



University  
Centre  
Somerset

Part of Bridgwater & Taunton College



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# ***FD Fashion Design***

*Programme Quality Handbook*

*Academic Year: 2019-20*

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## 1. Programme Specification

<b>Programme/award title(s)</b>	FD Fashion Design
<b>Teaching Institution</b>	Bridgwater and Taunton College
<b>Awarding Institution</b>	The Open University (OU)
<b>Date of latest OU validation</b>	2014/2015
<b>Next revalidation</b>	
<b>Credit points for the award</b>	240 Credits (120 at level 4 & 120 at level 5)
<b>UCAS Code</b>	tbc
<b>Programme start date</b>	September 2015
<b>Underpinning QAA subject benchmark(s)</b>	QAA Art and Design (2008); History of art, Architecture and design (2008); Communication, media, film and cultural studies (2008)
<b>Other external and internal reference points used to inform programme outcomes</b>	The Framework for Higher Education Qualifications (FHEQ) (2008) Foundation Degree Qualification Benchmark (FDQB) (2010) SEEC Credit Level Descriptors (2010)
<b>Professional/statutory recognition</b>	
<b>Duration of the programme for each mode of study (P/T, FT,DL)</b>	Two years Full Time Four years Part Time
<b>Dual accreditation (if applicable)</b>	Not Applicable
<b>Date of production/revision of this specification</b>	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;

#### Relationship to other programmes and awards

The FD Fashion Design programme has been written as a level 4 and 5 route with a view to progression onto the BA (Hons) Fashion Design programme.

## 2. Programme outcomes

### 2.1 Intended learning outcomes are listed below for Level 4 – Year 1 of Foundation Degree

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><b>A1:</b> Test and explore the possibilities of materials, processes and techniques in order to visualise intentions and ideas.</p> <p><b>A2:</b> Generate ideas, proposals, and solutions through primary and secondary research in response to sustainable practices and modes of production</p> <p><b>A3:</b> Establish and apply knowledge of cultural, historical, and contextual factors affecting art, design and culture and identify relevant contexts, interests and themes in relation to your own practice.</p> <p><b>A4:</b> Employ processes of investigation, speculative enquiry, and creative visualisation, in the articulation of ideas and research interests in a detailed visual form while testing and making use of materials.</p> <p><b>A5:</b> Research and critically evaluate appropriate ideas which begin to establish a personally defined practice.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• Lectures.</li> <li>• One-to-one / group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Effective online research.</li> </ul> <p><b>Assessment</b></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>B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>B1:</b> Document the interaction between intentions, processes, and visual outcomes in order to develop an understanding of your own work.</p> <p><b>B2:</b> Develop an awareness through a project brief of the interconnection between economic, social and environmental, systems in specific professional practices and contexts</p> <p><b>B3:</b> Effectively demonstrate analytic and research skills through written work and formulate coherent evaluations about the interconnections between contexts of practice and own practice.</p> <p><b>B4:</b> Develop substantive and detailed knowledge and understanding in a designated area of practice in order to inform and develop your creative practice</p> <p><b>B5:</b> Evidence an experimental approach to project work and appraise overall strengths and weaknesses of outcomes</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials</li> <li>• Directed and independent study.</li> <li>• Research and project work</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies</li> <li>• Problem-solving exercises</li> <li>• Tutorials.</li> <li>• Verbal feedback</li> <li>• Effective online research.</li> </ul> <p><b>Assessment</b></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>C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>C1:</b> Exercise self-management skills in terms of project development, workload, and meeting deadlines while taking responsibility for achieving personal outcomes</p> <p><b>C2:</b> Organise and develop an innovative and realisable plan in relation to an outside site or work context that effects change sustainably through self-generated initiatives and collaborative networks</p> <p><b>C3:</b> Select and employ communication and information technologies in a relevant manner in order to communicate and develop your ideas and research interests.</p> <p><b>C4:</b> Present ideas, techniques and work in a comprehensive research plan and to audiences in a range of situations exploring critically the final body of resolved works.</p> <p><b>C5:</b> Contribute to the peer group learning through group interaction and discussion</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials</li> <li>• Directed and independent study</li> <li>• Research and project work</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies</li> <li>• Problem-solving exercises</li> <li>• Tutorials</li> <li>• Verbal feedback</li> <li>• Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>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>D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>D1:</b> Recognise and evaluate the results of experimentation and risk taking as integral aspects of practical and creative processes.</p> <p><b>D2:</b> Make professional, technical, or formal choices which realise, develop or challenge existing practise and traditions in relation to sustainable contexts.</p> <p><b>D3:</b> Contribute constructively to peer group activity through presentations, group critiques, debate, and prepared discussion in order to inform the level of critical debate and discussion.</p> <p><b>D4:</b> Demonstrate the use of appropriate presentations skills and technologies.</p> <p><b>D5:</b> Develop confidence and professionalism in networking, communicating and project development.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Tutorials.</li> <li>• Verbal feedback • Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and discussions and in the production of creative responses to set studio briefs.</p>

<b>E. Employable Skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul>



<b>E. Employable Skills</b>	
<p><b>E1:</b> Identify a personal code of ethics and a set of professional and ethical standards within sustainable contexts and around sustainable forms of production</p>	<p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Tutorials.</li> <li>• Verbal feedback • Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and discussions and in the production of creative responses to set studio briefs.</p>

**2.2 Intended learning outcomes are listed below for Level 5 –Year 2 of Foundation Degree**

<b>A. Knowledge and understanding</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>A6:</b> Apply and examine the complex ways in which artefacts are imbued with layers of significance and meaning in visual cultures</p> <p><b>A7:</b> Critically investigate the social, cultural, political, environmental histories from which different cultural institutions, modes of communication, practices and structures have emerged.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• Lectures.</li> <li>• One-to-one / group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Effective online research.</li> </ul>

<b>A. Knowledge and understanding</b>	
<p><b>A8:</b> Generate ideas, concepts, proposals, or arguments collaboratively in response to set briefs or as a team initiated activity</p> <p><b>A9:</b> Describe and realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts</p> <p><b>A10:</b> Develop a comprehensive written proposal that articulates a negotiated research plan establishing a distinct creative identity and assessing own capabilities.</p>	<p><b>Assessment</b> 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>B. Cognitive skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>B6:</b> Explore and analyse a range of given techniques, materials or products, in order to reconceptualise or redevelop meanings and significances</p> <p><b>B7:</b> Use and appraise appropriate research to contextualise own practice as a form of reflective practice in relation to an objective set of references, methodologies, and fields of study.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials • Directed and independent study.</li> <li>• Research and project work • Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies • Problem-solving exercises • Tutorials.</li> <li>• Verbal feedback • Effective online research.</li> </ul> <p><b>Assessment</b></p>

<b>B. Cognitive skills</b>	
<p><b>B8:</b> Identify, analyse and communicate appropriate principles that connect specialisms recognising competing perspectives and synergies of practice</p> <p><b>B9:</b> Collect and synthesise information to inform a choice of solutions to problems in professional contexts</p> <p><b>B10:</b> Test, identify and integrate appropriate use of materials, media, and processes aligned with ideas and a personal visual language</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>C. Practical and professional skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>C6:</b> Accommodate change and uncertainty in the context of examining the relationship between the exploration of ideas, materials and meanings.</p> <p><b>C7:</b> Articulate ideas, debate and information sourced from key texts through formal visual, verbal and written research.</p> <p><b>C8:</b> Demonstrate an improvement in practice generated from the critical judgement of others, recognise their personal and professional strengths and areas for development and needs.</p> <p><b>C9:</b> Adapts interpersonal and communication skills to a range of professional situations, audiences and degrees of complexity</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials</li> <li>• Directed and independent study</li> <li>• Research and project work</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies</li> <li>• Problem-solving exercises</li> <li>• Tutorials</li> <li>• Verbal feedback</li> <li>• Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>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>C. Practical and professional skills</b>	
<b>C10:</b> Analyse information and experiences, formulate independent judgements and articulate reasoned argument through reflection, review and evaluation.	

<b>D. Key/transferable skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>D6:</b> The ability to think laterally and originally in creative thinking in relation to materials, techniques and communication</p> <p><b>D7:</b> Apply information and presentation skills to navigate, manage and retrieve information from a variety of sources</p> <p><b>D8:</b> Interact effectively with a team, giving and receiving information and ideas, through collective endeavour and negotiation and effective project managements</p> <p><b>D9:</b> Instigate and evaluate the artists or designer's relationship with audiences, clients, markets, users, and/or participants</p> <p><b>D10:</b> Analyses performance of self and others and suggests improvements adapting own performance accordingly.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Tutorials.</li> <li>• Verbal feedback • Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and discussions and in the production of creative responses to set studio briefs.</p>

<b>E. Employable Skills</b>	
<b>Learning outcomes:</b>	<b>Learning and teaching strategy/ assessment methods</b>
<p>By the end of the programme learners will be able to:</p> <p><b>E2:</b> Develop skills and a project theme in order to respond to an internal/or external agency brief.</p> <p><b>E3:</b> Develop the qualities and transferable skills from art and design necessary for employment and progression to other qualifications</p> <p><b>E4:</b> Identify, develop and document professional skills related to creative industries that inform and advance a personal choice of career pathway.</p>	<p><b>Primary</b></p> <ul style="list-style-type: none"> <li>• One-to-one and group seminars and tutorials.</li> <li>• Directed and independent study.</li> <li>• Research and project work.</li> <li>• Active independent making.</li> </ul> <p><b>Secondary</b></p> <ul style="list-style-type: none"> <li>• Case studies.</li> <li>• Problem-solving exercises.</li> <li>• Tutorials.</li> <li>• Verbal feedback • Effective online research.</li> </ul> <p><b>Assessment</b></p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and discussions and in the production of creative responses to set studio briefs.</p>

### 3. Programme Structure

The diagrams below document the module structure for the first and second year (level 4 / level 5) of the FdA qualification for full time and part time students.

**FdA Fashion Design - Programme Structure. Full Time – Level 4 and 5**

Core modules	Credits	Pathway modules	Credits
<p><b>Year 1 - Level 4</b></p> <p>(FDIM41) Idea &amp; Materiality            (FDSS42) Sustainability *            (FDCR43) Critical Reflection            (FDSP44) Studio practice</p> <p><b>Year 2 - Level 5</b></p> <p>(FDMM51) Making Meanings            (FDVC52) Value &amp; Context            (FDCC53) Creativity &amp; Collaboration *            (FDPP54) Portfolio / Professional Practice *</p>	<p>20 20 20 20</p> <p>20 20 20 20</p>	<p>(FDCP45) Orientation</p> <p>(FDEC55) Navigation *</p>	<p>40</p> <p>40</p>

**FdA Fashion Design - Programme Structure. Part-time – Level 4 and 5**

Core and pathway modules	Credits	Core and pathway modules	Credits
<b>Year 1 - Level 4</b>  (FDIM41) Idea & Materiality (FDSS42) Sustainability * (FDCR43) Critical Reflection  <b>Year 2 - Level 4</b>  (FDSP44) Studio practice (FDCP45) Orientation	  20 20 20    20 40	<b>Year 3 - Level 5</b>  (FDMM51) Making & Meaning (FDVC52) Value & Context (FDCC53) Creativity & Collaboration *  <b>Year 4 - Level 5</b>  (FDPP54) Portfolio/Professional Practice * (FDEC55) Navigation *	  20 20 20    20 40

\* Key components of these four modules will be Work-Based Learning (work placement, live brief) and Collaborative Learning (peer group, inter-disciplinary, professional collaboration).

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 have successfully achieved both 120 credits at level 4 and 120 credits at level 5 will be awarded an FdA 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;*

- 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 project
- Advanced design skills

The Personal Development Plan (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 FdA Fashion 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 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

All candidates will be invited to attend and interview bringing with them a portfolio containing examples of their work. Applicants will need to have successfully completed a FdA qualification within a related subject area such for example: Fashion Design, Graphic Design, Illustration, Photography, Digital media or hold a qualification which is equivalent to level five.

Application for the programme can be done through UCAS or directly to Somerset College. The deadline for UCAS applications is the 15<sup>th</sup> 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 monitored annually 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 College's Academic Board.

### Annexe 1 - Curriculum map for Year 1 FdA Fashion Design

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

Level	Study module/unit	Programme outcomes																				
		A1	A2	A3	A4	A5	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	E1
4	(FDIM41) Idea & Materiality	✓					✓					✓					✓					
	(FDSS42) Sustainability		✓					✓					✓					✓				✓
	(FDCR43) Critical Reflection			✓					✓					✓					✓			
	(FDSP44) Studio Practice				✓					✓					✓					✓		
	(FDCP45) Orientation					✓					✓					✓					✓	

### Annexe 2 - Curriculum map for Year 2 FdA Fashion Design

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

Level	Study module/unit	Programme outcomes																						
		A6	A7	A8	A9	A10	B6	B7	B8	B9	B10	C6	C7	C8	C9	C10	D6	D7	D8	D9	D10	E2	E3	E4
5	(FDMM51) Making Meanings	✓					✓					✓					✓							
	(FDVC52) Value & Context		✓					✓					✓					✓						
	(FDCC53) Creativity & Collaboration			✓				✓					✓					✓				✓		
	(FDPP54) Portfolio & Professional Practice				✓				✓						✓					✓			✓	
	(FDEC55) Navigation					✓					✓					✓					✓			✓



Module Specification Level 4

**Module Specification FDIM41**

1. Factual information			
Module title	Idea and Materiality	Level	4
Module tutor	Alison Braybrook	Credit value	20
Module type	Studio- Practice / Theory	Notional learning hours	200

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

This module will enable students to examine the relationship between ideas, and their expression in physical form. The exploration and resolution of their, through different materials and processes (physical and digital) is central to this module.

The module will provide the opportunity for students to consider the conditions where ideas lead processes, and the alternative where material and processes lead ideas. This will enable the student to develop strategies for advancing their own practical creativity within given contexts.

3. Aims of the module

Develop an awareness of the complex relationship between ideas and their exploration and resolution through different materials and processes  
Engage with a variety of materials and processes within Art and Design practice  
Consider own and others' practice within the setting of other Art and Design practitioners, both historical and contemporary  
Contribute to a studio culture of verbal discussion and debate, towards developing 'criticality' as practice.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme of study.

5. Intended learning outcomes	
A. Knowledge and understanding	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>A1</b> Test and explore the possibilities of materials, processes and techniques in order to visualise intentions and ideas.	Technically supported workshops. Studio exercises. Peer led discussion

B. Cognitive Skills	Learning and teaching strategy
<i>At the end of the module learners will be able to:</i> <b>B1</b> Document the interaction between intentions, processes, and visual outcomes in order to develop an understanding of your own work.	One to one and group tutorials. Research journal / sketchbooks

C. Practical And Professional Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>C1</b> Exercise self-management skills in terms of project development, workload, and meeting deadlines while taking responsibility for achieving personal outcomes.	One to one and group tutorials. Independent learning Plan Self-evaluation

D. Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>D1</b> Recognise and evaluate the results of experimentation and risk taking as integral aspects of practical and creative processes.	Peer / academic review Group critiques.

6. Indicative content.
<p>Responding to a project brief students will learn about the development of ideas and a variety of materials/processes (physical and digital). They will develop technical skills in workshops as well as hand rendered drawing and mark making.</p> <p>By adopting an investigative/analytical approach to fashion design, students will experiment with formal techniques, materials and visual ideas in relation to a fashion design brief.</p> <p>During this module students will be given an introduction to basic pattern cutting and or stand work, toile making and sewing machine techniques. Alongside this they will be encouraged to become aware of the variety of fabrics available and their construction and handling qualities. At the end of this module final outcomes will be presented in an exhibition setting.</p>

<b>7. Assessment strategy, assessment methods and their relative weightings</b>
100% - Coursework .....
70% - The research and development of ideas <i>Sketchbook / Material testing / Mock-ups / Research Journal</i>
30% - The presentation of final design proposals <i>Exhibition of work / Written evaluation / Critique</i>

<b>8. Mapping of assessment tasks to learning outcomes</b>				
<b>Assessment tasks</b>	<b>Learning outcomes</b>			
	<b>A1</b>	<b>B1</b>	<b>C1</b>	<b>D1</b>
Research	X			
Realisation	X			X
Evaluation		X		X
Personal Skills			X	

<b>9. Teaching staff associated with the module</b>	
Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

<b>10. Key reading list</b>
Aspelund, K. (2015) The design process paperback. 3 <sup>rd</sup> London: Bloomsbury
Baugh, G. (2011) The fashion designer's textile directory: the creative use of fabrics in design. London: Thames and Hudson
Braddock Clarke, S E. and Harris, J. (2012). Digital visions for fashion and textiles: made in code with 429 colour illustrations. London: Thames and Hudson.
Davies, H. (2013) Fashion Designers sketchbooks two. London: Laurence King
Jennings, T. (2011) Creativity in fashion design: an inspiration workbook. New York: Fairchild Books.
Gaimster, J. (2011). Visual research methods in fashion. London: Bloomsbury Academic
Lazear, S M. (2012) Adobe Illustrator for fashion design. Upper Saddle River, New Jersey: Pearson Education.
<b>E-Book:</b> Sorgor, R. and Udale, J. (2012) The fundamentals of fashion design. 2nd. Lausanne, Switzerland: AVA Publishing

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://sids.somerset.ac.uk/metadata&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9782940447404>

#### 11. Other indicative text (e.g. websites)

##### **Databases**

###### **Art Full Text (H W Wilson)**

<http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207>

###### **Art Museum Image Gallery (H W Wilson)**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116>

###### **Art Source**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116>

##### **DVD/eStream (IMP)**

DVD10/65 (2010). Design for today: COI collection. BFI.

28-NOV-2012). Britain on film: dedicated followers of fashion. BBC4.

<http://imp.somerset.ac.uk/view.aspx?id=32~2F~w9u5>

(24-MAY-2011). Secrets of the superbrands 2: fashion. BBC3.

<http://imp.somerset.ac.uk/view.aspx?id=957~3I~Tpimbs>

(17-SEP-2014). Oh you pretty things: the story of music and fashion 1: tribes.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2889~4B~dja9P8mc>

(24-SEP-2014). Oh you pretty things: the story of music and fashion 2: idols.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2923~4q~qMPgeoUM>

01-OCT-2014). Oh you pretty things: the story of music and fashion 3: image.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2945~4u~vy7iULN3>

##### **Journals:**

Collezioni haute couture

Collezioni sport & street

Collezioni sposa

Dazed and confused

Drapers

i-D magazine

L'uomo vogue

Mix Magazine

Officiel de la couture et de la mode de Paris

Pop

Tank

Textile view magazine & View2

Uomo collezioni

Uomo Vogue

Vogue [American edition]

Vogue [Italian edition]

Vogue [UK edition]

W

Wallpaper

1883



**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

V&A Museum: <http://www.vam.ac.uk/>

[www.firstview.com](http://www.firstview.com)

<http://www.pantone.co.uk/pages/pantone/index.aspx>

<http://kuler.adobe.com/#themes/rating?time=30>

<http://www.colourlovers.com/palettes/add>



## Module Specification FDSS42

1. Factual information			
<b>Module title</b>	Sustainability	<b>Level</b>	4
<b>Module tutor</b>	Alison Braybrook	<b>Credit value</b>	20
<b>Module type</b>	Studio- Practice / Theory	<b>Notional learning hours</b>	200

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

This core module seeks to introduce to the student the relevance and implications of sustainability to the practice of Fashion Design. Contemporary contexts of practice and opportunities are explored through case studies that demonstrate an impact on our current environmental predicament. The potential impact of sustainability on art and design practice will be introduced to the student through the gradual research and development of an innovative, cross-disciplinary and collaborative project proposal to be initiated by them which has to be set in any live context within the south west - either on the campus, in the community, as a sustainable enterprise/business, an event, or set in the urban or rural landscape. Work-based/collaborative learning, innovation, and professionalism are all important facets of the project.

### 3. Aims of the module

To encourage students to evaluate and celebrate their practices and behaviours in specific local or global contexts that have an impact on our environmental predicament

To instil in students an experience of the range of sustainable practices and their potential impact on a wide range of contemporary contexts

To inspire students to work outside of the studio, collaboratively with external agencies and, in order to discover the potential of innovative projects and ideas of their own, set in particular contexts in the south west.

### 4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes	
<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <b>A2</b> Generate ideas, proposals, and solutions through primary and secondary research in response to sustainable practices and modes of production.	Lecture and seminar. Group critiques.  Sketchbooks / research journals.
<b>B. Cognitive Skills</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be expected to:</i> <b>B2</b> Develop an awareness through a live project brief of the interconnection between economic, social and environmental, systems in specific professional practices and contexts	Student discussion / debate Group critiques. Research exercise.
<b>C. Practical and Professional Skills</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <b>C2</b> Organise and develop an innovative and realisable plan in relation to an outside site or work context that effects change sustainably through self-generated initiatives and work-based/collaborative learning.	Management exercise. Peer review. Student presentation.
<b>D Performance and Practice</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <b>D2</b> Make professional, technical, or formal choices, which realise, develop or challenge existing practise and traditions in relation to sustainable contexts.	Workshop activity. Problem solving exercise  Seminar.
<b>E Employable Skills</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be expected to:</i> <b>E1</b> Identify a personal code of ethics and a set of professional and ethical standards within sustainable contexts and around sustainable forms of production.	Case study.  Seminar discussion

## 6. Indicative content

During this module students will work either as individuals or in small groups generating design proposals which respond to a problem / situation in response to a global context.

Students will attend a number of lectures and seminars that focus on debating the relationship between sustainability and its impact on the practices of Fashion design.

This design activity constitutes both work-based and collaborative learning that will be assessable elements in this module.

Students will be required to present their design proposals in an exhibition / commercial setting.

## 7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

.....

60% - The research and development of your ideas  
*Sketchbook or digital research journal / Mock-ups / Material testing*

40% - The presentation of your design proposals  
*Exhibition Board / Exhibition presentation*  
*A written evaluation of learning during this module.*

## 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A2	B2	C2	D2	E1
Research	X				
Realisation		X		X	
Evaluation	X		X		
Personal Skills			X		X

## 9. Teaching staff associated with the module

Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

## 10. Key reading list

Farley Gordon, J and Hill, C. (2014) Sustainable fashion, London: Bloomsbury

Fletcher, K. (2012). Fashion and sustainability: design for change. London: Laurence King Publishing

Fletcher, K. (2014). Sustainable fashion and textiles: design journeys. 2<sup>nd</sup> Oxford: Routledge

Gardetti, M.A. and Torres, A.L (2013) Sustainability in fashion and textiles: values, design, production and consumption. Sheffield: Greenleaf Publishing

Gwilt, A (2014) A practical guide to sustainable fashion. New York: Fairchild Books

Ricchetti, M. and Frisa, M. (2013). The beautiful and the good: reasons for sustainable fashion. Venezia [Venice]: Marsilio Editori

Tseelon, E. (2014) Fashion and ethics - critical studies in fashion and beauty: v. II Bristol: Intellect

## 11. Other indicative text (e.g. websites)

### Databases

#### **[Art Full Text \(H W Wilson\)](#)**

<http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207>

#### **[Art Museum Image Gallery \(H W Wilson\)](#)**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116>

#### **[Art Source](#)**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116>

### DVD/e-Stream (IMP)

DVD08/176A (29-APR-2008) Blood, sweat and T-shirts 2. BBC3.

(25-SEP-2013). Panorama : dying for a bargain. BBC News.

<http://imp.somerset.ac.uk/view.aspx?id=1698~4y~AkquJYFj>

(22-FEB-2014) Talking business with Linda Yeuh: the business of fashion. BBC News. <http://imp.somerset.ac.uk/view.aspx?id=2303~4i~hfwFA4j9>

### Journals:

Collezioni haute couture

Collezioni sport & street

Collezioni sposa

Dazed and confused

Drapers

i-D magazine

L'uomo vogue

Mix Magazine

Officiel de la couture et de la mode de Paris

Pop

Tank

Textile view magazine & View2

Uomo collezioni

Uomo Vogue

Vogue [American edition]

Vogue [Italian edition]

Vogue [UK edition]

W

Wallpaper

1883

**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

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

<http://katefletcher.com/fashion-and-sustainability-fags/>

<http://www.undressrunways.com/fashion-sustainability/>

V&A Museum: <http://www.vam.ac.uk/>

[www.firstview.com](http://www.firstview.com)



### **Module Specification FDCR43**

<b>1. Factual information</b>			
<b>Module title</b>	Critical Reflection	<b>Level</b>	4
<b>Module tutor</b>	Alison Braybrook	<b>Credit value</b>	20
<b>Module type</b>	Theory	<b>Notional learning hours</b>	200

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

This module seeks to inspire and motivate students to develop a wide range of research and critical reflection skills as a live project, in both written and in visual forms.

This will take the form of a research journal, student blog, or appropriate media platform - such as an online / digital magazine.

Research content and tasks will be structured around a contemporary exhibition or site-specific visit of the student's choice. The relative value and potential variety of research and written forms are to be explored, developed and reflected upon – for example, case studies and interviews, critical reading, contextualisation of key histories and theories, reflection on learning strengths, etc.

A professional and visible interface of the student's ideas, emerging professional interests and creative identity are to be developed. This module seeks to enhance and encourage the value of writing, research and communication in a public arena as an important part of informing creative practice.

This module ensures that academic content and written skills are an integral part of the student's experience in their first year of study. Aspects of contextualisation also ensure that key historical and thematic concepts are developed. The module seeks to ensure that students develop their knowledge of key critical, historical formations, debates and contexts around art and design that should inform the terms of their professional practice and their interests.

### **3. Aims of the module**

To motivate students to appreciate the value of research in written and visual forms that connects theoretical and studio contexts in art and design. To develop awareness about potential merits and obstacles to using writing in art and design. To inspire students to develop a wide range of research forms driven by personal research choices and to communicate these through an appropriate platform. To deepen students appreciation of the existing contexts of, or key issues in, the history of art and design movements and broader cultural and historical formations around their selected interests. To develop confidence, an articulated creative identity and a range of learning skills within a journal, blog, magazine, film, or appropriate technology and through the use of written and visual forms.

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 able to:</i>  <b>A3</b> Establish and apply knowledge of cultural, historical, and contextual factors affecting art, design and culture and identify relevant contexts, interests and themes in relation to your own practice.</p>	<p>Research exercise.  Lecture  Seminar  Exhibition / studio  Visit.</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i>  <b>B3</b> Effectively demonstrate analytic and research skills through written work and formulate coherent evaluations about the interconnections between contexts of practice and own practice.</p>	<p>Writing exercise  Student presentation</p>

C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i>  <b>C3</b> Select and employ communication and information technologies in a relevant manner in order to communicate and develop their ideas and research interests.</p>	<p>Blog / Social Media workshop</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i>  <b>D3</b> Contribute constructively to peer group activity through presentations, group critiques, debate, and prepared discussion in order to inform the level of critical debate and discussion.</p>	<p>Student  Presentations  Group Critiques.  Peer evaluation.</p>

6. Indicative content.
<p>Through a series of weekly lectures and seminars students will discuss and debate the value and context of both historical and contemporary forms of art and design practice.</p> <p>During this module students will explore a range of different approaches to research and writing in order to express and communicate effectively and appropriately. The module encourages students to foster a wider debate through use of contemporary social media – for example blogging / uploading images of their work to allow peer and outside review.</p> <p>Students will produce an illustrated research journal and conclude the module with a written essay.</p>



**7. Assessment strategy, assessment methods and their relative weightings**

100% - Coursework .....
50% - Research journal
50% - Essay

**8. Mapping of assessment tasks to learning outcomes**

Assessment tasks	Learning outcomes			
	A3	B3	C3	D3
Research	X		X	
Realisation		X		
Evaluation			X	
Personal Skills				X

**9. Teaching staff associated with the module**

Tutor's name and contact details	
Alison Braybrook	<a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

**10. Key Reading Lists**

Buster, K. and Crawford, P. (2010) The critique handbook: the art student's sourcebook and survival guide. 2<sup>nd</sup> Upper Saddle River, New Jersey: Prentice Hall  
London: Routledge.

Gaimster, J. (2011). Visual research methods in fashion. London: Bloomsbury Academic

Fogg, M. (2013). Fashion: the whole story. London: Thames and Hudson

Kumar, R. (2014) Research methodology: a step-by-step guide for beginners. 4<sup>th</sup>. London: Sage

Mbonu, E. (2014) Fashion design research. London: Laurence King

Riello, G. and Mcneil, P. (2010). The fashion history reader: global perspectives. Abingdon: Routledge

Seivewright, S. (2012). Basics fashion design: research and design. 2<sup>nd</sup>. London: AVA Academia

Welters, L. and Lillethun, A. (2011). The fashion reader. 2<sup>nd</sup>. Oxford: Berg.

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

**Databases**

**Art Full Text (H W Wilson)**

<http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207>

**Art Museum Image Gallery (H W Wilson)**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116>

**Art Source**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116>

**DVD/eStream (IMP)**

DVD10/65 (2010). Design for today: COI collection. BFI.

28-NOV-2012). Britain on film: dedicated followers of fashion. BBC4.

<http://imp.somerset.ac.uk/view.aspx?id=957~3I~Tpimbs>

(17-SEP-2014). Oh you pretty things: the story of music and fashion 1: tribes.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2889~4B~dja9P8mc>

(24-SEP-2014). Oh you pretty things: the story of music and fashion 2: idols.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2923~4q~qMPgeoUM>

01-OCT-2014). Oh you pretty things: the story of music and fashion 3: image.

BBC4. <http://imp.somerset.ac.uk/View.aspx?ID=2945~4u~vy7iULN3>

**Journals:**

Collezioni haute couture

Collezioni sport & street

Collezioni sposa

Dazed and confused

Drapers

i-D magazine

L'uomo vogue

Mix Magazine

Officiel de la couture et de la mode de Paris

Pop

Tank

Textile view magazine & View2

Uomo collezioni

Uomo Vogue

Vogue [American edition]

Vogue [Italian edition]

Vogue [UK edition]

W

Wallpaper

1883

**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

V&A Museum: <http://www.vam.ac.uk/>

[www.firstview.com](http://www.firstview.com)

<https://fashionresearchgroup.wordpress.com>

<https://www.pinterest.com/fashionismymuse/ryerson-fashion-research-collection/>



### **Module Specification FDSP44**

<b>1. Factual information</b>			
Module title	Studio Practice	Level	4
Module tutors	Alison Braybrook	Credit value	20
Module type	Studio- Practice / Theory	Notional learning hours	200

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

This module offers a platform to focus ideas and test them within a specialist pathway of fashion design with an emphasis on skills and workshop context.

This module enables the student to consider and develop a creativity that establishes own practice within a theoretical framework. It will expand the student's knowledge of a range of concepts, values and debates that inform and influence their creative practice.

The module requires the construction of a comprehensive research plan that identifies ideas and concepts, a scheme of work, and the selection and articulation of appropriate technical processes and materials in a final body of resolved works.

### **3. Aims of the module**

This module provides a platform to focus ideas and practices within the discipline of Fashion design.

Students will produce a body of work in response to brief, developing skills within this specialist discipline of bodyline such as sportswear, swimwear, or lingerie or knitwear for example.

Students will explore draping, flat pattern cutting and alternative approaches to garment and accessory production etc.

Students will be involved interdisciplinary critique as part of the formative assessment process.

### **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><b>A4</b> Employ processes of investigation, speculative enquiry, and creative visualisation, in the articulation of ideas and research interests in a detailed visual form while testing and making use of materials.</p>	<p>Workshop. Independent technical practice. Site visit.</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p><b>B4</b> Develop substantive and detailed knowledge and understanding in a designated area of practice in order to inform and develop creative practice.</p>	<p>Workshop.</p>

C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C4</b> Present ideas, techniques and work in a comprehensive research plan and to audiences in a range of situations exploring critically the final body of resolved works.</p>	<p>Research journal / sketchbooks.</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>D4</b> Demonstrate the use of appropriate presentation skills and technologies.</p>	<p>Formal presentation and critique.</p>

<b>6. Indicative content.</b>
<p>This module provides a platform to focus ideas and practices within the discipline of Fashion design.</p> <p>Students will produce a body of work in response to brief, developing skills within this specialist discipline of bodyline such as sportswear, swimwear, or lingerie or knitwear for example.</p> <p>Students will explore draping, flat pattern cutting and alternative approaches to garment and accessory production etc.</p> <p>Students will be involved interdisciplinary critique as part of the formative assessment process.</p>

**7. Assessment strategy, assessment methods and their relative weightings**

100% - Coursework  
 .....  
 60% - The research and development of your ideas  
*Research journal / Workshop practice / Mock-ups*  
 40% - The presentation of your design proposals  
*Exhibition of work / Written evaluation / Group critique*

**8. Mapping of assessment tasks to learning outcomes**

Assessment tasks	Learning outcomes			
	A4	B4	C4	D4
Research	X			
Realisation		X		
Evaluation		X	X	
Personal Skills			X	X

**9. Teaching staff associated with the module**

Tutor's name and contact details	
Lucy Withecombe	Email: <a href="mailto:thorntonn@bridgwater.ac.uk">thorntonn@bridgwater.ac.uk</a>
Natasha Thornton	Email: <a href="mailto:witheconmbel@bridgwater.ac.uk">witheconmbel@bridgwater.ac.uk</a>

**10. Key Reading Lists**

Atkinson, M. (2012). How to create your final collection. London: Laurence King Publishing.

Burke, S. (2011). Fashion designer: concept to collection. Burke Publishing.

Guerrero, J. A (2010). New fashion and design technologies. London: A & C Black.

Jennings, T. (2011). Creativity in fashion design: an inspiration workbook. New York: Fairchild Books.

Kiisel, K. (2013). Draping for fashion design: the complete course. London : Laurence King Publishing

Kiper, A. (2014). Fashion portfolio: design and presentation. London: Batsford

**11. Other indicative text (e.g. websites)**

**Databases**  
<http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207>

**Art Museum Image Gallery (H W Wilson)**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116>

**Art Source**

<http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116>

**DVD/eStream (IMP)**

DVD10/65 (2010). Design for today: COI collection. BFI.

**Journals:**

Collezioni haute couture  
Collezioni sport & street  
Collezioni sposa  
Dazed and confused  
Drapers  
i-D magazine  
L'uomo vogue  
Mix Magazine  
Officiel de la couture et de la mode de Paris  
Pop  
Tank  
Textile view magazine & View2  
Uomo collezioni  
Uomo Vogue  
Vogue [American edition]  
Vogue [Italian edition]  
Vogue [UK edition]  
W  
Wallpaper  
1883

**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)  
V&A Museum: <http://www.vam.ac.uk/>  
[www.firstview.com](http://www.firstview.com)  
<https://fashionresearchgroup.wordpress.com>  
<https://www.pinterest.com/fashionismymuse/ryerson-fashion-research-collection/>



### **Module Specification: FDCP45**

<b>1. Factual information</b>			
Module title	Orientation	Level	4
Module tutor	Alison Braybrook	Credit value	40
Module type	Studio-Practice / Theory	Notional learning hours	400

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

This module introduces students to ideas, approaches and forms of practice that set out to establish the student's own understanding and context for their own creative practice.

The four specific forms allow students to select, and develop, a body of work. They are:

1. Site, space and situation
2. Narrative Forms (background and context to the body of work)
3. Creative Networks (e.g. sourcing materials, developing independent skills)
4. Sustainable strategies

In this last module of the first year, students are given a platform to reflect and test their own creativity. They will explore forms of practice to focus and guide their interest. This activity will prepare them for their second year of study.

Students will be expected to engage within a project which develops fully from the outset through clearly defined research process, creative development, and project development.

This module encourages students to 'think' through making and allows 'making' to inform 'thinking' – creative and reflexive practice.

### **3. Aims of the module**

Develop an informed awareness of contexts and forms, which span the different disciplines of students chosen fields of creative practice.

Consider the implication of 'sustainability' in relation to materials and processes relevant to Art and Design practices. Offer creative platforms, which allow students to engage in practice informed by ideas, creative interests and professional expectations.

<b>3. Aims of the module</b>	
To begin to install the relevance of authorship in their work and creative practice.	
<b>4. Pre-requisite modules or specified entry requirements</b>	
None	
<b>5. Intended learning outcomes</b>	
A. Knowledge and Understanding	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>A5</b> Research and critically evaluate appropriate ideas which begin to establish a personally defined practice.	One to one and group tutorials. Research journal / sketchbooks.
B. Cognitive Skills	Learning and teaching strategy
<i>At the end of the module learners will be able to:</i> <b>B5</b> Evidence an experimental approach to project work and appraise overall strengths and weaknesses of outcomes.	Studio Work Reflective journal / diary.
C. Practical and Professional Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>C5</b> Contribute to the peer group learning through group interaction and discussion.	Group tutorials.
D Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>D5</b> Develop confidence and professionalism in networking, communicating and project development.	Student presentation and critique.
<b>6. Indicative content.</b>	
<p>The module will be punctuated with regular seminars, group and one-to-one tutorials.</p> <p>Students are offered the opportunity to explore independently their intended fashion design practice. Students will make work from a selection of recognised forms of Fashion Design practice which relate to their own creative agenda.</p> <p>Students should question their own context in relation to contemporary Fashion Design trends. Students will be expected to research, analyse and develop ideas to a design stage and then to demonstrate their suitability for fashion by the execution of those design ideas as two and three dimensional forms.</p>	



## 6. Indicative content.

For students that complete their studies at level 4, they will be supported in compiling the relevant documentation (portfolio of work, CV, 3-5 year business plan / letters of application) that supports their progression from education and into employment or further training.

## 7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

.....

60% - The research and development of your ideas  
*Research journal / Workshop practice / Mock-ups*

40% - The presentation of your design proposals  
*Exhibition of work / Written evaluation / Presentation / Group critique*

## 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A5	B5	C5	D5
Research	X			
Realisation		X		X
Evaluation		X		
Personal Skills			X	X

## 9. Teaching staff associated with the module

Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

## 10. Key reading list

Blum, D E. (2011) Roberto Capucci: art into fashion. Philadelphia, Pennsylvania: Philadelphia Museum of Art

Bruna, D. (2015) Fashioning the body: an intimate history of the silhouette. New Haven: Yale University Press

Eiseman, L. and Cutler, E P. (2014). Pantone on fashion: a century of colour in design. San Francisco, CA: Chronicle Books.

Entwistle, J. (2015). The fashioned body: fashion, dress and modern social theory. 2<sup>nd</sup> Cambridge: Policy Press.

Rasika, K. (2014) Fashion ethics and sustainability: bring change from high street to luxury. Saarbrücker: Lambert Academic Publishing

Rinaldi, F.R. and Testa, S. (2014) The responsible fashion company: integrating ethics and aesthetics in the value chain. Sheffield: Greenleaf Publishing

## 11. Other indicative text (e.g. websites)

### Databases

#### [Art Full Text \(H W Wilson\)](#)

<http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207>

#### [Art Museum Image Gallery \(H W Wilson\)](#)

<http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116>

#### [Art Source](#)

<http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116>

### DVD/e-Stream (IMP)

DVD08/176A (29-APR-2008) Blood, sweat and T-shirts 2. BBC3.

(25-SEP-2013). Panorama : dying for a bargain. BBC News.

<http://imp.somerset.ac.uk/view.aspx?id=1698~4y~AkquJYFj>

(22-FEB-2014) Talking business with Linda Yeuh: the business of fashion. BBC News. <http://imp.somerset.ac.uk/view.aspx?id=2303~4i~hfwFA4j9>

### Journals:

Collezioni haute couture

Collezioni sport & street

Collezioni sposa

Dazed and confused

Drapers

i-D magazine

L'uomo vogue

Mix Magazine

Officiel de la couture et de la mode de Paris

Pop

Tank

Textile view magazine & View2

Uomo collezioni

Uomo Vogue

Vogue [American edition]

Vogue [Italian edition]

Vogue [UK edition]

W

Wallpaper

1883

### Websites:

WGSN: [www.wgsn.com](http://www.wgsn.com)

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

<http://katefletcher.com/fashion-and-sustainability-fags/>

<http://www.undressrunways.com/fashion-sustainability/>  
V&A Museum: <http://www.vam.ac.uk/>  
[www.firstview.com](http://www.firstview.com)

## Module Specification Level 5



### **Module Specification: FDMM51**

<b>1. Factual information</b>			
Module title	Making Meanings	Level	5
Module tutor	Alison Braybrook	Credit value	20
Module type	Studio- Practice / Theory	Notional learning hours	200

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

This module will enable the student to examine the relationship between the processes of making and production (both physical and digital) and the generation of ideas and interpretative meanings. It will develop a student's awareness and engagement with how works of art and design communicate to a particular audience through researching historical, social and cultural signification both nationally and globally.

Through the processes of making and constructing, a student will be provided with the opportunity to consider and question the selection and manipulation of materials and processes and to reflect and evaluate upon the effectiveness and value of the meanings these generate within the practical work produced. The students will be engaged with production processes informed by context, meaning, aesthetics, and interpretation within specific cultural identities.

An ability to perceive and understand how works of art and design can generate meanings is essential in developing an understanding of the context for interpretation and provides an opportunity for students to think independently and to test, question, explain and challenge assumptions relating to their own work and that of others. Meaning-making is not merely a point of orientating towards established conventions, but involves responding to unpredictable encounters in other-orientated ways.

It will enable a student to consider that the work they produce is not a passive object communicating aspects of knowledge between artists/designers and their intended audiences but has the ability to transform, translate, distort and modify the meaning or the associations it may carry.

### 3. Aims of the module

Introduce and consider methods and modes of production in terms of social, cultural and historical interpretation. Develop an awareness and critical understanding of how Art and Design communicates meanings and how these can and may be interpreted. Enable a student to engage with and develop own practice in terms of making, communication and interpretation. Provide the opportunity for imagination and innovation in ideas generation and practice. Provide the opportunity for testing ideas and challenging assumptions within peer group. To develop verbal communication and critical reflection.

### 4. Pre-requisite modules or specified entry requirements

None

#### 5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>A6</b> Apply and examine the complex ways in which artefacts are imbued with layers of significance and meaning in visual cultures.	Lecture / Presentation Seminar Discussion / Debate
B. Cognitive Skills	Learning and teaching strategy
<i>At the end of the module learners will be able to:</i> <b>B6</b> Explore and analyse a range of given techniques, materials or products, in order to reconceptualise or redevelop meanings and significances.	Practical workshops Group critiques.
C. Practical and Professional Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> <b>C6</b> Accommodate change and uncertainty in the context of examining the relationship between the exploration of ideas, materials and meanings.	Practical work. Group critiques. Peer led discussion.
D Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i>	Technically supported workshops

D Performance and Practice	Learning and teaching strategy
<b>D6</b> The ability to think laterally and originally in creative thinking in relation to materials, techniques and communication.	Peer led discussions

<b>6. Indicative content.</b>
<p>Students will research an aspect of European historical, social and cultural significance within a fashion context to produce a range of designs based either on an individual designer or a company working within a sector of the fashion market. Students will be expected to carry one of these designs through to the pattern cutting, toil stage and final garment or accessory outcome.</p> <p>It is intended that students will develop alternative methods of conceptualising design ideas, improve their pattern cutting skills and gain greater knowledge and understanding of fabrics and their uses to which they are put.</p> <p>The final design proposals will be tested within a commercial setting for example, online or a pop up shop or gallery.</p>

<b>7. Assessment strategy, assessment methods and their relative weightings</b>
<p>100% - Coursework .....</p> <p>50% - The research and development of ideas and design proposals.</p> <p>50% - The presentation of design proposals. <i>Written evaluation / Group critique</i></p>

<b>8. Mapping of assessment tasks to learning outcomes</b>				
	<b>Learning outcomes</b>			
<b>Assessment tasks</b>	<b>A6</b>	<b>B6</b>	<b>C6</b>	<b>D6</b>
Research	X			
Realisation		X	X	X
Evaluation		X		
Personal Skills			X	

<b>9. Teaching staff associated with the module</b>	
Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

<b>10. Key reading list</b>
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Bruzzi, S. and Church Gibson, P. (2013) Fashion cultures revisited: theories, explorations and analysis. 2<sup>nd</sup> Abingdon: Routledge.

Geczy, A. (2013). Fashion and orientalism: dress, textiles and culture from the 17th to the 21st century. London: Bloomsbury.

Knox, K. (2011) Culture to catwalk: how world cultures influence fashion. London: A & C Black.

Marzel, S R. and Stiebel, G.D. (2014) Dress and ideology: fashioning identity from antiquity to the present. London: Bloomsbury.

Paulicelli, E. and Clark, H. (2009) The fabric of cultures: fashion, identity, and globalization. Abingdon: Routledge.

Sims, J. (2010) Cult streetwear. London: Laurence King Publishing.

McDowell, C. (2013). The anatomy of fashion: why we dress the way we do. London: Phaidon Press.

#### 11. Other indicative text (e.g. websites)

##### **Journals:**

Collezioni haute couture  
Collezioni sport & street  
Collezioni sposa  
Dazed and confused  
Drapers  
i-D magazine  
L'uomo vogue  
Mix Magazine  
Officiel de la couture et de la mode de Paris  
Pop  
Tank  
Textile view magazine & View2  
Uomo collezioni  
Uomo Vogue  
Vogue [American edition]  
Vogue [Italian edition]  
Vogue [UK edition]  
W  
Wallpaper  
1883

##### **Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)  
<http://www.sustainable-fashion.com>  
<http://katefletcher.com/fashion-and-sustainability-faqs/>



**Module Specification: FDVC52**

<b>1. Factual information</b>			
<b>Module title</b>	Value & Context	<b>Level</b>	5
<b>Module tutor</b>	Lorna Sheppard	<b>Credit value</b>	20
<b>Module type</b>	Theory	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module introduces students to the relevance of specific contexts, values and methodologies on aspects of art and design theory and practice. Design and communication content, contexts and values are explored in such a way to challenge, deepen and broaden a student's critical analysis of design approaches and of their own creative practice. The module also presents a range of methodological approaches to the student that helps deepen and broaden the student's contexts of critical analysis of both theoretical, practical and studio contexts.</p> <p>The module also helps for progressing students in preparation for academic research and writing at level six.</p>

<b>3. Aims of the module</b>
<p>To encourage critical thinking through debate of contemporary contexts, values and issues. To widen the range of reference and depth of understanding that students bring to their studio practice. To introduce a range of methodological approaches.</p> <p>To engage with values, contexts, and identity in student practices, with growing sophistication. To develop knowledge and understanding of study, research and writing skills.</p> <p>2</p>

<b>4. Pre-requisite modules or specified entry requirements</b>
None



5. Intended learning outcomes	
<b>A. Knowledge and Understanding</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be able to:</i> <b>A7</b> Critically investigate the social, cultural, political, environmental histories from which different cultural institutions, modes of communication, practices and structures have emerged.	Primary and secondary research. Essay / research task. Lecture / seminar

<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module learners will be able to:</i> <b>B7</b> Use and appraise appropriate research to contextualise own practice as a form of reflective practice in relation to an objective set of references, methodologies, and fields of study.	Student presentation Research task.

<b>C Practical and Professional Skills</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be able to:</i> <b>C7</b> Articulate ideas, debate and information sourced from key texts through formal visual, verbal and written research.	Peer presentation Group critique. Written Exercise

<b>D Performance and Practice</b>	<b>Learning and teaching strategy</b>
<i>At the end of the module, learners will be able to:</i> <b>D7</b> Apply information and presentation skills to navigate, manage and retrieve information from a variety of sources.	Presentation and group critique. Peer assessment and debate. Written essay.

<b>6. Indicative content.</b>
<p>During this module students will explore a range of different approaches to research and writing in order to express and communicate effectively and appropriately. The module encourages students to foster debate through the use of contemporary social media – for example blogging / uploading images of their own work to encourage peer and foster external review.</p> <p>Through a series of weekly lectures and seminars students will discuss and debate the value and context of both historical and contemporary forms of art and design practice.</p> <p>Students will produce and present an illustrated research journal and a written essay which documents their relationship to the influences of both historic and contemporary creative practice.</p> <p>Students will complete a written research project and a set of four research (critical commentary) tasks.</p> <p>Students will develop upon their research and written skills</p>

**7. Assessment strategy, assessment methods and their relative weightings**

100% - Coursework .....
50% - Research project <i>Research journal / Content of presentation</i>
50% - Essay <i>Harvard referenced essay</i>

**8. Mapping of assessment tasks to learning outcomes**

Assessment tasks	Learning outcomes			
	A7	B7	C7	D7
Research	X	X		X
Realisation		X	X	
Evaluation			X	
Personal Skills				X

**9. Teaching staff associated with the module**

Tutor's name and contact details	
Lorna Sheppard	Email: <a href="mailto:sheppardl@bridgwater.ac.uk">sheppardl@bridgwater.ac.uk</a>

**10. Key reading list**

Coppard, A. (2010). *Aware: art fashion identity*. Bologna, Italy: Damiani.

Francis, P. (2009). *Inspiring writing in art and design: taking a line for a write*. Bristol: Intellect Books.

Hall, S. (2012). *This means this, this means that: a user's guide to semiotics*. 2<sup>nd</sup> London: Laurence King.

Mirzoeff, N. (2012). *The visual culture reader*. 3rd. London: Routledge

Hudson, S. and Noonan-Morrissey, N. (2012). *The art of writing about art*. 2<sup>nd</sup> Belmont, California: Wadsworth Publishing Co

Rose, G. (2011) *Visual methodologies: an introduction to researching with visual materials*. 3<sup>rd</sup> London: Sage

Warner, H. (2014) *Fashion on television: identity and celebrity culture*. Oxford: Berg Publishers

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

Bridgwater and Taunton College Research Hub  
**[scoodle2.somerset.ac.uk/mod/book/view.php?id=12133](http://scoodle2.somerset.ac.uk/mod/book/view.php?id=12133)**

Bridgwater and Taunton College Art & Design E-Resources  
**[scoodle2.somerset.ac.uk/mod/book/view.php?id=1299&chapterid=1033](http://scoodle2.somerset.ac.uk/mod/book/view.php?id=1299&chapterid=1033)**

From Cave Paintings to the Internet **[historyofinformation.com](http://historyofinformation.com)**

Semiotics [www.aber.ac.uk/media/Documents/S4B/semiotic.html](http://www.aber.ac.uk/media/Documents/S4B/semiotic.html)  
[http://www.uvm.edu/~tstreete/semiotics\\_and\\_ads/terminology.html](http://www.uvm.edu/~tstreete/semiotics_and_ads/terminology.html)

Post-Modernism [www.vam.ac.uk/page/p/postmodernism](http://www.vam.ac.uk/page/p/postmodernism)



**Module Specification: FDCC53**

<b>1. Factual information</b>			
Module title	Creativity & Collaboration	Level	5
Module tutor	Alison Braybrook	Credit value	20
Module type	Studio- <i>Practice/ Theory</i>	Notional learning hours	200

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

This module enables students to work collaboratively with a peer, outside practitioners, agency, organisation or business (collaborative and work-based learning). Each student will develop a body of visual work that relates to the interests and concerns of the interactions and interdisciplinary processes explored and developed during the collaboration.

Students will have the opportunity to develop personal and team skills in communication and networking and learn to share, negotiate and exchange ideas.

Students will investigate, research and document the interdisciplinary nature of the creative industries and outside agencies.

The module will enable students to develop how they conceive and implement innovative connections between themselves and their chosen collaborators.

**3. Aims of the module**

Enable students to become more employable through networking and negotiating within other disciplines, outside agencies and the art world. Develop students' interpersonal skills and team-working skills through inter-disciplinary and professional collaborative practice. Provide the opportunity for more ambitious projects through sharing of research, ideas development and production of visual outcomes. Enable students to experience and understand other disciplines, viewpoints and practice leading to greater reflection upon own ideas.

**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 able to:</i></p> <p><b>A8</b> Generate ideas, concepts, proposals, or arguments collaboratively in response to set briefs or as a team initiated activity.</p>	<p>Live brief. Workshops. Team discussion and critiques.</p>
B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i></p> <p><b>B8</b> Identify, analyse and communicate appropriate principles that connect specialisms, recognising competing perspectives and synergies of practice.</p>	<p>Practical reviews. Collaborative working and idea generation.</p>
C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>C8</b> Demonstrate an improvement in practice generated from the critical judgement of others through teamwork, recognise their own personal and professional strengths and areas for development.</p>	<p>Student presentation. Group critiques. Reflective documentation.</p>
D Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>D8</b> Interact effectively with a team, giving and receiving information and ideas, through collective endeavour and negotiation and effective project managements.</p>	<p>Team critiques. Peer review.</p>
E Employment related skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>E2</b> Develop skills and a project theme in order to respond to an internal / or external agency brief.</p>	<p>One to one and group tutorials. Independent learning plan (ILP).</p>

## 6. Indicative content.

Students will work collaboratively and develop a creative proposal into a final body of work. As this is a work-based learning module - students will be required to work in either teams or individually to undertake work for a client or industry initiated brief. Students will approach the project as a professional engagement or as a collaborative relationship with an outside agent (e.g. work placement). Each student will establish and reflect upon their own fashion design skills aligned with others. Presentations will require reflection concerning the benefits of collaborating to combine different skill sets.

This module will enable the student to experience work practice and will provide them with a realistic view of their subject in the world of work and enable them to develop an informed view of the relevance of their skills and employability. Students will be expected to produce a work placement report, supporting material and a seminar for the assessment of this module. Specific criteria for assessments will be agreed with the module leader before placement.

## 7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

60% - **The research, development and proposals of your ideas and concepts**

*Research journal / Mock-ups*

*Communication and dialogue with collaborators / industry*

40% - **The presentation of your design proposals**

*Exhibition of work / Written evaluation / Presentation / Group critique*

## 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A8	B8	C8	D8	E2
Research	X				
Realisation		X		X	X
Evaluation					X
Personal Skills			X	X	

## 9. Teaching staff associated with the module

Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

## 10. Key reading list

Davies, H. (2013). Fashion Designers Sketchbooks Two. London: Laurence King.

Klanten, R., Ehmann, S. and Sinofzik, A. (2012). Taken by surprise: cutting-edge collaborations between designers, artists, and brands. Berlin: Gestalten

Leach, R. (2014). The fashion resource book: men. London: Thames and Hudson

Padilha, R. and Padilha, M. (2012). Antonio Lopez: fashion, art, sex and disco. New York: Rizzoli International Publications.

Watson, L (2015) Fashion visionaries. London: Laurence King.

#### 11. Other indicative text (e.g. websites)

##### **Journals:**

Collezioni haute couture

Collezioni sport & street

Collezioni sposa

Dazed and confused

Drapers

i-D magazine

L'uomo vogue

Mix Magazine

Officiel de la couture et de la mode de Paris

Pop

Tank

Textile view magazine & View2

Uomo collezioni

Uomo Vogue

Vogue [American edition]

Vogue [Italian edition]

Vogue [UK edition]

W

Wallpaper

1883

##### **Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

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

<http://katefletcher.com/fashion-and-sustainability-faqs/>

The West of England Design Forum [www.wedesignforum.co.uk](http://www.wedesignforum.co.uk)

The British Council – Erasmus Network [www.britishcouncil.org/erasmus.htm](http://www.britishcouncil.org/erasmus.htm)

International Erasmus Student Network (IESN) [www.esn.org/](http://www.esn.org/)

The Centre for Creative Collaboration [www.creativecollaboration.org.uk/](http://www.creativecollaboration.org.uk/)

The Open studio Network [www.openstudiosnetwork.co.uk](http://www.openstudiosnetwork.co.uk)

**Module Specification: FDPP54**

<b>1. Factual information</b>			
Module title	Portfolio and Professional Practice	Level	5
Module tutor	Alison Braybrook	Credit value	20
Module type	Studio- <i>Practice/ Theory</i>	Notional learning hours	200

<b>2. Rationale for the module and its links with other modules</b>
<p>The module enables the student to develop their understanding of engaging with the workplace and issues relating to employability.</p> <p>The module requires students to construct a comprehensive research plan that identifies ideas and concepts, a scheme of work, and appropriate technical processes and materials. From the outset these are to be considered in relation to the setting by which the work is to be disseminated to an audience. This can be developed through a collaborative, live project, digital or physical publication.</p> <p>Students align their creativity with current trends and desires in a creative or professional context, establishing an understanding of the value of their work and its potential within employable sectors. The integrity of the work is verified by the staff team and industry professionals.</p> <p>Students will construct portfolios of their work (physical and digital/virtual) for presentation to employers and clients and prepare for the end-of-year exhibition and catalogue.</p>

<b>3. Aims of the module</b>
<p>To provide an opportunity for students to critically reflect upon their practice, and express these ideas in the form of an exhibition and/or publication. To enable students to develop a comprehensive portfolio of evidence toward entering the professional environment or further study to BA (Hons) level. To provide the opportunity for students to investigate the ethical issues relevant to their practice. To provide the opportunity for students to develop workplace skills relevant to their practice. To provide the opportunity for students to identify and manage information and communicate appropriately in the professional and/or academic environments.</p>

<b>4. Pre-requisite modules or specified entry requirements</b>
None



5. Intended learning outcomes	
A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>A9</b> Describe and realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts.</p>	<p>Lecture. Team discussion. Group critiques. Live project / placement opportunities.</p>
B Cognitive Skills	
Learning and teaching strategy	
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>B9</b> Collect and synthesise information to inform a choice of solutions to problems in professional contexts.</p>	<p>Lecture. Research journal / sketchbooks.</p>
C. Practical and Professional Skills	
Learning and teaching strategy	
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>C9</b> Adapts interpersonal and communication skills to a range of professional situations, audiences and degrees of complexity.</p>	<p>Research Plan sketchbooks.</p>
D Performance and Practice	
Learning and teaching strategy	
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>D9</b> Instigate and evaluate the designer's relationship with audiences, clients, markets, users, and/or participants.</p>	<p>Self directed study. Practical workshops. Professional critique. Portfolio clinic.</p>
E Employable Skills	
Learning and teaching strategy	
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>E3</b> Develop the qualities and transferable skills from art and design necessary for employment and progression to other qualifications.</p>	<p>Tutorial. Self directed study. Practical workshops. Critique.</p>

## 6. Indicative content.

Students will prepare for presentation to future employers / clients by constructing portfolios of their work (physical and digital) and producing a variety of professional, promotional items (business card, CV, etc.)

Students will also make a body of work in a professional context relating to their own subject specialism of Fashion Design – responding to a live brief, through an invitation from an establishment, organisation or individual. Students could work alongside professional practitioners or they could establish a direct relationship with a client.

Students will be required to present and test their design proposals in a commercial/ exhibition setting; where possible work will critiqued by visiting professionals

## 7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework  
.....

40% - The research and development of ideas during this module  
*Research journal / Material testing / Mock-ups*

60% - The presentation of design proposals  
*Portfolio or on-line platform of work /Commercial and or Exhibited Work*

## 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A9	B9	C9	D9	E3
Research	X				
Realisation		X	X	X	
Evaluation			X		X
Personal Skills				X	X

## 9. Teaching staff associated with the module

Tutor's name and contact details	
Alison Braybrook	Email: <a href="mailto:braybrooka@btc.ac.uk">braybrooka@btc.ac.uk</a>

## 10. Key reading list

Burke, S. (2013). Fashion entrepreneur: starting your own fashion business. 2nd. London: Burke Publishing.

Burke, S. (2013). Fashion artist: drawing techniques to portfolio presentation. 3rd. London: Burke Publishing.

Faerm, S. (2011). Designing your fashion portfolio. London: A & C Black.

Grose, V. (2012). Basics fashion management 01: concept to customer. Lausanne, Switzerland: AVA Publishing

Kiper, A. (2014). Fashion portfolio: design and presentation. London: Batsford.

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

Portfolio Websites

**adobe.com/e-portfolios**

**designm.ag/inspiration/portfolio-sites**

The Design Council **www.designcouncil.org.uk**

Design and Art Direction (D&AD) **www.dandad.org**

New Media Knowledge **www.nmk.co.uk**

Film 4 **www.film4.com**

The Photographers Gallery **www.thephotographersgallery.org.uk**

The Association of Illustrators **www.theaoi.com**

The Code of Practice For the Visual Arts [www.a-n.co.uk](http://www.a-n.co.uk)

**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

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

<http://katefletcher.com/fashion-and-sustainability-faqs/>

<http://www.undressrunways.com/fashion-sustainability/>

V&A Museum: <http://www.vam.ac.uk/>

[www.firstview.com](http://www.firstview.com)



### Module Specification: FDEC55

1. Factual information			
Module title	Navigation	Level	5
Module tutor	Alison Braybrook	Credit value	40
Module type	Studio- <i>Practice/ Theory</i>	Notional learning hours	400

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

This module enables the student to consider and develop a personal creative identity through a critical and practical perspective. Through the development of a creative identity, each student is encouraged to challenge and respond to the contemporary changing, interdisciplinary nature of creativity.

The module requires the construction of a comprehensive research plan that identifies ideas and concepts, a scheme of work, and the selection and articulation of appropriate technical processes and materials in a final body of resolved works.

Students negotiate from three arenas to locate their creative practice and develop their professional identity. These arenas are: from within a studio based activity, at a site-specific location or coupled with an outside practitioner or agency, business.

### 3. Aims of the module

To develop in students the ability to conceive, research and develop ideas for the creation of commercial work in an informed and independent manner. To provide students with an opportunity to identify and develop an appropriate visual language and utilise appropriate and relevant materials and processes. To enable students to identify problems clearly and objectively and respond imaginatively. To provide students with an opportunity to select, organise and execute presentation of work in a manner that relates to ideas and concepts.

To enable a student to initiate ideas, and take responsibility within an individual or group situation and to liaise confidently with internal and external agencies.

### 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 able to:</i></p> <p><b>A10</b> Develop a comprehensive written proposal that articulates a negotiated research plan establishing a distinct creative identity and assessing own capabilities.</p>	<p>Writing work-shop Peer review Student presentation</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i></p> <p><b>B10</b> Test, identify and integrate appropriate use of materials, media, and processes aligned with ideas and a personal visual language.</p>	<p>Professional critique. Peer critique. Work presentation.</p>
C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>C10</b> Analyse information and experiences, formulate independent judgements and articulate reasoned argument through reflection, review and evaluation.</p>	<p>Practical and critical reflection. Journal / Blog. Self directed study.</p>
D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>D10</b> Analyse performance of self and others and suggests improvements adapting own performance accordingly.</p>	<p>Peer review. Professional critique</p>
E Employable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p><b>E4</b> Identify, develop and document professional skills related to creative industries that inform and advance a personal choice of career pathway.</p>	<p>Professional presentation/ workshop. Professional critique.</p>

## **6. Indicative content.**

Students will be expected to initiate and develop a programme of study that reflects a personal interest or aspect within Fashion. The module is activated by the presentation of a brief by the students, listing aims and objectives, a theme or topic and relevant dates that need to be adhered to. The student is responsible for their own time management of the module and it's mode of presentation. Students will produce a body of work (digital and physical) specifically tailored around Fashion Design expressing their own emerging creative identity. The work will be presented as an exhibition as well as contained within physical and digital portfolios. Work-based and collaborative learning will be assessable elements as students will engage with peers and professional practitioners in the organisation and preparation of the exhibition. Design application should be clearly demonstrated through three dimensional forms for the body which define function and represent the materials and processes used. Assessment of the module is carried out in relation to the brief supplied by the student.

Students electing to complete their studies at level five will establish a detailed business plan and formulate industry links with prospective employers / placement providers.

### 7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework.  
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**40% - The research and development of design proposals**

*Research Journal, Creative diary or on-line Blog  
Material testing / Process testing / Mock-ups*

**60% - Presentation of design proposals**

*Presentation of design proposals in an exhibition / commercial setting.  
Professional critique of work / exhibition.*

*Written evaluation*

*\*Three to five year business plan / CV*

*\* For students completing their studies at level five*

### 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A10	B10	C10	D10	E4
Research	X				
Realisation		X	X		
Evaluation		X	X		X
Personal Skills				X	

### 9. Teaching staff associated with the module

Tutor's name and contact details

Alison Braybrok

Email: [braybrooka@btc.ac.uk](mailto:braybrooka@btc.ac.uk)

### 10. Key reading list

Barrett, J.C. (2012) Designing your fashion portfolio: from concept to presentation. London: Fairchild Books

Burke, S. (2011). Fashion designer: concept to collection. Burke Publishing

Croll, J. (2014) Fashion that changed the world. London: Prestel

Faramah, P. (2011). New on the catwalk: emerging fashion labels. Cologne: daab.

Zaman, Z. (2011). New fashion designers' sketchbooks. London: A & C Black.

### 11. Other indicative text (e.g. websites)

**Exhibition Centres (national):**

New Designers [www.newdesigners.com](http://www.newdesigners.com)

The Old Truman Brewery [www.trumanbrewery.com](http://www.trumanbrewery.com)

**Social networks / on-line portfolio:**

FaceBook [www.facebook.com](http://www.facebook.com)

Flickr [www.flickr.com](http://www.flickr.com)

Tumblr [www.tumblr.com](http://www.tumblr.com)

Vimeo [www.vimeo.com](http://www.vimeo.com)

YouTube [www.youtube.com](http://www.youtube.com)

Twitter [www.twitter.com](http://www.twitter.com)

**Organisations / publications / competitions:**

The Design Council [www.designcouncil.org.uk](http://www.designcouncil.org.uk)

**Websites:**

WGSN: [www.wgsn.com](http://www.wgsn.com)

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

<http://katefletcher.com/fashion-and-sustainability-faqs/>

<http://www.undressrunways.com/fashion-sustainability/>

V&A Museum: <http://www.vam.ac.uk/>

[www.firstview.com](http://www.firstview.com)



## Assessment Matrix

<b>Assessment grading criteria: Studio Practice - Level 4</b>					
<b>Grade</b>	<b>From 0% to 39%</b>	<b>From 40% to 49%</b>	<b>From 50% to 59%</b>	<b>From 60% to 69%</b>	<b>From 70% to 100%</b>
<p><b>The research and development of ideas</b></p> <p>Knowledge / understanding, Analysis, context and synthesis of ideas.</p>	<ul style="list-style-type: none"> <li>• Little evidence of enquiry or subject knowledge and understanding</li> <li>• Reluctantly responds to tutorial direction in seeking contexts for their work</li> <li>• Needs constant direction and support in order to develop.</li> </ul>	<ul style="list-style-type: none"> <li>• Selectively locates examples of practice</li> <li>• Recognises selective context for their practice, reluctant to enquire further</li> <li>• Understands some of the concepts introduced but needs encouragement to develop ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Has located useful examples of current practice that enhance the content of their studies</li> <li>• Understands some of the contexts for their practice.</li> <li>• Responds to concepts introduced and plans carefully for ideas development</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of a breadth of enquiry and developing understanding of a wide range of practices</li> <li>• A clear understanding of the context for their practice</li> <li>• Understands concepts introduced. A considered approach to ideas development</li> </ul>	<ul style="list-style-type: none"> <li>• Clear evidence of extensive research and thorough analysis of findings</li> <li>• Highly developed understanding of the contexts for own practice</li> <li>• In depth understanding of concepts introduces and subsequent strong ideas development in evidence.</li> </ul>
<p><b>The presentation of design proposals</b></p> <p>Application of knowledge and understanding to process, materials and visual constructs.</p>	<ul style="list-style-type: none"> <li>• Has difficulty working to a brief</li> <li>• Student exhibits a reluctance to use relevant research in the development of ideas and design proposals</li> <li>• Work is poorly made and choices of processes and materials are inappropriate</li> <li>• Is reluctant to take risks</li> </ul>	<ul style="list-style-type: none"> <li>• Can respond to a given brief with support</li> <li>• Work references a limited range of research interests</li> <li>• Use of a limited range of processes and materials, the work is well crafted yet choices made require further investigation</li> <li>• Takes few risks</li> </ul>	<ul style="list-style-type: none"> <li>• Can make work in response to a given brief</li> <li>• There is evidence that the development of ideas and practice makes reference to aspects of their research</li> <li>• Careful constructed work which shows the use of a limited range of processes and materials</li> </ul>	<ul style="list-style-type: none"> <li>• Responds imaginatively and inventively to given brief</li> <li>• There is evidence that the development of ideas and practice makes reference to aspects of their research</li> <li>• Confident and imaginative use of processes and materials with considered choices being made</li> </ul>	<ul style="list-style-type: none"> <li>• Innovative and intelligent response to a given brief</li> <li>• Clear evidence of the application of relevant research sources</li> <li>• Highly inventive and experimental use of processes and materials with appropriate choices being made</li> </ul>

	<ul style="list-style-type: none"> <li>• Work lacks sufficient evidence of engagement with the communicative processes, but potentially could improve through revision of working procedures.</li> </ul>	<ul style="list-style-type: none"> <li>• Work produced tends towards a literal communication of their concerns with little consideration for presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Can be encouraged to take risks that benefit their practice</li> <li>• The work conveys an overly subjective content yet reflects intentions and concerns of the student; presentation skills are in evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• Produces work, which has a communicable content through a working dialogue that embraces material processes and conceptual models. Considered presentation in evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Is able to take risks that are successfully incorporated into learning experience</li> <li>• Consistently produces work, which is innovative, coherently formed and thoughtfully presented.</li> <li>• The work effectively communicates the intentions of the project.</li> </ul>
<p><b>The evaluation of creative process</b></p> <p>Critical reflection - verbal / written communication.</p>	<ul style="list-style-type: none"> <li>• Does not recognise the relevance of their work and comments tend to be overly subjective</li> <li>• Is reluctant to articulate their views and when they do, they are generally ill-informed.</li> </ul>	<ul style="list-style-type: none"> <li>• The student is able to evaluate their work with tutorial guidance and questioning</li> <li>• Has difficulty articulating views but does so with prompting / tutorial support</li> </ul>	<ul style="list-style-type: none"> <li>• Understands the processes contributing to successful evaluation of their work but needs support to put process into practice</li> <li>• There is evidence of a developing ability to explain their views and opinions.</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of reflection with regard to their own work. Recognises the value of critical evaluation</li> <li>• Is able to articulate their views thoughtfully and make reference to varied sources to support opinions.</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of highly reflective and questioning approach to evaluating work</li> <li>• Is clearly able to fully articulate views and construct appropriate arguments for informed opinions.</li> </ul>

## Assessment grading criteria: Theory - Level 4

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%
<b>Research</b>  Context - historic / cultural / political.	<ul style="list-style-type: none"> <li>• Poor use of primary and/or secondary sources</li> <li>• Unreferenced work</li> <li>• No attempt to engage with social, political and ethical issues</li> <li>• Is unable to express personal interests or opinion</li> </ul>	<ul style="list-style-type: none"> <li>• Limited use of primary and/or secondary sources</li> <li>• Attempt at referencing with difficulty and inaccuracy</li> <li>• Little awareness of social, political and ethical issues</li> <li>• Limited personal interests</li> </ul>	<ul style="list-style-type: none"> <li>• Average use of primary and/or secondary sources</li> <li>• Use of referencing with some accuracy</li> <li>• Some awareness of social, political and ethical issues</li> <li>• Average level of personal interests with some support</li> </ul>	<ul style="list-style-type: none"> <li>• Good understanding and use of primary and secondary source materials</li> <li>• Accurate and consistent use of requested referencing system</li> <li>• Clear awareness of social, political and ethical issues</li> <li>• Displays personal interests with good support</li> </ul>	<ul style="list-style-type: none"> <li>• Effective management of both primary and secondary sources</li> <li>• Precise referencing system</li> <li>• Demonstrates very good social, political and ethical awareness of issues</li> <li>• Understands the relationship between personal and public interests</li> </ul>	<ul style="list-style-type: none"> <li>• Innovative primary source material combined with thorough secondary sources</li> <li>• Intricate knowledge of referencing with a variety of sources</li> <li>• Exceptional awareness of social, political and ethical issues</li> <li>• Merges personal interests with the ideas of others</li> </ul>
<b>Structure</b>  Framework - support proposition / argument.	<ul style="list-style-type: none"> <li>• Poorly organised</li> <li>• Does not fulfil assignment brief</li> <li>• Inability to work within defined context of assignment</li> <li>• Complete lack of analysis and difficulty with description of content</li> <li>• Incoherent communication</li> </ul>	<ul style="list-style-type: none"> <li>• Difficulty in collecting and organising information</li> <li>• Minimal work toward completion of assignment brief</li> <li>• Awareness of assignment structure with difficulty in implementation</li> <li>• Mainly descriptive content with limited analysis</li> <li>• Low level of communication</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to organise information</li> <li>• Average level of work toward completion of assignment</li> <li>• Understands and completes assignment brief with average interpretation</li> <li>• Some elements of analysis</li> <li>• Clear level of communication</li> </ul>	<ul style="list-style-type: none"> <li>• Good management and organisation of information</li> <li>• Good level of achievement in completion of assignment</li> <li>• Demonstrates ability to complete assignment brief</li> <li>• Good use of analytical abilities and understanding of concepts introduced</li> <li>• Ease of communication</li> </ul>	<ul style="list-style-type: none"> <li>• Very good use of structural knowledge in constructing assignment</li> <li>• Challenges the level of the assignment</li> <li>• Careful attention and completion of brief with facility</li> <li>• Very good use of analysis and in depth understanding of concepts introduced</li> <li>• Confident communication of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Structural organisation demonstrates exceptional construction of ideas through management of information</li> <li>• Innovative interpretation of the assignment</li> <li>• Highly intellectual approach that extends the boundaries</li> <li>• Excellent analytical abilities and in depth understanding of concepts introduced</li> <li>• Fluid communication of ideas</li> </ul>
<b>Presentation</b>  Framework - context and approach to presentation / writing	<ul style="list-style-type: none"> <li>• Difficult to follow or understand</li> <li>• Confused scholarly apparatus and/or format</li> </ul>	<ul style="list-style-type: none"> <li>• Limited use of vocabulary and sentence structure</li> <li>• Fair scholarly apparatus and/or format</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates average application of vocabulary and sentence structure</li> <li>• Average scholarly apparatus and/or format</li> </ul>	<ul style="list-style-type: none"> <li>• Good vocabulary and demonstrates a variety of sentence structures</li> <li>• Good scholarly apparatus and/or format</li> </ul>	<ul style="list-style-type: none"> <li>• Dynamic use of vocabulary and sentence structures</li> <li>• Very good scholarly apparatus and/or format</li> </ul>	<ul style="list-style-type: none"> <li>• Sophisticated / outstanding use of vocabulary and sentence structure</li> <li>• Excellent use of scholarly apparatus and/or format</li> </ul>

## Assessment Grading Criteria: Studio Practice - Level 5

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><b>The research and development of ideas</b></p> <p>Knowledge / understanding, Analysis, context and synthesis of ideas.</p>	<ul style="list-style-type: none"> <li>• Little or no evidence of the research, the development of design proposals.</li> <li>• No understanding of the contexts for their own practice.</li> <li>• Limited understanding of design value, concepts and use.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of the research, the development of design proposals.</li> <li>• Little understanding of the contexts for their own practice.</li> <li>• Understanding of design values, concepts and usage.</li> </ul>	<ul style="list-style-type: none"> <li>• Clear evidence of the research, the development of design proposals.</li> <li>• Informed understanding of the contexts for others / their own practice.</li> <li>• Developing an understanding of design values, concepts and usage.</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of extensive research, the development of design proposals.</li> <li>• Thorough analysis and understanding of the contexts of wider historic / contemporary design practice.</li> <li>• Working understanding of design values, concepts and usage.</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of extensive research, the development and testing of design proposals.</li> <li>• Thorough analysis and understanding of the contexts for their own practice and analysis of their findings</li> <li>• Informed understanding of design values, concepts and usage.</li> </ul>	<ul style="list-style-type: none"> <li>• Clear evidence of extensive research and thorough analysis of design proposals.</li> <li>• Highly developed understanding of the contexts informing their own practice.</li> <li>• In depth understanding of design values, concepts - clearly informing creative practice.</li> </ul>
<p><b>The presentation of design proposals</b></p> <p>Application of knowledge and understanding to process, materials and visual constructs.</p>	<ul style="list-style-type: none"> <li>• Has difficulty responding to a design brief.</li> <li>• Reluctance to adopt relevant research processes in the development of design proposals.</li> <li>• Design proposals are poorly constructed - choices of processes and materials are inappropriate.</li> <li>• Is reluctant / unable to take risks. No experimentation.</li> <li>• Work lacks sufficient evidence of engagement with the communicative processes, but potentially could improve through revision.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited response to design brief.</li> <li>• Adopts some relevant research processes in the development of design proposals.</li> <li>• Design proposals are comfortably constructed - choices of processes and materials are adequate.</li> <li>• Some experimentation / risks taking.</li> <li>• Work evidences some engagement with the communicative processes.</li> </ul>	<ul style="list-style-type: none"> <li>• Adequate response to design brief.</li> <li>• Evidence of the engagement with relevant research processes in the development of design proposals.</li> <li>• Design proposals are constructed proficiently – Adequate choices of process and material.</li> <li>• Risks taking / experimentation.</li> <li>• Work evidences adequate engagement with the communicative processes.</li> </ul>	<ul style="list-style-type: none"> <li>• Valid and competent response to a design brief.</li> <li>• Good engagement with relevant research processes in the development of design proposals.</li> <li>• Design proposals are constructed well – valuable choices of processes and materials are adequate.</li> <li>• Risks taking /experimentation adopted within creative process.</li> <li>• Work evidences clear engagement with the communicative processes.</li> </ul>	<ul style="list-style-type: none"> <li>• Thorough and competent response to a design brief.</li> <li>• Advanced engagement with relevant research processes in the development of design proposals.</li> <li>• Design proposals are constructed to an advanced level supported by technique and material choice.</li> <li>• Experimentation and risks taking utilised to propel project.</li> <li>• Work evidences advanced engagement with the communicative processes informing value of proposals.</li> </ul>	<ul style="list-style-type: none"> <li>• Innovative and intelligent response to a design brief.</li> <li>• Clear evidence of the application of relevant research sources.</li> <li>• Highly inventive and experimental use of processes and materials with appropriate choices being made.</li> <li>• Is able to take risks that are successfully incorporated into their learning experience.</li> <li>• Consistently produces work, which is innovative, coherently formed and thoughtfully presented. The work effectively communicates.</li> </ul>
<p><b>The evaluation of creative process</b></p> <p>Critical reflection - verbal / written communication.</p>	<ul style="list-style-type: none"> <li>• No evidence of preparation, review or proof reading</li> <li>• Vocabulary and sentence structure has no academic value.</li> <li>• No scholarly apparatus / framework and/or format applied.</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent errors, further proof reading necessary.</li> <li>• Limited use of vocabulary and sentence structure.</li> <li>• Fair scholarly apparatus and/or format applied.</li> </ul>	<ul style="list-style-type: none"> <li>• Average number of errors, further proofreading necessary.</li> <li>• Demonstrates average level of vocabulary and sentence structure.</li> <li>• Average scholarly apparatus and/or format.</li> </ul>	<ul style="list-style-type: none"> <li>• Good proofreading, minimal errors</li> <li>• Challenges vocabulary and demonstrates a variety of sentence structures.</li> <li>• Good scholarly apparatus and/or format.</li> </ul>	<ul style="list-style-type: none"> <li>• Precise proofreading, very small margin of error.</li> <li>• Dynamic use of vocabulary and sentence structures.</li> <li>• Very good scholarly apparatus and/or format.</li> </ul>	<ul style="list-style-type: none"> <li>• Excellent / outstanding proofreading – no errors.</li> <li>• Sophisticated use of vocabulary and sentence structures.</li> <li>• Excellent use of scholarly apparatus and/or format.</li> </ul>

