox of Contemporary Visual Culture</i>. London: Routledge</p> <p>Houze, R. (2015) <i>New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape</i>. Oxford: Berg Publishers</p> <p>Mirzoeff, N. (2012) <i>The visual culture reader</i>. 3rd. London: Routledge</p>	

11. Other indicative text (e.g. websites)
<p>Paine, S (2008) <i>Embroidered Textiles: A World Guide to Traditional Patterns</i>, Thames and Hudson</p> <p>Kachurin, P (2006) <i>Soviet textiles, designing the modern utopia</i>: Boston: MFA Publications</p> <p>Schoeser, M (2003) <i>World Textiles: A Concise History</i>, Thames and Hudson</p> <p>Saunders, G (2002) <i>Wallpaper in interior decoration</i>. London: V & A Publications.</p> <p><u>Databases</u></p> <p><u>Academic Search Elite</u> (via the VLE – <i>Online Resources</i> tab)</p> <p><u>Art Full Text (H W Wilson)</u> (via the VLE – <i>Online Resources</i> tab)</p> <p><u>Art Museum Image Gallery (H W Wilson)</u> (via the VLE – <i>Online Resources</i> tab)</p> <p><u>Art Source</u> (via the VLE – <i>Online Resources</i> tab)</p> <p><u>Integrated Media Player</u> (via the VLE) – for TV and radio programmes</p>

Textile Technology Complete (via the VLE – *Online Resources* tab)

Exhibitions and Trade shows (national):

New Designers www.newdesigners.com
The Old Truman Brewery www.trumanbrewery.com
London Design Festival www.londondesignfestival.com
100% Design www.100percentdesign.co.uk
Decorex www.decorex.com
Design Junction www.thedesignjunction.co.uk
Tent London www.tentlondon.co.uk
Serpentine Gallery www.serpentinegalleries.org
The Design Museum www.designmuseum.com

Organisations:

The Design Council www.designcouncil.org.uk
The Crafts Council www.craftscouncil.org.uk
The Design Trust www.thedesigntrust.co.uk
British European Design Group www.bedg.org
Society of Designer Craftsmen www.societyofdesignercraftsmen.org.uk
Design Week www.designweek.co.uk

Journals:

Artists Newsletter
Blueprint
Bloom
Collezioni haute couture / sport & street / sposa
Crafts
Craft&design
Creative review
Dazed and confused
Drapers
Frame
Frieze
FX Design
i-D magazine
Interior Design
L'uomo vogue
Mix Magazine
Selvedge
Textile view magazine & View2
Vogue [American edition] / [Italian edition] / [UK edition]
Wallpaper
World of Interiors
1883



Module specification: TSIN62

1. Factual information			
Module Title	Inspiration and Innovation	Level	6
Module tutor	Alison Braybrook	Credit value	30
Module type	Studio based - <i>Practice / Theory</i>	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module enables each student to establish a research context and a set of ideas in relation to their own specific design practice.</p> <p>The purpose of this module is the development of innovative approaches to the research and development of design proposals.</p> <p>Students enhance their creative process through experimentation and development, with an emphasis on its research and its wider professional contextualisation.</p> <p>Students will research and develop projects with defined reference to contemporary design practice and theory. They will carry out a series of experimental exercises that test the value of their own ideas. The module will support the development of a fluency in visual communication, context and value of idea and economic viability of design proposal.</p> <p>Students will be required to test and incorporate new exploratory practices in relation to innovative research and ideas. This will enable students to acquire new skills in manipulating materials, application of imagery and making products, along with progressing skills already established. Students should initiate an investigative approach that questions, challenges and experiments with a range of processes and materials, ideas. They will aim to develop and extend familiar ways of working and communicating ideas.</p> <p>To be valid this module must align with themes and concerns developed throughout module: Context TSVC61</p>

3. Aims of the module

This module enables learners to:

- Formulate theoretical and contextual links between research and practice through a willingness to explore new design methods, forms and ideas.
- Acquire new skills in material usage and processes.
- Employ the use of experimental production methods.
- Implement methods of working that links experimental outcomes to the generation of both ideas and concepts.

4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A11: Demonstrate critical understanding of research methodologies in relation to their field of practice through research, making and associated documentation of practice</p> <p>A13: Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work</p>	<p>Workshop based activities. One-to-one / group tutorials. Group presentation / critiques /Technically supported; material/process investigation.</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B11: Interpret and synthesize knowledge, ideas and information to generate new solutions and creative outcomes.</p> <p>B13: Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis where outcomes are evaluated.</p>	<p>Individual and group tutorials. Group presentations/critiques Summative presentations. Group discussion/debate.</p>

C. Personal and Enabling Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C11: Formulate own criteria and take responsibility for managing own workloads and in negotiating independent learning</p> <p>C13: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner.</p>	<p>Time management exercise. Tutorials / Seminars. Peer reviews. 1-2-1 tutorial support</p>

D. Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D11: Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others</p>	<p>Individual/peer presentation/review. Group critique.</p>

6. Indicative content.
<p>Students respond to a project brief which introduces an advanced design problem / scenario. Responding to this brief they follow their own disciplines in the research, development and presentation of a substantial body of creative work.</p> <p>Throughout this module students are encouraged by the staff team to develop an advanced relationship to experimentation that clearly informs their own creative practice.</p> <p>Students plan their time in detail and schedule their own tutorial support. They are supported through negotiated tutorials and seminars throughout this module. Technical support is discussed with the staff team and facilitated within the technical workshops.</p> <p>Students compile a detailed document relating to their own employment aspirations (for example – contact details and relevant information relating to: fashion/textiles design agencies, retailers, buyers, stylists, artists/bespoke designers etc. This information is used enable/ facilitates collaborations in the final studio module.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>100% - Coursework</p>

7. Assessment strategy, assessment methods and their relative weightings

60% - The development of ideas and contextual research of design proposals
Research journal (this can take the form of digital publishing, journals, sketchbooks / on-line blogs / / *Evaluation of research material*)

40% - The presentation of design proposals / Professional practice folder
The submission of a range of finished design proposals.
A ten minute presentation (viva voce).

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes						
	A11	A13	B11	B13	C11	C13	D11
Research	x	x		x			
Realisation	x	x	x	x		x	
Evaluation							x
Personal Skills					X	x	

9. Teaching staff associated with the module

Name and contact details

Alison Braybrook

Email contact: braybrooka@btc.ac.uk

10. Further recommended reading list

Beal, M. (2013) *New ideas in fusing fabric: creative cutting, bonding and mark-making with the soldering iron*. London: Anova Books

Chalayan, H (2014) Hussein Chalayan. New York: Rizzoli International Publications

Lee, R (2010) *Three Dimensional Textiles, Coils, Loops, Knots and Nets*, Batsford

McFadden, Scanian, J. and Steifle, E. (2009) *Radical lace and subversive knitting*. New York: Museum of Arts & Design

Quinn, B (2013) *Textile Visionaries: Innovation and Sustainability in Textile Design* London; Laurence King

11. Other indicative texts (e.g. websites)

Leitner, C (2005) *Paper textiles*. London: A & C Black

Fisch, A (2003) *Textile Techniques in Metal*, Robert Hale

Mc Carty, C and McQuaid (1991) *Structure and Surface; Contemporary Japanese Textiles*, Museum of Modern Art New York

McFadden, D. R., Friedman, M and Stack, L (2004) Jack Lenor Larsen: creator and collector. London: Merrell Publishers Ltd.

McQuaid, M (2005) Extreme textiles: designing for high performance. London: Thames and Hudson.

Millne-Tyte, A (2003) Sculpture in silk. New York: Art Capital Group

Fogg, M (2006) Print in fashion: design and development in fashion textiles. London: Batsford.

Sheehan, D. (2003). Ann Sutton. London: Crafts Council

Databases

Academic Search Elite (via the VLE – *Online Resources* tab)

Art Full Text (H W Wilson) (via the VLE – *Online Resources* tab)

Art Museum Image Gallery (H W Wilson) (via the VLE – *Online Resources* tab)

Art Source (via the VLE – *Online Resources* tab)

Integrated Media Player (via the VLE) – for TV and radio programmes

Textile Technology Complete (via the VLE – *Online Resources* tab)

Flickr - Internet Archive Book Images:

<https://www.flickr.com/photos/internetarchivebookimages/>

Journals:

Artists Newsletter

Blueprint

Bloom

Collezioni haute couture / sport & street / sposa

Crafts

Craft&design

Creative review

Dazed and confused

Drapers

Frame

Frieze

FX Design

i-D magazine

Interior Design

L'uomo vogue

Mix Magazine

Selvedge

Textile view magazine & View2

Vogue [American edition] / [Italian edition] / [UK edition]
Wallpaper
World of Interiors
1883

Exhibitions and Trade shows (national):

New Designers www.newdesigners.com
The Old Truman Brewery www.trumanbrewery.com
London Design Festival www.londondesignfestival.com
100% Design www.100percentdesign.co.uk
Decorex www.decorex.com
Design Junction www.thedesignjunction.co.uk
Tent London www.tentlondon.co.uk
Serpentine Gallery www.serpentinegalleries.org

Organisations:

The Design Council www.designcouncil.org.uk
The Crafts Council www.craftscouncil.org.uk
The Design Trust www.thedesigntrust.co.uk
British European Design Group www.bedg.org
Society of Designer Craftsmen www.societyofdesignercraftsmen.org.uk
Design Week www.designweek.co.uk

Museums / Collections / Events:

The Design Museum: www.designmuseum.com
Victoria & Albert Museum: www.vam.ac.uk
Freize: www.freize.com
Ecovention: www.greenmuseum.org/c/ecovention/

Module Specification: TSRE63

1. Factual information			
Module title	Resolution	Level	6
Module tutor	Alison Braybrook	Credit value	60
Module type	Studio based - <i>Practice / Theory</i>	Notional learning hours	600

2. Rationale for the module and its links with other modules
<p>Students will establish a searching and increasingly independent enquiry into design practices with a clear focus the professional context. The ‘resolution’ project should be both a theoretical and practical culmination of the preceding modules, demonstrating an advanced articulation of ideas and concerns through design propositions.</p> <p>The process of project enquiry will result in an authoritative and autonomous body of practical work in a specialised area of design practice. This resolved and significant body of work will be refined through informed decision making and editing which will be professionally presented to an outside audience.</p> <p>Students will also be required to develop and update portable or digital professional practice portfolios that visually describe, explain and promote their work equipping them to pursue career choices.</p>

3. Aims of the module
<p>To enable learners to:</p> <ul style="list-style-type: none"> • Plan, create and produce a substantial and coherent body of work, informed by associated research and processes, and contemporary design contexts. • Revise and refine a negotiated conceptual proposal to distinguish a creative identity • Develop a professional portfolio that establishes a public profile using appropriate media or technologies • Set out a critical framework in which practical outcomes can be reflected upon and analysed.

4. Pre-requisite modules or specified entry requirements	
None	

5. Intended learning outcomes	
A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A14: Apply specialist knowledge and expertise to resolve ideas and use of materials and processes through research, interpretation and synthesis.</p>	<p>Updated proposal Studio work Sketchbook Tutorials / Group critiques</p>

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B14: Set own criteria for the production of practical work and test and evaluate this in relation to ideas.</p>	<p>Group critiques</p>

C. Personal and Enabling Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C14: Present practical and promotional work to audiences in a range of situations using appropriate media and apply professional skills to support their own practice and /or the practice of others.</p>	<p>Group critiques Seminars Building and exhibiting work in group show</p>

D. Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D13: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.</p>	<p>Preparing work for exhibition workshop Manual handling/h and s presentation</p>

6. Indicative content.

Prior to the outset of this module each student will develop and present a project proposal which documents their specific area of study including chosen market area (For example - this could include or a combination of: fashion or interior textiles design, wall coverings, lighting, bespoke surfaces, installations etc)

Once project proposals have been agreed by the staff team, students will embark upon a detailed research and developmental process. This process will inform and direct a focused and significant and body of resolved design work. Students will be supported in regular studio discussions and debates by the staff team to the realisation and evolution of their project proposals.

The research process must be documented in detail and presented, debated and discussed in regular project review meetings to both the staff team and peer groups.

At the end of the module each student will present work of a professional standard (both research and finished design proposals) in an exhibition setting and formal verbal presentation.

The work generated during this module must clearly underpin and support each student's projected professional aspirations.

7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework
.....

30% - **The detailed development and testing of design concepts and proposals**

A detailed time schedule and creative management plan.

Contextual research / Material, process and value testing.

Research journal (taking the form of sketchbook, digital publishing or journal.

Written evaluation to the validity of research processes, materials and platforms.

70% - **The presentation of the final design proposals**

A professional practice folder – industry links, employment opportunities

The submission of a collection of finished design proposals.

A twenty minute presentation and oral exam (viva voce).

8. Mapping of assessment tasks to learning outcomes					
Assessment tasks	Learning outcomes				
	A14	B14	C14	C15	D13
Research	x				
Realisation	x	x	x	x	X
Evaluation		x			
Personal Skills			x		

9. Teaching staff associated with the module	
Name and contact details	
Module leader: Alison Braybrook	Email contact: braybrooka@btc.ac.uk

10. Further recommended reading list
<p>Hallett, C and Johnston, A. (2014) Fabric for fashion: the complete guide: natural and man-made fibres. London: Laurence King</p> <p>Harris, J (2010) 5000 Years of Textiles. London: British Museum Press</p> <p>Paine, S (2010) Embroidered textiles: a world guide to traditional patterns. London: Thames & Hudson</p> <p>Quinn, B (2012) Fashion futures. London: Laurence King</p> <p>Quinn, B (2013) Textile visionaries: innovation and sustainability in textile design London: Laurence King</p>

11. Other indicative text (e.g. websites)
<p>Black, S (2008) Eco Chic The Fashion Paradox, Black Dog Publishing</p> <p>Berger, J (2005) Ways of Seeing, Penguin Classics</p> <p>Cole, D (2008) Textiles now. London : Laurence King</p> <p>Harris, J (2010) 5000 Years of Textiles, British Museum Press</p> <p>Frankel, S (2001) Visionaries: interviews with fashion designers. V & A Publications</p> <p>Colchester, C (2009) Textiles Today; A Global Survey of Trends and Traditions, Thames and Hudson</p> <p>Rousseau-Vermette, M and Erikson, A (2001) Wired; Fibre Optic Weavings and Wire Sculpture, Browngotta Arts</p> <p>Databases</p> <p><u>Academic Search Elite</u> (via the VLE – <i>Online Resources</i> tab)</p>

Art Full Text (H W Wilson) (via the VLE – *Online Resources* tab)

Art Museum Image Gallery (H W Wilson) (via the VLE – *Online Resources* tab)

Art Source (via the VLE – *Online Resources* tab)

Integrated Media Player (via the VLE) – for TV and radio programmes

Textile Technology Complete (via the VLE – *Online Resources* tab)

Exhibitions and Trade shows (national and international):

New Designers www.newdesigners.com

The Old Truman Brewery www.trumanbrewery.com

London Design Festival www.londondesignfestival.com

100% Design www.100percentdesign.co.uk

Decorex www.decorex.com

Design Junction www.thedesignjunction.co.uk

Tent London www.tentlondon.co.uk

Serpentine Gallery www.serpentinegalleries.org

The Design Museum www.designmuseum.com

ICFF www.icff.com

Surtex www.surtex.com

Premiere Vision www.premierevision.com

Maison&Objet www.maison-objet.com/en

Interior Lifestyle Tokyo www.interior-lifestyle.com/en/top.php

Tendance www.tendance.messefrankfurt.com/frankfurt

Social networks / on-line portfolio:

FaceBook www.facebook.com

Flickr www.flickr.com

Tumblr www.tumblr.com

Vimeo www.vimeo.com

YouTube www.youtube.com

Twitter www.twitter.com

Organisations:

The Design Council www.designcouncil.org.uk

The Crafts Council www.craftscouncil.org.uk

The Design Trust www.thedesigntrust.co.uk

British European Design Group www.bedg.org

Society of Designer Craftsmen www.societyofdesignercraftsmen.org.uk

Design Week www.designweek.co.uk

Legal advice for designers www.briffa.com

Flickr - Internet Archive Book Images:

<https://www.flickr.com/photos/internetarchivebookimages/>

Professional Practice:

Anti Copying in Design

www.acid.uk.com

Self Employment

www.hmrc.gov.uk/selfemployed

Artist Newsletter

www.a-n.co.uk

Groups / Forums / Organisations:

West of England Design Forum www.wedesignforum.co.uk

Designed in Devon www.designedindevon.co.uk

Design Council www.designcouncil.org.uk

Somerset Design Network www.somerset-design-network.co.uk

Royal Society for the Encouragement of the Arts (RSA) www.thersa.org

Opportunities / Events / Competitions:

Internship London www.internshipinlondon.com

Voluntary Services Overseas www.vso.org.uk

Animated Exeter www.animatedexeter.co.uk

Jisc Digital Festival 2015 www.jisc.ac.uk/events/jisc-digital-festival

Moogfest 2016 www.moogfest.com

Arts Thread www.artsthread.com/competitions

Organisations:

The Design Council www.designcouncil.org.uk

The Crafts Council www.craftscouncil.org.uk

The Design Trust www.thedesigntrust.co.uk

British European Design Group www.bedg.org

Society of Designer Craftsmen www.societyofdesignercraftsmen.org.uk

Design Week www.designweek.co.uk

Legal advice for designers www.briffa.com

Journals:

Artists Newsletter

Blueprint

Bloom

Collezioni haute couture / sport & street / sposa

Crafts

Craft&design

Creative review

Dazed and confused

Drapers

Frame
Frieze
FX Design
i-D magazine
Interior Design
L'uomo vogue
Mix Magazine
Selvedge
Textile view magazine & View2
Vogue [American edition] / [Italian edition] / [UK edition]
Wallpaper
World of Interiors
1883

Assessment Matrix – Level 6

Assessment grading criteria: Studio Practice - Level 6						
Grade	From 0% to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 85%	From 86 to 100%
<p>The research and development of ideas</p> <p>Knowledge / understanding, Analysis, context and synthesis of ideas.</p>	<ul style="list-style-type: none"> • Inadequate time management. • Little or no evidence of serious engagement in research or the development of ideas. • Inadequate knowledge or evidence of contemporary theory and practice. 	<ul style="list-style-type: none"> • Research methods are narrow lacking reflective analysis and evidence of an informed critical approach. • Insufficient knowledge of contemporary theory and practice to support the development of ideas. 	<ul style="list-style-type: none"> • Research methods are documented with some critical and analytical dialogue. • Familiar with some examples of contemporary theory and practice but these are narrow and not always relevant to the work produced. 	<ul style="list-style-type: none"> • Research materials demonstrate a facility for questioning and reasoning. • Is familiar with a range of contemporary theory and practice and can apply these with limited appropriateness. 	<ul style="list-style-type: none"> • Deploys advanced methods of enquiry in conjunction with an professional aptitude for questioning, analysing and reasoning. • Demonstrates a clear understanding of contemporary theory/practice capable of supporting personal proposals and solutions. 	<ul style="list-style-type: none"> • Deploys outstanding methods of enquiry supported by cogent critical reasoning and lucid analysis. • Demonstrates through work and debate a command of relevant contemporary theory and practice. • Effectively employs advanced theoretical and or conceptual tools to formulate proposals and personal solutions.
<p>The presentation of design proposals</p> <p>Application of knowledge and understanding to process, materials and visual constructs.</p>	<ul style="list-style-type: none"> • Design proposals lack evidence of context (audience) and contemporary relevance. • Can provide no convincing justification for choice and application of design, process or materials. • Shows little evidence of exploration / work remains unresolved. • Work presented to a poor standard. 	<ul style="list-style-type: none"> • Design proposals exhibit some evidence of context (audience) and contemporary relevance. • Can deploy techniques and ideas with limited investigation to achieve a competently organised but predictable design proposals. • Involvement and has been selected and uncritically engaged. • Work presented to a comfortable standard. 	<ul style="list-style-type: none"> • Design proposals exhibits broad evidence of context (audience) and contemporary relevance. • Can deploy techniques and ideas with valuable investigation to achieve competently valid design proposals. • Proposals are selected and critically reviewed. • Work presented to a competent standard. 	<ul style="list-style-type: none"> • Design proposals exhibits clear evidence of context (audience) and contemporary relevance. • Clearly deploys techniques and ideas with informed investigation to achieve resolved design proposals. • Synthesises ideas to achieve well organised and resolved work which communicates its intentions and meanings clearly. • Work presented to an industry recognised standard. 	<ul style="list-style-type: none"> • Design proposals exhibits advanced evidence of context (audience) and contemporary relevance. • Achieves originality through an inventive and imaginative use of appropriate processes and techniques. • Achieves solutions that provoke thoughtful responses to the work's primary context. • Work presented beyond an industry recognised standard. 	<ul style="list-style-type: none"> • Design proposals exhibits exemplary evidence of context (audience) and contemporary relevance. • Demonstrates conceptual and practical originality through a creative synthesis of ideas, techniques and processes. • Innovative use of materials, processes and approach to presentation. • Outstanding presentation of work.
<p>The evaluation of creative process</p> <p>Critical reflection - verbal / written communication.</p>	<ul style="list-style-type: none"> • Critical reflection too muddled to support realisation. • Lacks facility to evaluate the work and the working process. • Has few ideas / opinions to express. 	<ul style="list-style-type: none"> • Critical reflection informs creative process. • Lacking a critical approach and unable to evaluate progress in detail. • Expression of thoughts and ideas confused. 	<ul style="list-style-type: none"> • Critical reflection clearly informs and directs the development / presentation of ideas. • Needs strong guidance to recognise these elements. • Able to express intentions and ideas. 	<ul style="list-style-type: none"> • Evaluation examines, informs and directs the development of creative process. • Responds objectively to tutorial guidance in the development of work. • Clearly articulates intentions and ideas. 	<ul style="list-style-type: none"> • Evaluation critically reviews the validity and significance of all work produced. • Applies independent judgement • Confident in formulating and expresses personal ideas effectively. 	<ul style="list-style-type: none"> • Fully recognises and understands inherent structure, content, and potential of work. • Confident in applying own criteria and judgement. • Advanced articulation, rationalisation and justification of a personal perspective.

Assessment Grading Criteria: Theory - Level 6						
Grade	From 0 to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 84%	From 85 to 100%
<p>Research</p> <p>The context of research process - historic / cultural / political.</p>	<ul style="list-style-type: none"> Inadequate primary and secondary resources Little attempt at referencing No attempt to engage with or approach to methodology Inadequate definition of aims and no evidence of imagination and originality Inadequate development of theoretical components. 	<ul style="list-style-type: none"> Limited variety and use of primary and secondary resources Use of referencing system with some inaccuracy Little understanding of methodology and its application Limited autonomy Confused in aim and expression Rudimentary articulation of visual study and text 	<ul style="list-style-type: none"> Average use of primary and secondary resources, with limited application to ideas Consistent use of valid referencing system Average use of methodology and some awareness of its application Ability to develop autonomy with some guidance Some individuality and intelligent assembly of research material Demonstrated a relationship between visual enquiry and written text. 	<ul style="list-style-type: none"> Good use of primary and secondary resources Well constructed and meaningful correspondence between theory and practice Good use of methodology and clear awareness of its application Creativity and autonomy are achieved Good imagination and some elements of originality, experimentation and creativity in research Practical and theoretical components developed to appropriate standard 	<ul style="list-style-type: none"> Used primary and secondary sources effectively Well constructed and purposeful correspondence between theory and practice. Has engaged in contextual reading and made precise use of referencing system Very good integration of methodology and its limitations Creativity and autonomy are achieved Excellent qualities of imagination, creativity and in research and presentation. 	<ul style="list-style-type: none"> Advanced use of primary and secondary sources Imaginative, purposeful and well-constructed correspondence between the practical and theoretical Has engaged in contextual reading and made exact use of referencing system Excellent integration of methodology and exploration of its limitations Exceptional understanding and use of creativity, Outstanding qualities of imagination, and creativity in research and presentation
<p>Structure</p> <p>The detailed framework to support the proposition / argument / debate.</p>	<ul style="list-style-type: none"> Inability to define or express aims Unfocussed subject No analysis Objectives not identified Lacks the ability to connect the argument with the appropriate knowledge 	<ul style="list-style-type: none"> Confused in aims, methodology, and expression in both practical and theoretical components Difficult subject focus Limited analysis Weak objectives Excessive reliance on paraphrasing and sources displays superficial understanding Little documentation of work with limited critical reflection 	<ul style="list-style-type: none"> Has made an intelligent assembly of received opinions Maintenance of subject focus with guidance Use of analysis and/or synthesis with minimal guidance Argument is displayed with an average level of confidence and application of sources Ability to document and analyse own and others work. Average structure of research and presentation 	<ul style="list-style-type: none"> Displays the ability to handle source material in the development of coherent opinions Competent subject focus with minimal guidance Good use of analysis and/or synthesis with guidance Good documentation and critical reflection of own and others work linking aspects of theory to practice Good structure and presentation of research. 	<ul style="list-style-type: none"> Consistently displays the ability to handle source material with excellence Maintains competent subject focus with independence Thoughtful analysis and synthesis used to resolve ideas Excellent documentation and critical reflection of own and others work with very good links between theory and practice Very good presentation of research. Visual work is coherent and distinctive. 	<ul style="list-style-type: none"> Displays the ability to handle source material with excellence and coherence Independently maintains focus and contributes in depth to subject Innovative analysis and synthesis used to resolve ideas Outstanding documentation and critical reflection of own and others work Lucid presentation of research. Visual work is coherent challenging and distinctive.
<p>Presentation</p> <p>The framework / context and approach in presenting the written work</p>	<ul style="list-style-type: none"> Lack of proof reading and editing. Limited use of terminology and poor writing style. No use of scholarly apparatus / framework. Poor oral communication and insufficient time management. 	<ul style="list-style-type: none"> Frequent errors / insufficient editing. Some use of terminology and fair writing style. Limited use of requested scholarly apparatus. Fair oral communication and time management. 	<ul style="list-style-type: none"> Average number of errors with some editing undertaken. Average use of terminology and fluent writing style. Use of scholarly apparatus Clear oral communication. 	<ul style="list-style-type: none"> Precise proofreading and effective editing. Challenging use of terminology and coherent writing style. Very good use of requested scholarly apparatus. Effective oral communication and time management. 	<ul style="list-style-type: none"> Precise proofreading and effective editing. Challenging use of terminology and coherent writing style. Very good use of requested scholarly apparatus. Effective oral communication and time management. 	<ul style="list-style-type: none"> Excellent proof reading and exceptional editing. Sophisticated use of terminology and coherent writing style. Exceptional use of requested scholarly apparatus. Exemplary oral communication and time management.

