

*University College*  
**FALMOUTH**

BA(Hons) Textile Design

**Award document**



3 / September 2012 / Textile Design



**Award Map – BA(Hons) Textile Design**

**STAGE 1 (LEVEL 4)**

Semester 1	Semester 2
<b>PROCESS AND PRODUCTION</b> <b>TD101</b> Core (40 credits)	<b>DESIGN AND MAKE</b> <b>TD103</b> Core (40 credits)
<b>CONTEXTUALISING AND ARTICULATING PRACTICE</b> <b>TD102</b> Core (20 credits)	<b>TEXTILE DESIGN HISTORIES</b> <b>TD105</b> Core (20 credits)

**STAGE 2 (LEVEL 5)**

Semester 1	Semester 2
<b>DESIGNING FOR A SPECIFIC AUDIENCE</b> <b>TD201</b> Core (40 credits)	<b>EXTERNAL ENGAGEMENT</b> <b>TD203</b> Core (40 credits)
<b>HISTORICAL, SOCIAL, PROFESSIONAL AND CONTEMPORARY CONTEXTS</b> <b>TD202</b> Core (20 credits)	<b>THEORIES AND METHODOLOGIES</b> <b>TD204</b> Core (20 credits)

**STAGE 3 (LEVEL 6)**

Semester 1	Semester 2
<b>PROFESSIONAL PORTFOLIO AND BUSINESS DOCUMENTATION</b> <b>TD304</b> Core (40 credits)	<b>PROFESSIONAL PORTFOLIO AND CAREER DEVELOPMENT</b> <b>TD306</b> Core (60 credits)
<b>DISSERTATION</b> <b>TD305</b> Core (20 credits)	

## Award Information Form (AIF)

*The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a programme and is designed to meet the University College's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of programme specifications.*

**Please refer to the Guidance notes on completing Award Information Forms before completing the details below**

### SECTION 1 - General Award Information

<b>Qualification (award type)</b>	BA(Hons)
<b>Award Title</b>	Textile Design
<b>Intermediate Qualification(s)</b>	Cert HE, Dip HE
<b>Awarding Institution</b>	University College Falmouth
<b>Location of Delivery</b>	Tremough
<b>Duration of Award</b>	3 years
<b>Professional, Statutory and Regulatory Body accreditation</b>	N/A
<b>Accreditation Renewal Date (Month and Year)</b>	N/A
<b>Route Code (SITS)</b>	BATEXFF
<b>UCAS Course Code</b>	W230
<b>Relevant External Relevant External Benchmarking</b>	QAA Subject Benchmark Statement: Art & Design. 2008

## SECTION 2 – Entry Requirements, Student Support and Further Opportunities

### Entry requirements

#### Standard:

Standard entry requirements for UK students and students from the European Union – University College Falmouth recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject. As well as the specific information listed on the individual course pages, please see the table of our entry requirements below.

This table refers to different ‘level’ qualifications e.g. A Levels are considered a ‘Level 3’ qualification. A BA(Hons) degree is a Level 6 qualification.

For entry to Year 1 of an undergraduate degree	
<b>Level 3 qualifications</b>  Successful applicants to our undergraduate degree courses will have one of the following qualifications, depending on the course applied for and its recommended entry requirements:	A levels (but not AS or A1 levels on their own)
	National Diploma
	Foundation Diploma
	14-19 Advanced Diploma* (see below)
	International, French, European or Welsh Baccalaureate
	Scottish Highers
	Irish Leaving Certificate
	Access to HE Diploma
Other appropriate qualifications evidenced through APL (Accreditation of Prior Learning) or other relevant experience evidenced through APEL (Accreditation of Prior Experiential Learning)	
<b>*14-19 Advanced Diploma</b>  Of the subjects currently available through the 14-19 Advanced Diploma, two are suitable for particular BA(Hons) degrees at Falmouth:	<b>Creative &amp; Media</b> BA(Hons) Photography, Dance, Theatre and all Media degrees
	<b>Manufacturing &amp; Product Design</b> BA(Hons) 3D Design
For entry to Year 2 or 3 of an undergraduate degree	
<b>Level 5 qualifications</b>  If you hold one of the following Level 5	Foundation Degree

qualifications, in a subject directly related to one of our BA(Hons) courses, you may apply to join Year 2 (or occasionally year 3) of that related degree:	Higher National Diploma
	Other relevant and equivalent Level 5 qualifications evidenced through APL (Accreditation of Prior Learning)

For more information on the National Qualifications Framework, please go to <http://www.qaa.ac.uk/academicinfrastructure/FHEQ/default.asp>

In addition to the qualifications listed above, there are also specific requirements for certain subject areas (see below).

Students from the European Union – If your first language is not English, it is really important that you have the necessary English language skills before commencing your studies at UCF. While there is support for you, it is required that you first have the basic requirements of IELTS (or a recognised equivalent testing system) level 5.5 for foundation studies and level 6.0 for undergraduate degrees. Please visit [www.falmouth.ac.uk/international](http://www.falmouth.ac.uk/international) for further information.

International students – Academic qualifications are assessed on an individual basis by the International Office and equated to UK entry requirements using the UK NARIC qualifications database to ensure academic quality. Applicants also must meet the minimum English language requirement which is IELTS 5.5 for Foundation, IELTS 6.0 for undergraduate courses and IELTS 6.5 for postgraduate study. Other English language qualifications are accepted and assessed on an individual basis, but they must equate to the IELTS levels specified. International applicants are also required to submit a portfolio or examples of their work (where appropriate), along with two academic references and a personal statement

Additional:

### Student Support

The grouping of Academic Learning Support staff within Academic Services, work closely together to provide a responsive and vibrant learning support environment for students. Support is delivered by a range of staff from within Learning Futures including the Careers Advisory Team, the Educational Development Lecturers, the ASK: Academic Skills and Dyslexia Unit teams, the College's IT Trainer and the Learning Technology Team, who collaborate together and with others in Academic Services including the Academic Liaison Librarians to develop and deliver best practice.

**Academic Liaison Librarians** provide support and guidance to students on accessing and evaluating information, information retrieval and research methods and referencing software, Refworks for UCF. They are the main point of contact for Academic staff on developing collections: books, e-books, journals both print and electronic, images, databases, music collections and for research and dissertation support. The Academic Liaison Librarians also work with the ASK team to provide dissertation support and can provide seminars, workshops and one to one support. The Archives and Special Collections Service work closely with the ALL team and can provide workshops on archival collections and methods.

**The Careers Advisory Team** provide strong support for students during their period of study and offer a service beyond graduation. Careers Advisors work closely with academic staff at award and department level to deliver a series of presentations and workshops as well as one to one support.

**The Educational Development Lecturers** work alongside specified departments to support the development of retention and enhancement initiatives. A number of important initiatives have been undertaken over the course of the academic year, often alongside academic and other academic support

teams.

**ASK: Academic Skills** provide a range of services to enhance student learning. ASK Advisors deliver lectures, workshops or group tutorials at the request of Academic Staff to support students in writing essays, dissertations, reports and journals; reading and research skills; presentation skills; time management and organisation. There is also an individual tutorial service where students can seek advice about their academic work or study skills.

ASK also provide subject specific in-session English Language classes during the autumn and the spring terms. Students can book individual tutorials, but ASK do not proof-read written work. ASK also run a Pre-Sessional English course each September for students who have already met the requirements of their offer. ASK advisors work closely with Academic Staff, Learning and Teaching, Learning Technology, Academic Liaison Librarians and the **Dyslexia Unit** to provide feedback on issues affecting student work and to shape workshop delivery to best support student needs. In particular, ASK works alongside the Dyslexia Unit to support students who are being assessed for dyslexia and works extensively with those students who have literacy difficulties but who are without designated support.

**The IT Trainer** provides a framework of IT Training workshops, ranging from introductory sessions with the computer in the early first term for students new to IT, through structured courses open to all students in InDesign, Illustrator, Photoshop and Dreamweaver which can be followed through to ACA level qualifications. Further training courses are available in Flash, Powerpoint, Digitising Documentation and the ECDL qualification, as well as tailored courses to meet the needs of specific awards. A range of IT training resources supplements the training and is available on The Learning Space.

Finally, **Learning Technology Support** play a key role within Learning Futures working closely with academic and academic support staff to ensure that the work of learning support teams is accessible and available in innovative ways that students can easily access. Through this team the technology underpinning many of the learning enhancements and support initiatives is realised.

There is also a number of pastoral student support services provided by the **Accommodation & Welfare** service, including a student counselling service.

### **Students with disabilities**

UCF is committed to supporting students with disabilities in accordance with requirements of the Disability Discrimination Act and the Equalities Act. Students with declared disabilities are invited to link with the Accessibility Service prior to commencing their academic course. UK and eligible EU students are supported via the Disabled Student Allowance. Students who are not eligible for DSA are supported via internal funding where possible.

The Accessibility Service works with the UCF Specialist Academic Skills unit (for learning difficulties) as well as internal support staff and external agencies to ensure that students with disabilities are supported as per need assessment recommendations.

### **Distinctive Features**

Textile Design is distinctive for

- encouraging forward thinking design solutions relevant within the creative industries
- the development of the individual student voice
- developing independence of thought, confidence and a robust creative practices
- its focus on excellence in technical production skills that underpin excellence in design and creative practices
- embracing both traditional and digital technologies

- a focus on professionalism and professional practice
- a focus on transferrable skills and employability
- excellent work placements
- strong external links through live projects and national and international competitions
- international study trips
- encouraging students to participate in Erasmus and other international exchanges (3 months duration) is encouraged
- staff with strong industry connections
- having a strong sense of community with many students working as mentors, ambassadors and other champions of the programme
- having excellent resources

#### **Career/further study opportunities**

On completing this award students are likely to progress to the following:

##### Indicative Careers:

- studio designer
- freelance designer/ working with an agents/ selling through international trade fairs
- buyer; buyer's assistant
- stylist
- visual merchandising
- studio technician (schools; colleges)
- teaching (secondary schools; FE)
- setting up own business
- management training
- a range of other professional opportunities (supported by well developed transferrable skills)

Destinations of former students have included working for the following companies:

Westcott Studios, David Howard, Joules, Mulberry, River Island, Planet, Top Shop, Elle Decoration Joules and further MA study at RCA.

##### Further study:

- postgraduate study (MA/ MDes/ MBA) or a post-graduate teaching qualifications (PGCE)



### SECTION 3 – Teaching, Learning and Assessment

#### **Educational Aims**

The aims of this award are:

- to realise the creative and intellectual potential of each student through the development of innovative and professional textile design
- to foster understanding of textile design skills through technologies and production processes applicable to textile practices
- to develop research, enquiry, analysis and communication skills to enable the origination, development, evaluation and dissemination of ideas, concepts and designs
- to encourage a critical understanding of the historical, cultural and global contexts within which textile design practice is located
- to facilitate the development of knowledge and understanding of the textile sector, markets and audiences
- to facilitate the development of confidence, critical judgement and self-reliance
- to encourage and develop individual responses to learning which will enable the ongoing acquisition of skills and knowledge that can be applied to a diverse and evolving workplace.

#### **Learning Outcomes**

Upon successful completion of this award, you should be able to:-

- LO1. Understand the principles of the design process within the context of textile design practice
- LO2. Explore and critically analyse research materials to generate concepts which inform designs
- LO3. Design and produce a targeted collection of work which demonstrates effective creative responses to the textile design market
- LO4. Demonstrate a professional knowledge of materials and technologies appropriate to professional practice, selecting and employing appropriate techniques, technologies and tools when developing and presenting ideas and collections
- LO5. Communicate ideas in visual, oral and written forms, demonstrating an understanding of the needs of a range of different audiences and circumstances
- LO6. Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team
- LO7. Critically position personal identity as a designer or practitioner within an appreciation of professional, historical, cultural, social, economic, political and technological contexts
- LO8. Identify, apply, develop and evaluate effective research methodologies to support practice and contextual understanding in current practice and future aspiration
- LO9. Understand business practices in textile design, positioning your work for a range of markets and audiences for textile design practice.
- LO10. Demonstrate an ability to select, employ and evaluate information from a variety of sources

## **Teaching Strategy**

### **Studio teaching**

Stage one is a mix of workshops and group (sometimes individual) tutorials. You will develop designs from your independent research and will be guided in the creative and aesthetic development of your work in tutorials by academic staff. You will then learn production processes in workshops with our technical instructors. We believe that in order to design to a high standard and produce work which is marketable you need to understand production processes and be able to work with them at a professional level. In Stage 1 you will learn all the elements you need in order to create a textile collection.

Stage two is by tutorial and learning teams. Workshops with technical staff may be available in some instances to further develop your practice. Projects in stage two are mostly negotiated within a range of options according to your own individual direction and aspirations, and will also be externally focussed, helping you to identify the range of markets and audiences your work and approach is most suited to.

Stage 3 will centre round individually negotiated projects and is supported by tutorials with and technical advice.

### **Contextual and Professional Practices**

In Stages 1 and 2, you will also be taught in lectures and seminars for both the histories and theories, and the professional practice components of the course.

In Stage 3 you will complete a dissertation. This process is supported by tutorials. There is an important professional practice element to stage three, which is taught by lectures, seminars and tutorials.

## **Assessment Strategy**

There are various assessments strategies employed within the award. In all cases students are required to self evaluate studio projects before an evaluation by tutors, or on some occasions peers, takes place.

Assessment can be staged in different ways: the method will be selected according to the stage of development students have reached and the learning outcomes of the relevant module. Formats include students presenting to tutors on a one-to-one basis; students handing in work for evaluation without them present; students making individual or group presentations to staff and students; students taking part in critiques.

### Curriculum Structure, Assessment Methods and Learning Outcomes

Module code	Stage	Module Name	Credit	Semester (1) or (2)	Core (C) Option (O)	Assessment methods*			(Contributing towards the Learning Outcomes Taught (T), acted (P) and/or Assessed (A))									
						1	2	3	1	2	3	4	5	6	7	8	9	10
TD101	4	Process and Production	40	1	C	SP			TPA	TPA	-	TPA	TPA	TPA	P	TP	-	P
TD102	4	Contextualising and Articulating Practice	20	1	C	PR	ES	RE	-	-	-	-	TPA	P	PA	P	-	P
TD103	4	Design and Make	40	2	C	TF	SP		TPA	TPA	TAA	TPA	P	PA	P	PA	-	P
TD104	4	Textile Design Histories	20	2	C	PR	ES		-	-	-	-	PA	P	PA	P	-	TPA
TD201	5	Designing for a Specific Audience	40	1	C	SP	SP		TP	TPA	TPA	TPA	TP	P	P	TP	TPA	PA
TD202	5	Historical, Social, Professional and Contemporary Contexts	20	1	C	PR	ES	OT	-	-	-	-	PA	P	TPA	P	TPA	TPA
TD203	5	External Engagement	40	2	C	SP	SP		TP	TPA	TPA	TPA	TPA	PA	P	TP	TPA	P
TD204	5	Theories and Methodologies	20	2	C	ES			-	-	-	-	TPA	PA	TPA	TPA	PA	TPA
TD304	6	Professional Portfolio and Business Documentation	40	1	C	SP	OT		TPA	TPA	TP	TPA	TP	TPA	P	TPA	TPA	P
TD305	6	Dissertation	20	1	C	DI			-	-	-	-	TPA	PA	TPA	TPA	-	TPA
TD306	6	Professional Portfolio and Career Development	60	2	C	SP	OT		TP	TP	TPA	TPA	TPA	PA	PA	TP	TPA	P

\*The following codes for assessment methods apply

(additional codes can be proposed through this process, if necessary):-

AR	Artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	Exam	RE	Individual report
GR	group report	SP	Studio practice
IT	in-Module test	OT	Other
JL	Journal/logbook	TF	Technical File
LR	literature review	OT	other

## SECTION 4 – Learning and Employability

### Skills Development Strategies

Skills are developed incrementally throughout the course, from the practice of an activity at the introductory phase to fully independent deployment of the activity at Stage 3. Not all skills are introduced at Stage 1, some, for instance those to do with business and markets are introduced at Stage 2.

### Knowledge and Understanding

To help with the development of this you will encounter, explore and/or develop knowledge and understanding of

- Specific health and safety issues and codes of practice relevant to textile practice.
- The contextual environment of textile design and links between theory and practice
- Histories of the development and practices of textile design
- The principles of the design process and textile design in particular which enable the design of a textile collection
- Working towards a live/ client led brief
- The principles of textile production
- Materials and technologies appropriate to professional practice
- An understanding of audience, markets and market differentiation
- Varied modes of design practice and the implications of different ways of working
- Professional standards
- Business practices in relation to future aspirations

### Intellectual Skills

To help with the development of this you will articulate your ideas visually, verbally and in writing. You will be required to complete self-evaluations of each of your studio projects and to identify your strengths, weaknesses, how well you have achieved each of the learning outcomes, and action points for future development. You will engage in

- Identifying methodologies for approaching assignments
- Visual, contextual and market research with an emphasis on drawing as a research and design tool
- Concept development
- Design development
- Creative problem solving
- Research, reflection, analysis, and evaluation
- Ability to contextualise personal design position
- Critical thinking

### Practical Skills

To help with the development of this you will engage in studio projects, attend workshops and seminars, and produce project work and textile design collections. This will entail

- Conducting visual and contextual research
- Testing materials and processes for design development
- Presenting written work professionally using appropriate software
- The application of appropriate technologies, processes and materials
- Developing competence with techniques, technologies and tools
- The production of a professional-level fabric collection with all attendant communication materials
- The production of self promotional materials

### Transferable Skills

Many of the skills required for your award and for professional level textile design practice are readily transferrable to other professional environments. As you progress through the award you will develop the ability to:

- Identify appropriate research methods to complete assignments effectively
- Identify strategies for developing learning skills
- conduct contextual and visual research

- develop concepts
- formulate a cohesive argument
- analyse and synthesise of written and verbal material
- produce visual, verbal and written communication including professional level presentation skills
- use effective interpersonal and project management skills
- use a range of business documentation for client communication and project management
- reflect, analyse and critically evaluate
- understand what is meant by audience
- manage your professional and personal development
- Self-evaluate
- become confident and develop critical judgement and self reliance

### **Team Working**

Whilst the process of textile design is often conducted independently it is critical that textile designers have the ability to work with other professionals to realise projects. For this reason you will undertake group projects for example in histories and theories, and will be required to work collaboratively as part of professional practice particularly in the latter part of Stage 2 and in Stage 3.

Some students also choose to work collaboratively in parts of their studio practice as well, and this is encouraged, though not a requirement. However the development of critical judgement in relation to studio practice is very much a requirement and is supported by a strong culture of peer evaluation and learning teams, where students take responsibility for offering support, advice and critical feedback to each other.

### **Improving Learning and Performance**

You are required to submit self evaluation forms for each assessed project. As well as ongoing verbal feedback the teaching process, that takes place in tutorials, you will receive written feedback at formative assessment points. You also receive an indication of how successfully you have achieved each learning outcome. This will enable you to identify strengths and weaknesses and find strategies to improve.

Projects are prescribed and tutor-led in the first part of Stage 1 and offer increasing levels of choice and independent learning by Stage 3. The process of negotiating projects is an important one, and is supported by tutorials and staff advice.

Study skills are explicitly explored and developed in Stage 1, as part of professional practice, and implicitly throughout all the projects, both in studio and in histories and theories lectures and seminars. These continue to be developed throughout the award and are linked to, and to an extent develop into professional and business skills, which are explicitly developed in professional practice in Stages 2 and 3.

### **Career Management Skills**

A continuous process of self assessment to identify your strengths, interests and development in relation to external criteria begins in Stage 1 where methods of identifying different learning styles and approaches are also explored in relation to the requirements of the award. A further level of self analysis is then introduced in Stage 2 when transferrable skills, interests, aspects of character and personality are communicated alongside your own educational and employment history in order to compile effective CVs which will be used to approach prospective work placement providers.

In Stage 2 the negotiation of studio projects allows you to explore possible modes of practice as well as directions within the various fields of textile design. A professional practice lecture series involves practitioners from different areas of the industry, and who work in different ways, to help you to understand the implications of those different modes of working. There is also a requirement to frame work within the context of named markets or audiences from the beginning of Stage Two onwards, thus allowing you to develop an understanding of sectors of the industry and key players within some of them.

In Stage 3 you negotiate the projects within your professional portfolio to provide the best possible examples of work to achieve your personal ambitions and showcase your own most effective working practices. As part of your degree submission you will complete research and write a report on your career aspirations after graduation. This allows you to match your analysis of your own strengths, interests and aptitudes with the requirements of potential employers or other post-graduation destinations.

Students are introduced to the Careers Service at the beginning of Stage 1. There are specific lectures given by careers staff at Stage 3 that focus on post programme progression.

#### **HEAR / Progress Files**

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University College. A more detailed Higher Education Achievement Record (HEAR) is under development in the sector and expected to apply for students enrolling into level 4 from September 2012 forwards.

#### **Professional Standards**

We expect students to adopt professional standards. This includes, but is not limited to:

- arriving punctually and attending all scheduled sessions properly equipped and prepared
- organising your time and commitments in order to meet all deadlines
- communicating with us in an appropriate manner in all cases of inability to attend or meet a deadline, explaining causes such as illness or other mitigating circumstances.
- regularly checking College emails and the Learning Space to ensure you are aware of any updates that affect you
- updating us if you change your mobile number or term-time or home address
- taking the initiative and being proactive in the face of problems
- respecting the studio environment and the working space of others by keeping it clean, dealing with materials and equipment appropriately, not playing music out loud during the working day or allowing mobile phones to ring unattended.
- respecting other people's work, and resource booking schedules which allow you and others to complete work
- being fully aware of correct workshop practice and health and safety guidelines and adhering to them
- promptly reporting breakdowns and problems with machinery and equipment
- developing professional level presentation and communication skills
- maintaining an up-to-date knowledge of contemporary practice and design issues
- developing an understanding of intellectual property rights and issues surrounding it such as plagiarism, respecting the intellectual property of others at all times

Assessment criteria		Performance Criteria		Textile Design Performance Criteria			Textile Design
LOs	Threshold	Stages of a design project	1 70-100%	2.1 60 - 69%	2.2 50 -59%	3 40 -49%	F
8	Inform project work by a critical evaluation and application of application of wide ranging visual research, creatively executed.	Research Visual	The project is informed by an ongoing evaluation and clearly understood application of wide ranging visual research which is executed to a highly creative standard.	The project is informed by thoughtful application of evaluated visual research, creatively executed.	The project is informed by some visual research with some creative input at this stage.	The project is informed by the uncritical application of some visual research, demonstrating limited creative input.	The visual research assembled is unfocused and uncritically applied. Insufficient sources sought.
8,10	Present contextual research which evidences knowledge and understanding and the critical analysis of a range of visual practice in textiles and art and design.	Contextual	Comprehensive contextual research which evidences knowledge and understanding and thorough critical analysis of a range of visual practice in textiles and art and design.	Thorough contextual research which evidences good knowledge and clear understanding and some critical analysis of a range of visual practice in textiles and art and design.	Some contextual research which evidences some knowledge and analysis of visual practice in textiles and art and design.	Some contextual research but evidencing only a limited knowledge and analysis of visual practice in textiles and art and design.	The contextual research assembled is unfocused and unable to inform critical judgements or analysis. Insufficient sources sought.
8,9	Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.	into Market	The project demonstrates an extremely comprehensive understanding and application of knowledge of contemporary textile markets and audiences and business practice.	The project demonstrates a clear understanding and a good of knowledge of contemporary textile markets and audiences and business practice.	The project demonstrates some knowledge and an emerging understanding of contemporary textile markets and audiences and business practice.	The project demonstrates a limited knowledge of contemporary textile markets and audiences and business practice. Uncritical selection and application of material.	The audience is not clearly defined or there is very little or no evidence that the audience or market is understood. Inability to locate work within business practice. Information collected is insufficient and uncritically applied.
2	Explore and critically analyse research materials, which leads to the generation of ideas and concepts.	Concept	A comprehensive exploration and critical analysis of research materials, which lead to the generation of original and innovative ideas and concepts.	A thorough exploration and analysis of research materials, which lead to the generation of critically evaluated ideas and concepts, demonstrating some originality.	A satisfactory exploration and analysis of research materials, which lead to the generation of workable ideas and concepts.	Uncritical analysis of research materials. Some ideas and concepts are developed.	Limited or unsustainable concept due to insufficient analysis of research materials.
1,3	The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.	Development	Collections demonstrate an extremely high level of innovation and creativity in the development and analysis of design possibilities. Independent critical judgment is applied to the selection of appropriate solutions.	Collections demonstrate a good level of creativity in the development and analysis of design possibilities. Independent critical judgment is applied to the selection of appropriate solutions.	Collections demonstrate some creativity in the development and analysis of design possibilities. A range of possible solutions are tested and with guidance appropriate solutions are selected.	Collections demonstrate limited creativity in the development and analysis of design possibilities. Only a limited number of solutions are investigated.	There is insufficient development and analysis of design possibilities.
3,4	The working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.	Production of textiles	Comprehensive working knowledge, level of developed production skills, innovative application and comprehensive understanding of the creative potential of a range of materials and technologies and their selection within studio practice.	Good working knowledge, level of developed production skills, creative application and good understanding of the potential of a range of materials and technologies and their application within studio practice.	Satisfactory working knowledge and production skills, and an understanding of a representative range of materials and technologies and their use within studio practice. Some creative investigation into processes and technologies.	Limited working knowledge of materials and technologies and their use. Some production skills. Limited practical investigation into processes and technologies.	Insufficient working knowledge of materials and technologies and their use. Limited production skills. Insufficient practical investigation into processes and technologies.
9	Knowledge of the textile sector and appropriate business practices, demonstrated through accurately compiled and professionally presented documentation and other materials.	of supporting business documentation	Comprehensive knowledge and understanding of the textile sector and appropriate business practices, demonstrated through accurately compiled and professionally presented documentation and other materials.	Good knowledge and understanding of the textile sector and appropriate business practices, demonstrated through accurately compiled and professionally presented documentation and other materials.	Satisfactory knowledge and understanding of the textile sector and of some appropriate business practices, demonstrated through the presentation of appropriate documentation and materials.	Limited knowledge and understanding of the textile sector and appropriate business practices, demonstrated through the presentation of some appropriate documentation and materials.	Insufficient knowledge or understanding of the textile sector and appropriate business practices. Required documentation or materials not presented, inaccurate, or not to a professional standard.
4	Develop and critically evaluate ideas and collections and professionally present them through the appropriate application of a range of techniques, technologies and tools.	Presentation of work	Ideas and collections are developed thoroughly, critically evaluated, and professionally presented through the appropriate application of a range of techniques, technologies and tools.	Ideas and collections are developed and professionally presented through selection and application of a range of techniques, technologies and tools.	Ideas and collections are developed and presented through selection and application of a range of techniques, technologies and tools.	Ideas and collections are developed and presented through uncritical selection and application of techniques, technologies and tools.	The method of presentation and application of techniques, technologies and tools is inappropriate and shows little or no understanding of the requirements of the audience.
5	Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.	Communication	Ideas are communicated effectively in appropriately selected and understood visual, oral or written forms and are appropriate to the the audience and the purpose of the work.	Ideas are communicated effectively in visual, oral or written form appropriate to the the audience and the purpose of the work.	Ideas are communicated in visual, oral or written form with some understanding of the nature of the audience and the purpose of the work.	Ideas are communicated in visual, oral or written form demonstrating limited awareness of the nature of the audience and the work.	The method of presentation is inappropriate and shows little or no understanding of the requirements of the audience.
6,9	Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.	Professionalism Project management	Work is submitted on time and fulfils the agreed brief. Confident and independent use of initiative balanced with a high level of reflection and implementation of reflective practice. Personal and interpersonal skills, including time and workload planning, contribute to professional standards of project management.	Work is submitted on time to the agreed brief. Initiative is sometimes evident, balanced with a good level of reflection and implementation of reflective practice. Personal and interpersonal skills, including time and workload planning, contribute to effective project management.	The majority of work is submitted on time to the agreed brief. There is evidence of reflection and reflective practice. Some personal and interpersonal skills are deployed in satisfactory project management. Time and workload planning is partially, or usually successful.	Some work submitted on time to the agreed brief. With support, projects are planned and managed, and some reflection and reflective practice takes place. Personal and interpersonal skills make some contribution to project management.	Work is not submitted on time and/or does not effectively fulfil the requirements of the brief. Little or no reflection or reflective practice takes place. Time and workload planning is ineffective or non-existent.
6,9	Keep appointments promptly, and communicate professionally. Make positive contributions to team and group efforts. Attend fully in both studio and lectures/seminars.	Studentship	Appointments are kept promptly, and information relating to appointments and attendance is communicated professionally. Positive contributions are consistently made to team and group efforts and to the community of the course and/or college.	Appointments are generally kept promptly, and information relating to appointments and attendance is communicated clearly and reliably. A positive contributions is made to team and group efforts and to the community of the course and/or college.	With some prompting, appointments are kept on time and information relating to appointments and attendance is communicated. Some contribution is made to team and group efforts and to the community of the course and/or college.	Appointments are occasionally broken and communication regarding appointments and attendance is sporadic or is only offered if prompted. Minimum contribution is made to team and group efforts and to the community of the course and/or college.	Appointments are habitually broken and communication regarding appointments and attendance is limited or not offered, or lateness is persistent. Minimum contribution is made to team and group efforts and to the community of the course and/or college.
6,9	Regular attendance in both studio and lectures/seminars.	Attendance	Full attendance in both studio and lectures/seminars.	Regular attendance in both studio and lectures/seminars.	Partial attendance in either studio or lectures/seminars.	Minimum level of attendance in either studio or lectures/seminars.	Insufficient attendance in either studio or lectures/seminars.
7,10	Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.	Contextual Understanding	The work evidences a comprehensive understanding of the historical, professional and cultural contexts within which textile design will operate.	The work evidences a thorough understanding of the historical, professional and cultural contexts within which textile design will operate.	The work evidences some understanding of the historical, professional and cultural contexts within which textile design will operate.	The work evidences a minimum level of understanding of the historical, professional and cultural contexts within which textile design will operate.	The work evidences an insufficient level of understanding of the historical, professional and cultural contexts within which textile design will operate.
3,4	Make a critical evaluation of how well the design outcome performs in relation to the stated intentions. The ability to independently set personal learning goals.	Evaluation and critical reflection	Able to independently make a thorough and critical evaluation of how well the design outcome performs in relation to the stated intentions, including a confident and persuasive acknowledgement of the successes and potential failures of the project. The ability to independently set personal learning goals.	Able to critically and accurately examine how well the design outcome performs in relation to the stated intentions, including a clearly articulated acknowledgement of the successes and potential failures of the project. Able to reflect on personal learning needs and establish goals independently.	Able to make a competent examination of how well the design outcome performs in relation to the stated intentions, illuminating some of the strengths and weaknesses of the project. Able to reflect on personal learning needs and establish goals with guidance.	Some difficulty in defining the success of the project outcome. With guidance, some ability to distinguish between strengths and weaknesses has been evidenced.	Considerable difficulty in defining the success and failures of the outcome. And/or to recognise personal strengths and weaknesses.

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Process and Production
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD101
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	40 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Hannah Maughan
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively, this module will comprise:</p> <p>This takes place in weeks 1 – 13 and includes a series of 9 x 1 day technical workshops supported by academic. Studio-based independent study is an important component of this module and should on average total approximately 21 hours per week. Weeks 14 -15 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>This module is an introduction to the principles of textile design processes and practice.</p> <p>It contains a carousel of five-week production workshops, where you learn the principles and production techniques of our major textile disciplines. You also engage with aspects of the wider design process, such as visual and contextual research, concept development, design development and self evaluation.</p> <p>Production workshops are run in print, weave, and mixed media textiles (which focuses in this instance on stitch). These workshops include both taught sessions and independent study.</p> <p>Each workshop covers specific health and safety issues and codes of practice relevant to that discipline and to general textile practice.</p>
<b>Aims</b> <i>Maximum of 3</i>	<p>This module supports students in</p> <ul style="list-style-type: none"> <li>• The use of a range of textile design skills, technologies and production processes</li> </ul>



		<ul style="list-style-type: none"> <li>• The acquisition and application of a developing range of research and communication skills that support effective professional practice.</li> <li>• The development of a reflective approach to the practice of textile design</li> </ul>
Core Learning Outcomes		
	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
LO 1	Apply the principles of the design process to a set brief	<ul style="list-style-type: none"> <li>• Develop and analyse design possibilities; apply critical judgment to the selection of appropriate solutions.</li> </ul> <p>Evidenced by resolved samples demonstrating required aspects of each workshop brief.</p>
LO 2	Use visual and contextual research to develop concepts to inform design work	<ul style="list-style-type: none"> <li>• Explore and critically analyse research materials, leading to the generation of ideas and concepts.</li> </ul> <p>Evidenced by sketchbooks or relevant visual and contextual research.</p>
LO 4	Have gained basic knowledge and understanding of the possibilities and limitations of named materials and technologies	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by technical samples demonstrating the required aspects of each workshop brief.</p>
LO 4	Use appropriate production techniques and technologies	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by technical samples demonstrating the required aspects of each workshop brief.</p>
LO 5	Select and demonstrate effective visual, verbal or written communication in academic and professional contexts	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by sketchbooks or other relevant visual and contextual research and design development.</p>
LO 6	Demonstrate interpersonal and time management skills to support both individual and group projects	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief.</li> </ul> <p>Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</p> <ul style="list-style-type: none"> <li>• Attend fully in both studio and lectures/seminars.</li> </ul> <p>Evidenced by attendance, meeting deadlines and engagement in workshops.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Named materials and technologies</li> <li>• The principles of the design process</li> <li>• Specific health and safety issues and codes of practice relevant to each discipline and to general textile practice.</li> <li>• Concept development</li> <li>• Design development</li> <li>• Research, analysis, and evaluation</li> </ul> <p><b>Practical Skills</b></p> <p>Production techniques and technologies, typically:</p> <p><i>Dyeing</i></p> <ul style="list-style-type: none"> <li>• Principles and practice of dyeing yarns and fabrics</li> </ul> <p><i>Print</i></p> <ul style="list-style-type: none"> <li>• Preparation and cleaning up – preparing the print table, ironing and pinning fabric, coating, exposing, taping and cleaning screens, cleaning print table</li> <li>• The process of manual printing</li> <li>• Pigment inks and procion dye pastes</li> <li>• Discharge printing</li> <li>• Devoré</li> </ul> <p><i>Weave</i></p> <ul style="list-style-type: none"> <li>• Yarn preparation – appropriate selection of yarns for a project, preparing hanks of yarn for dyeing, cone winding</li> <li>• The warp making process: calculation of sett, total ends. Designing warps and the use of the warping mill to make warps.</li> <li>• Dressing the loom</li> <li>• Bobbin winding and use of shuttles to carry weft</li> <li>• Basic weave structures including, for example, tabby, 2/2 twill, 1/3 twill, hopsack, 2/2 basket, broken twills, double cloth, honeycomb</li> <li>• Wet finishing – scouring, milling, tentering, pressing, raising, steaming</li> <li>• Weave notation</li> <li>• The use of different threading plans, for example, straight or point draft up to 8 shafts</li> </ul> <p><i>Mixed Media</i></p> <ul style="list-style-type: none"> <li>• Principles of hand stitch – length, scale, size, direction, density of stitch; line and texture; traditional stitches used in a contemporary way</li> <li>• Principles of machine stitch – innovative use of machine stitch; straight and zigzag stitches; couching, filling, cross-hatching; controlled and freehand embroidery</li> <li>• Appliqué – hand, machine, blind, reverse and cut-work; layering and overlapping; bonding and joining</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Drawing for visual research</li> </ul>
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	<ul style="list-style-type: none"> <li>• Selection of appropriate contextual research material</li> <li>• Written, spoken and visual communication skills</li> <li>• Acquiring learning and research skills</li> <li>• Professional and personal development</li> <li>• Personal and project management</li> <li>• Critical self-evaluation</li> </ul>
<b>Assessment Strategy</b>	<p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design processes and practice.</p> <p>Formative assessment takes place at intervals during the module and in particular after the end of each series of specialism workshops and at the end of assignments during which students receive written feedback.</p> <p>You complete a self-evaluation for each assessed assignment throughout the module.</p> <p>All learning outcomes must be met during the module. Summative assessment occurs from week 13 of the module.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Submission week (assignments) or length (exam)
				1	2	4	5	6	
1	SP	body of studio work in disciplines a, b ,c	100	•	•	•	•	•	13

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
Alderman, S	(2004) <i>Mastering Weave Structures: transforming Ideas into Great Cloth</i> Interweave Press
Barden, B	(2003) <i>The Embroidery Stitch Bible</i> Search Press
Clarke, SA	(2011) <i>Textile Design</i> Laurence King Publishing
Howard, C	(2005) <i>The Constance Howard Book of Stitches</i> Batsford
McCarty C & McQuaid, M	(2000) <i>Structure &amp; Surface</i> The Museum of Modern Art
Sutton A,	(1982) <i>The Structure of Weaving.</i> North Carolina Lark Books
Quinn, B	(2009) <i>Textile Design at the Cutting Edge</i> Laurence King Publishing
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	

**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	08/05/2012

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory
	Mandatory/Option*
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Contextualising and Articulating Practice
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD102
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Hannah Maughan
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively, this module will comprise:</p> <p>In weeks 1 – 13 there will be a lecture series of usually 5 x 1 hour lectures plus 6 x 1 hour seminars in histories and theories, plus a further series of seminars in professional practice, usually 6 x 2 hours in duration. In addition there may be up to 15 hours of IT workshops or tutorial opportunities. Independent study: approximately 10 hours per week. Weeks 14 -15 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>This unit assists you in contextualising your textile design and production skills and in developing appropriate research, presentation, IT and communication skills to enable you to effectively articulate your ideas, to acquire learning skills and other transferrable skills.</p> <p>A lecture/seminar series establishes key historical events and art and design movements which have impacted on design in general, with reference where possible to parallels between the historical and the contemporary, and to local, national and global communities.</p> <p>During weeks 1 – 10, lectures and seminars investigate contemporary textile design practice, linking the production skills covered in the workshops in unit 101 with contemporary practice. You are encouraged to articulate your own position regarding your practice and reflect on that of others and to share new contextual knowledge by making short presentations to each other.</p>

<b>Aims</b> <i>Maximum of 3</i>	<p>This module supports students in:</p> <ul style="list-style-type: none"> <li>• The acquisition and application of a developing range of research and communication skills</li> <li>• The selection and informed use of a range of presentation skills</li> <li>• The development of a reflective approach to the practice of textile design</li> </ul>	
<b>Core Learning Outcomes</b>		
	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
LO 5	Select and demonstrate effective visual, verbal or written communication in academic and professional contexts	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by participation in a group seminar presentation and a written essay.</p>
LO 7	Demonstrate an understanding of historical, cultural, and global contexts within which the textile design practice operates	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by participation in a group seminar presentation and a written essay.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Contextual understanding of subject</li> <li>• Reflection, analysis, evaluation</li> <li>• The ability to conduct contextual research</li> <li>• The ability to present written work professionally using appropriate software</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Analysis and synthesis of written and verbal material</li> <li>• Written and verbal communication</li> </ul>
<b>Assessment Strategy</b>	<p>All learning outcomes must be met during the module. You will be introduced to learning outcomes for the module as part of an appreciation of how its content informs other elements of practice.</p> <p>The assessed components for this module provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories and contexts, and to present this information clearly and appropriately, with supporting research and references.</p>

	<p>The contextual practice report will be assessed by the tutor following a verbal presentation by the student.</p> <p>Essay will be assessed by tutor with feedback.</p> <p>The summative assessment point for this unit will take place in week 15.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed		Submission week (assignments) or length (exam)
				5	7	
1	PR	5 minute presentation and contextual practice report (1000 words)	50	•	•	10
2	ES	Essay (1500 words)	50	•	•	12

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, IT, library, museums, exhibitions	
<b>Suggested Reading:</b>	
Amundsen, A et al	(2003) <i>Artists at Work, New Technology in Textile and Fibre Art</i> Prato Textile Museum (exhibition catalogue)
Braddock Clarke, S, & O'Mahony, M	(2005) <i>Techno Textiles 2</i> Thames and Hudson
Buzan, T&B	(2002) <i>The Mind Map Book</i> BBC
Colchester C,	(1991) <i>The New Textiles : Trends and Traditions.</i> Thames & Hudson.

Constantine M & Reuthen L,	(1997) <i>Whole cloth</i> . Montacelli Press
Gale, C & Kaur, J	(2002) <i>The Textile Book</i> Berg
Gilbur and Sentence	(2000) <i>a Visual Guide to World Textiles</i> Thames and Hudson
Jackson, L	(2002) <i>20<sup>th</sup> Century Pattern Design, Textile &amp; Wallpaper Pioneers</i> Mitchell Beazley
Koumis M,	(1999.) <i>Art Textiles of the World (series)</i> Telos
Shoeser M,	(1995.) <i>International Textile Design</i> . Laurence King
	UCF Essay Guide
Weston, A	(1999) <i>The Anstey Weston Guide to Textile Terms</i>
	Weston Publishing Limited
	<i>The Presentation: a guide to effective speaking</i> TV Choice Video (UCF video number 4445)

#### Section 4 – Administrative Information

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	3
<b>Date of production of MIF (dd/mm/yyyy)</b>	08/05/2012

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory
	Mandatory/Option*
	Mandatory/Option*



## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Design and Make
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD103
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	40 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Hannah Maughan
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 2:</b> Indicatively, this module will comprise:</p> <p>In weeks 16 -20 there will be a series of full day and half day workshops totalling in the region of 6 days.</p> <p>In subsequent weeks there will be a series of approximately 5 x half day technical workshops supported by academic tutorials. These workshops will require an independent study commitment of approximately 20 hours a week in order to complete requirements.</p> <p>In addition there will be a series of up to 5 x 2hr professional practice seminars and up to 18 hours of IT workshops or tutorial opportunities. Weeks 27 - 30 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In the first 5 weeks of this module you explore the principles of design, as applied to creating a textile design collection, in a series of one day workshops from which you will compile a detailed technical file. Workshops may include colour mixing, the design of colour palettes, explorations into pattern and repeat, natural and synthetic dyeing, fabric handle and trends and trend forecasting.</p> <p>In the second part of the module you demonstrate the knowledge and skill you have acquired during this and previous modules, in a project which requires you to design a small textile collection, which takes into consideration issues such as season and context.</p> <p>This project is supported by further discipline workshops and/or seminars which you attend according to your discipline choice.</p>

<b>Aims</b> <i>Maximum of 3</i>	<p>This module aims to support students in:</p> <ul style="list-style-type: none"> <li>• The production of a concept-based textile design collection</li> <li>• The selection and use of a range of textile design skills, technologies and production processes</li> <li>• The acquisition and application of a developing range of research and communication skills</li> </ul>	
<b>Core Learning Outcomes</b>		
	On completion of this Module you should be able to:	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LO 1	Apply the principles of textile design to a set brief	<ul style="list-style-type: none"> <li>• The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.</li> </ul> <p>Evidenced by a resolved textile design collection</p>
LO 2	Use visual and contextual research to develop concepts to inform design work.	<ul style="list-style-type: none"> <li>• Explore and critically analyse research materials, leading to the generation of ideas and concepts.</li> </ul> <p>Evidenced by sketchbooks or relevant visual and contextual research.</p>
LO 3	Demonstrate knowledge and understanding of the processes through which textile designs are developed	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by attendance and participation in workshops; a completed technical file; a completed design project</p>
LO 4	Select and use appropriate making techniques and technologies	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by fulfilling the requirements of workshops; a completed technical file.</p>
LO 6	Demonstrate interpersonal and time management skills to support projects	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</li> <li>• Regular attendance in both studio and lectures/seminars.</li> </ul> <p>Evidenced by attendance at all scheduled sessions and work completed by the deadline</p>

LO 8	Identify and develop links between theory and practice	<ul style="list-style-type: none"> <li>• Present contextual research which evidences knowledge and understanding and the critical analysis of a range of visual practice in textiles and art and design.</li> </ul> <p>Evidenced by sketchbooks or other contextual research.</p>
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**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b> The principles of textile design which enable the design of a textile collection, typically</p> <ul style="list-style-type: none"> <li>• Understanding the relationship between season and weight of fabric</li> <li>• Understanding fabric characteristics of interiors and fashion collections</li> <li>• Understanding basic fabric composition</li> <li>• An awareness of trends and trend predictions</li> <li>• Fabric handle</li> <li>• Creating colour palettes</li> <li>• The principles of pattern: scale, repeat</li> <li>• The principles of pattern: spot placement, borders</li> </ul> <p>Further principles of textile production, typically:</p> <p><i>Print</i></p> <ul style="list-style-type: none"> <li>• Basic understanding of digital print</li> </ul> <p><i>Weave</i></p> <ul style="list-style-type: none"> <li>• Yarn structure – twist, spin, fibre, yarn count systems, yarn composition</li> <li>• Cloth structure – satins/sateen, leno, mock leno, pile weaves, pleats</li> <li>• Selvedges</li> <li>• Further threading plans, for example, block threading</li> <li>• Colour and weave</li> <li>• Basic understanding of CAD for weaving</li> </ul> <p><i>Mixed Media</i></p> <ul style="list-style-type: none"> <li>• Non-wovens and the use of non-traditional materials</li> <li>• Constructed textiles</li> </ul> <p><b>Intellectual Skills</b> Concept development Design development</p> <p><b>Practical Skills</b> <i>Dyeing (yarn and fabric)</i></p> <ul style="list-style-type: none"> <li>• indigo</li> <li>• other natural dyes for example madder, weld</li> </ul> <p><i>Print</i></p> <ul style="list-style-type: none"> <li>• design to pre-production for repeat lengths or one-off pieces</li> </ul> <p><i>Mixed Media</i></p>
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	<ul style="list-style-type: none"> <li>• non-wovens and the use of non-traditional materials</li> <li>• constructed textiles</li> <li>• creating relief fabrics by manipulation – changing surface texture and structure by a variety of techniques</li> <li>• basic understanding of the application of into industrial and digital embroidery machines</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• the ability to conduct contextual and visual research</li> <li>• the ability to develop concepts</li> <li>• interpersonal and project management skills</li> </ul>
<b>Assessment Strategy</b>	<p>You will be introduced to learning outcomes for the unit as part of an appreciation of how its content informs other elements of practice.</p> <p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design processes and practice.</p> <p>The summative assessment point for this unit will normally take place in week 27. You will receive written feedback at this stage.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				1	2	3	4	6	8	
1	TF	technical file	40			•		•		20
2	SP	design project	60	•	•	•	•	•	•	27

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

<b>Indicative list of Resources</b>	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
Albers A	(1965) <i>On Weaving</i> Wesleyan University Press.
Clarke, SA	(2011) <i>Textile Design</i> Laurence King Publishing
Dean, J	(1996) <i>Natural Dyeing Without Chemicals</i> Jenny Dean
Dixon, Ann	(2007) <i>Handweaver's Pattern Book</i> A&C Black
Hornung, D	(2005) <i>Colour, A Workshop for Artists and Designers</i> Laurence King
Nuno	(2000) <i>Boro Boro</i> Nuno Corporation
Nuno	(2000) <i>Suke Suke</i> Nuno Corporation
Nuno	(1999) <i>Kira Kira</i> Nuno Corporation
Nuno	(1999) <i>Zawa Zawa</i> Nuno Corporation
Nuno	(1998) <i>Fuwa Fuwa</i> Nuno Corporation
Prideaux, V	(2003) <i>Handbook of Indigo</i> Batsford
Straub, Marianne	(1997) <i>Handweaving and Cloth Design</i> Pelham
Sutton A, & Sheehan D	(1989) <i>Ideas in Weaving.</i> Batsford
Tellier-Loumange, F	(2006) <i>Art of Embroidery: Inspirational Stitches, Textures and Surface</i> Thames and Hudson
Udale, J	(2008) <i>Textiles and Fashion</i> Ava Academia
Wolff, C	(1996) <i>The Art of Manipulation</i> Iola
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	

**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	08/05/2012

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Textile Design Histories
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD105
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Hannah Maughan
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<b>Semester 2:</b> Indicatively, this module will comprise:  This module is delivered in weeks 16 – 27 in a series of up to 8 x 1 hr lectures plus 8 x 1 hour seminars and will require in the region of 12 hours per week independent study to complete requirements. Weeks 27 - 30 are dedicated to assessment and feedback.
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	This unit assists you in contextualising your textile design and production skills and in developing appropriate communication skills to enable you to effectively articulate your ideas.  A lecture/seminar series establishes a timeline of key historical events and art and design movements which have impacted on design in general and textile design in particular, with reference where possible to parallels between the historical and the contemporary, and to local, national and global communities.
<b>Aims</b> <i>Maximum of 3</i>	This module supports students in:  <ul style="list-style-type: none"> <li>• The acquisition and application of a developing range of research and communication skills</li> <li>• An understanding of historical, cultural, and global contexts within which the textile design practice operates</li> </ul>

Core Learning Outcomes		
	On completion of this Module you should be able to:	<b>Assessment Criteria</b> To achieve the learning outcome you must demonstrate the ability to:
LO 5	Select and demonstrate effective visual, verbal or written communication in academic and professional contexts	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by participation in a group seminar presentation and a written essay.</p>
LO 7	Demonstrate an understanding of key issues in the historical, cultural, and global contexts surrounding textile design	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by participation in a group seminar presentation and a written essay.</p>
LO 10	Identify and develop links between theory and practice	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by participation in a group seminar presentation and a written essay.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Contextual understanding of subject</li> <li>• Reflection, analysis, evaluation</li> <li>• The ability to conduct contextual research</li> <li>• The ability to present written work professionally using appropriate software</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Analysis and synthesis of written and verbal material</li> <li>• Written and verbal communication</li> </ul>
<b>Assessment Strategy</b>	<p>All learning outcomes must be met during the module. You will be introduced to learning outcomes for the module as part of an appreciation of how its content informs other elements of practice.</p> <p>The assessed components for this module provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>You will receive written feedback following formative assessments of projects.</p> <p>The summative assessment point for this unit will normally take place in week 27.</p>



No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed			Submission week (assignments) or length (exam)
				5	7	10	
1	PR	group seminar presentation	50	•	•	•	variable
2	ES	essay	50	•	•	•	27

*The following codes for assessment methods apply :-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test		
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, IT, library, museums, exhibitions	
<b>Suggested Reading:</b>	
Braddock S, & O'Mahoney M	(1998) <i>Techno Textiles : Revolutionary Fabrics for Fashion and Design</i> . Thames & Hudson
Braddock Clarke, S, and O'Mahony, M	(2005) <i>Techno Textiles 2</i> Thames and Hudson
Damese J,	(1997) <i>Sonia Delauney: Fashion and Fabrics</i> . Thames and Hudson.
Forty, A,	(1986) <i>Objects of Desire: Design and Society 1750 – 1980</i> Thames and Hudson
Prichard, S	(2010) <i>Quilts 1700 – 2010 Hidden Histories, Untold Stories</i> V&A Publications
Samuels, C	(2003) <i>Art Deco Textiles</i> V&A Publications
Straub M, & Schoeser M,	(1984) <i>Marianne Straub</i> . The Design Council.
Troy, G	(2006) <i>The Modernist Textile, Europe and America 1890 - 1940</i> Land Humphries
Volker A, & Pilcher R,	(1994) <i>Textiles of the Weiner Werkstatte 1910-1932</i> .

Weltge Sigred Wortmann,	Thames & Hudson. (1993) <i>Bauhaus Textiles: Women Artists and the Weaving Workshop</i> . Thames & Hudson
Wilson E,	(1985) <i>Adorned in Dreams Fashion &amp; Modernity</i> . London Virago.
Woodham, J	(1997) <i>Twentieth Century Design</i> Oxford University Press
Yasinskaya I,	(1983) <i>Soviet Textile Design of the Revolutionary Period</i> . Thames & Hudson

#### Section 4 – Administrative Information

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory/Option*
	Mandatory/Option*
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Designing for a Specific Audience
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD201
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 2
<b>Credit Value</b>	40 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Simon Clarke
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively, this module will comprise:</p> <p>This module evolves through practice-led learning in weeks 1 – 13 and is supported by a minimum of 18 hours advanced technical workshops and technical tuition, plus group and individual academic tutorials and learning opportunities. This will also include IT tuition which will vary dependent on individual need and goals. There is an Independent study requirement of approximately 21 hours per week. Weeks 14 - 15 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In this module you further develop and deploy your acquired design and production skills in the context of external audiences and markets, and to reflect on your own preferred mode(s) of practice.</p> <p>Weeks 1 – 10 deal with the major aspects of an external commercial design brief. The emphasis is on appreciating and fulfilling all of the requirements of the brief and coping with an immovable deadline.</p> <p>Advanced production techniques are taught allowing you to develop personal investigations with tutor guidance and encouragement.</p> <p>Seminars or lectures introduce you to market positioning (allowing you to develop an appreciation of audience and market) and to other relevant issues, such as the couture business. IT workshops cover the use of appropriate software for creating visualisations which show designs in context and support digital textile technologies.</p>

	<p>The project in weeks 11-15 is negotiated, the emphasis being on settling into modes of practice and textile discipline(s) which stay constant for the remainder of the course.</p> <p>The requirement for each project is to complete a body of research, design development, and a collection of resolved samples which evidence thorough technical experimentation. The emphasis is on investigation and creative risk-taking, particularly in the latter project.</p>	
<p><b>Aims</b> <i>Maximum of 3</i></p>	<p>This module aims to support students in:</p> <ul style="list-style-type: none"> <li>• The development of a concept which will enable the effective production of textile design.</li> <li>• Evaluation, selection and application of an appropriate combination of technologies, manufacturing processes and materials in design realisation</li> <li>• Understanding of the interaction between design goals and aspirations within the commercial and logistical realities of the working environment</li> </ul>	
<b>Core Learning Outcomes</b>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LOs 2,10	Evaluate and apply research methodologies to inform understanding of audience and product and to develop an original concept.	<ul style="list-style-type: none"> <li>• Explore and critically analyse research materials, which leads to the generation of ideas and concepts.</li> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by sketchbooks or other evidence of visual, contextual and market research</p>
LO 3	Design a coherent collection for a specified target audience	<ul style="list-style-type: none"> <li>• The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.</li> </ul> <p>Evidenced by a resolved final sample collection based on a clear concept</p>
LO 3	Demonstrate knowledge and understanding of processes for problem-solving and innovation within textile design	<ul style="list-style-type: none"> <li>• The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.</li> <li>• The working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by sketchbooks or other evidence of design development; technical development samples demonstrating experimentation and creative risk-taking</p>

LOs 3,9	Critically evaluate design and production work against professional standards to inform ongoing practice	<ul style="list-style-type: none"> <li>• Make a critical evaluation of how well the design outcome performs in relation to the stated intentions. The ability to independently set personal learning goals.</li> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a creative rationale and written self evaluation.</p>
LO 4	Demonstrate knowledge and understanding of a range of technological and material considerations within textile design	<ul style="list-style-type: none"> <li>• The working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by technical development samples demonstrating experimentation</p>
LO 9	Demonstrate knowledge and understanding of market differentiation within textile design	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by sketchbooks or other relevant research into market.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific:</b></p> <ul style="list-style-type: none"> <li>• An understanding of audience, markets and market differentiation</li> <li>• A range of technological and material considerations</li> <li>• Creative problem solving</li> <li>• Concept development</li> <li>• Design development</li> <li>• Visual, contextual and market research with an emphasis on drawing as a research and design tool</li> </ul> <p><b>Practical Skills</b> Designing a textile collection, and application of appropriate technologies, processes and materials, to include for example</p> <ul style="list-style-type: none"> <li>• Completing a project proposal</li> <li>• Producing colour palettes</li> <li>• Documenting the design development process in a way that can be viewed by an external audience</li> <li>• Acquiring more in-depth production knowledge and the</li> <li>• The ability to work with advanced production techniques</li> <li>• Investigating the potential of production processes</li> <li>• Producing a resolved sample collection</li> <li>• Creating visualisation of designs showing them in the context they may be used.</li> <li>• Creating design boards for use as a professional communication tool</li> </ul> <p><b>Generic</b></p>
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	<ul style="list-style-type: none"> <li>• Verbal presentation of design work</li> <li>• An analysis and articulation of the design process, including the writing of a written creative rationale</li> <li>• Personal and project management</li> </ul>
<b>Assessment Strategy</b>	<p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design processes and practice.</p> <p>Formative assessment will take place at timetabled intervals in the unit, for example at an interim critique, where you will receive written feedback.</p> <p>You will develop an understanding of the assessment criteria through peer and self evaluation processes.</p> <p>The summative assessment point for this module will take place in week 15.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Submission week (assignments) or length (exam)
				2	3	4	9	10	
1	SP	design project 1	60	•	•	•	•	•	13
2	SP	design project 2	40	•	•	•	•	•	13

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
Adcock D, et al	(1996) <i>Marketing : Principles &amp; Practice</i> . Pitman
Albers, A	(1965) <i>On Weaving</i> Wesleyan University Press
Backley, L	(2006) <i>Wallpaper</i> Laurence King
Cheung, V	(2007) <i>Illustration play : craving for the extraordinary</i> Viction Design Workshop, Hong Kong
Fogg, M	(2006) <i>Print in Fashion: design and development in fashion textiles</i> BT Batsford
Kettle, A and McKeating, J	(2010) <i>Machine stitch: perspectives</i> A&C Black
McFadden, DR	(2004) <i>Jack Lenor Larsen: creator and collector</i> Merrell
Meller, S & Elffers, J	(2002) <i>Textile Designs: 200 years of pattern for printed fabrics...</i> Thames and Hudson
Sheehan, D and Tebby, S	(2003) <i>Ann Sutton</i> The Crafts Council
Watson, W	(1996) <i>Textile Design and Colour : elementary weaves and figures fabrics</i> Longman
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	

**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	3
<b>Date of production of MIF (dd/mm/yyyy)</b>	08/05/2012

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Historical, Social, Contemporary and Professional Contexts
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD202
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 2
<b>Credit Value</b>	20
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Simon Clarke
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively, this module will comprise:</p> <p>This module takes place in weeks 1 – 13 and builds on previous experiences in Stage One. It will normally comprise 8 x 1hr lectures plus 8 x 1 hour seminars in Histories and Theories and approximately 8 x 2hr professional practice seminars</p> <p>There is an independent study requirement of approximately 10 hours per week. Weeks 14 - 15 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>This module is intended to assist you in developing a wider contextual understanding of your practice. It involves acquiring an appreciation of both theoretical and professional issues, which run as two strands throughout.</p> <p><i>Histories and Theories</i> A lecture programme continues to build a sense of a broad based design history, referencing the development and ongoing practices of textile design, and in particular, once again, draws parallels, where appropriate, with the contemporary.</p> <p>This lecture programme is augmented by seminars which would also identify methodologies for approaching assignments.</p>



		<p><i>Professional Practice</i></p> <p>A second lecture series, which runs independently of the first, brings practitioners in to illustrate their own modes of design practice, and to discuss the implications of different ways of working. This is interspersed with seminars and workshops which deal with the development of self promotional material, effective letter writing for gaining sponsorship, work placement etc, and engage you in collaboratively preparing for a public exhibition which is staged in unit 204.</p> <p>In certain circumstances you can negotiate outcomes to be carried out in work placement.</p>
<p><b>Aims</b> Maximum of 3</p>		<p>This module aims to support students in:</p> <ul style="list-style-type: none"> <li>• Analysis of the interplay of historical, cultural and global contexts which shape personal practice within textile design</li> <li>• Understanding of the interaction between design goals and aspirations within the commercial and logistical realities of the working environment</li> <li>• Application of critical reflection to develop textile design practice</li> </ul>
<p><b>Core Learning Outcomes</b></p>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LO 5	<p>Communicate ideas in visual, oral and written forms with an awareness of audience</p>	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by a seminar presentation and essay</p>
LO 7	<p>Contextualise personal design position through theoretical awareness</p>	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a seminar presentation and essay</p>
LO 9	<p>Knowledge and understanding of market differentiation within textile design</p>	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by a minimum of 80% attendance at lecture series</p>

LO 9	Knowledge and understanding of business practices within textile design	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by a minimum of 80% attendance at lecture series</p>
LO 10	Knowledge and understanding of interplay of discourses influencing the development of textile design	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a seminar presentation and essay</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Understanding of varied modes of design practice and the implications of different ways of working</li> <li>• Historical understanding of the development and practices of textile design</li> <li>• Market differentiation</li> <li>• Identifying methodologies for approaching assignments</li> <li>• Reflection, analysis, evaluation</li> <li>• Ability to contextualise personal design position</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Verbal and written communication with an awareness of audience</li> <li>• Analysis and synthesis of written and verbal material</li> </ul>
<b>Assessment Strategy</b>	<p>Assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>Essay will be assessed by tutor with feedback.</p> <p>Formative assessment will take place at timetabled intervals in the module, when you may receive written feedback.</p> <p>The summative assessment point for this module will take place in week 15.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Submission week (assignments) or length (exam)
				5	7	9	10	
1	PR	presentation	30	•	•		•	various
2	ES	essay	70	•	•		•	12

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources
<p>IT, library</p> <p><b>Essential reading:</b>            Hebdige, D. (2007) 'Subculture: The unnatural break' in Welters, L. and Lilletun, A. <i>The Fashion Reader</i>, pp.152-158</p> <p><b>Further reading:</b>            Gelder, K. &amp; Thornton, S. (eds.) <i>The Subcultures Reader</i>, Routledge            Hebdige, D. (1979) <i>Subculture: The Meaning of Style</i>, Methuen            Muggleton, D. and Weinzierl, R. (eds.) (2003) <i>The Post-Subcultures Reader</i>, Berg            Polhemus, T. (1994) <i>Street Style: From Sidewalk to Catwalk</i>, Thames and Hudson</p>

#### Section 4 – Administrative Information

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	External Engagement
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD203
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 2
<b>Credit Value</b>	40
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Simon Clarke
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 2:</b> Indicatively, this module will comprise:</p> <p>This module evolves through practice-led learning in weeks 16 – 27 and is supported by individual and group tutorials and learning teams offering both academic and technical learning opportunities. In addition there will normally be up to 8 x 2hr professional practice lectures/seminars and additional IT tuition which will vary dependent on individual need and goals.</p> <p>There is an independent study requirement of approximately 21 hours per week.</p> <p>Weeks 27 - 30 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>The focus on external audiences continues in this module with a requirement for production work to be exhibited in a public arena, and/or for work to be completed for an external client.</p> <p>In weeks 16 – 20 you complete at least one production piece in a format appropriate to the discipline you have chosen to work in. This develops from the research, design development and sampling that was completed in unit 201. There is emphasis on investigation into process and development of advanced production skills.</p>

	<p>Weeks 21 – 27 are devoted to designing for an external client, or equivalent. Where possible external partners are sought who brief you, critique and evaluate your work. You make a verbal presentation of your work to them accompanied by design boards, samples, visualisations or other forms of visual communication as suited to the project and audience.</p> <p>Where this is not possible, briefs from live national and international competitions, or the equivalent, are used to provide an external imperative.</p> <p>In certain circumstances you can negotiate outcomes to be carried out in work placement.</p>	
<p><b>Aims</b> <i>Maximum of 3</i></p>	<p>This module aims to support students in</p> <ul style="list-style-type: none"> <li>• The effective production of textile design through a critically positioned design practice</li> <li>• Evaluation, selection and application of the appropriate combination of technologies, manufacturing processes and materials in design realisation.</li> <li>• Application and evaluation of conceptual and research skills to develop personal design practice.</li> </ul>	
<p><b>Core Learning Outcomes</b></p>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LO 2	<p>Apply and evaluate research to develop concepts</p>	<ul style="list-style-type: none"> <li>• Explore and critically analyse research materials, which leads to the generation of ideas and concepts.</li> </ul> <p>Evidenced by sketchbooks or other evidence of visual and contextual research.</p>
LO 4	<p>Demonstrate competence with techniques, technologies and tools</p>	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by investigative technical samples.</p>
LO 4	<p>Evaluate and select suitable technologies, manufacturing techniques and materials to fulfil a design brief</p>	<ul style="list-style-type: none"> <li>• Utilise working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by a textile production piece; produce resolved textile samples</p>

LO 5	Communicate ideas in visual, oral and written forms with an awareness of audience	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by design boards and visualisations; and verbal presentation to client or other external body</p>
LO 6	Manage projects effectively independently, collaboratively and/or as a member of a team	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</li> <li>• Keep appointments promptly, and communicate professionally. Make positive contributions to team and group efforts.</li> <li>• Attend fully in both studio and lectures/seminars.</li> </ul> <p>Evidenced by work submitted to deadline and attendance at all scheduled sessions and complete work for deadline.</p>
LOs 3,9	Critically evaluate design and production work against professional standards to inform ongoing practice	<ul style="list-style-type: none"> <li>• Make a critical evaluation of how well the design outcome performs in relation to the stated intentions. The ability to independently set personal learning goals.</li> </ul> <p>Evidenced by an in depth self evaluation and analysis</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• An understanding of markets and market differentiation</li> <li>• An understanding of working towards a live/ client led brief</li> <li>• An understanding of professional standards</li> <li>• Creative problem solving</li> <li>• Concept development</li> <li>• Design development</li> </ul> <p><b>Practical Skills</b></p> <p>Competence with techniques, technologies and tools, to include for example</p> <ul style="list-style-type: none"> <li>• Visual, contextual and market research with an emphasis on drawing as a research and design tool</li> <li>• Producing one or more colour palettes</li> <li>• Documenting the design development process in a way that can be viewed by an external audience</li> <li>• Acquiring more in-depth production knowledge and the ability to work with advanced production techniques</li> <li>• Investigating the potential of production processes</li> <li>• Producing a resolved sample collection</li> <li>• Creating visualisation of designs showing them in the context they may be used.</li> </ul>
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	<ul style="list-style-type: none"> <li>• Creating design boards for use as a professional communication tool</li> <li>• Producing a resolved production piece</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Completing a project proposal</li> <li>• Verbal presentation of design work</li> <li>• An analysis and articulation of the design process, including the writing of a written creative rationale</li> <li>• Personal and project management</li> </ul>
<b>Assessment Strategy</b>	<p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design processes and practice.</p> <p>Formative assessment will take place at timetabled intervals in the module where you receive written feedback on your work.</p> <p>You will be introduced to the assessment criteria through peer and self evaluation processes.</p> <p>The summative assessment point for this module will normally take place in week 27.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				2	3	4	5	6	9	
1	SP	design project	40	•	•	•	•	•	•	27
2	SP	design project	60	•	•	•	•	•	•	27

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
Jackson, L	(2002) <i>20<sup>th</sup> Century Pattern Design, Textile &amp; Wallpaper Pioneers</i> Mitchell Beazley
Levy, S Craftsmen	(2004) <i>Bead &amp; Sequin; Embroidery stitches</i> Guild of Master
Trocme, S	(2004) <i>Attention To Detail</i> Aurum Press Ltd
Trocme, S	(2002) <i>Fabric</i> Mitchell Beazley
Watson, W	(1947) <i>Advanced Textile Design</i> Longman
White, P	(1994) <i>Haute Couture Embroidery: The Art of Lesage</i> Lacis
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	

**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

<b>Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)</b>	
<b>BA(Hons) Textile Design</b>	Mandatory
	Mandatory/Option*
	Mandatory/Option*



## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Theories and Methodologies
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD204
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 2
<b>Credit Value</b>	20
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Simon Clarke
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 2:</b> Indicatively, this module will comprise:</p> <p>This module takes place in weeks 16 - 27 and builds on previous learning experiences. It will normally comprise 7 x 1 hr lectures and 8 x 1 hr seminars and carries an independent study requirement of approximately 10 hours per week. Weeks 27 - 30 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In this module you work with theories and methodologies of art and design history, and research, in order to develop the capabilities to enter into considered debate about your own work, and that of others. In particular this module forms a foundation of knowledge and practice for the writing of the dissertation, which takes place in unit 302.</p> <p>A lecture/seminar series in the first part of the module exemplifies further theories and methodologies not previously considered.</p> <p>Workshops covering research methodologies illustrate potential approaches to the dissertation take place in the latter part of the unit. You are encouraged to investigate and test out possible topics for your future dissertation. There will be discussions with dissertation tutors to discuss proposals and plans for the dissertation, and to agree areas for research.</p> <p>Written work takes the form of a dissertation proposal</p> <p>In certain circumstances students can negotiate outcomes to be carried out in work placement.</p>
<b>Aims</b> <i>Maximum of 3</i>	<p>This module aims to support students in</p> <ul style="list-style-type: none"> <li>• Application and evaluation of research skills to develop personal design practice</li> </ul>

		<ul style="list-style-type: none"> <li>• Analysis of the interplay of historical, cultural and global contexts which shape personal practice within textile design</li> <li>• Informed use of a range of presentation skills with an appreciation of professional practice</li> </ul>
<b>Core Learning Outcomes</b>		
LO	On completion of this Module you should be able to:	<u>Assessment Requirements</u> To achieve the learning outcome you must demonstrate the ability to:
5	Communicate ideas in visual, oral and written forms with an awareness of audience	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by a dissertation proposal; and participation in seminars.</p>
6	Manage projects effectively independently, collaboratively and/or as a member of a team	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</li> </ul> <p>Evidenced by a dissertation proposal; and participation in seminars.</p>
7	Contextualise personal design position through theoretical awareness	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a dissertation proposal</p>
8,9	Evaluate and apply research methodologies to inform understanding of audience and product	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by a dissertation proposal</p>
10	Knowledge and understanding of interplay of discourses influencing the development of textile design	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by attendance at and participation in seminars and lectures; dissertation proposal.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Contextual understanding</li> <li>• Ability to link theory and practice</li> <li>• An understanding of audience and market</li> </ul> <ul style="list-style-type: none"> <li>• Critical thinking</li> <li>• Ability to contextualise personal design position</li> </ul>
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	<p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Verbal and written communication with an awareness of audience</li> <li>• Personal and project management</li> <li>• Identifying methodologies for approaching assignments</li> <li>• Reflection, analysis, evaluation</li> <li>• Analysis and synthesis of written and verbal material</li> </ul>
<b>Assessment Strategy</b>	<p>Assignments provide you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>Formative assessment will take place at timetabled intervals in the module, when you receive written feedback.</p> <p>The summative assessment point for this module will normally take place in week 27.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				5	6	7	8	9	10	
1	ES	dissertation proposal	100	•	•	•	•	•	•	27

*The following codes for assessment methods apply:-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, IT, library	
Barnard, M	(1996) <i>Fashion as Communication</i> Routledge
Barthes, R	(1983) <i>The Fashion System</i> , Farrar Strauss & Giroux,
Bourdieu, P	(1984) <i>Distinction: A Critique of the Judgment of Taste</i> , Routledge,

Eco, U	(1978) <i>Theory of Semiotics</i> , Indiana Univ Press
Kuchler, S & Miller D (eds.)	(2005) <i>Clothing and Material Culture</i> , Berg
Laplanche, J & Pontalis, J-B	(1988) <i>The Language of Psychoanalysis</i> , Karnac
Margolin, Vi (ed.)	(1989) <i>Design Discourses: History, Theory, Criticism</i> , Chicago Univ Press
Margolin, Vi	(2002) <i>The Politics of the Artificial: Essays on Design and Design Studies</i> , Univ Chicago Press
Miller, D (ed.)	(2001) <i>Home Possessions: Material Culture Behind Closed Doors</i> , Berg
Parker R	(1996) <i>The Subversive Stitch</i> . Women's Press
Rabinow, P	(1991) <i>The Foucault Reader: An Introduction to Foucault's Thought</i> , Penguin,
Shoeser, M and Boydell, C	(2002) <i>Disentangling Textiles: techniques for the Study of Designed Objects</i> Middlesex University Press
Sontag, S	(2004) <i>Regarding the Pain of Others</i> , Penguin
Weiner, A B & Schneider J	(1989) <i>Cloth and Human Experience</i> . Smithsonian Institution Press
Wright, E (ed.)	(1995) <i>Feminism and Psychoanalysis: A Critical Dictionary</i> , Blackwell <i>Journal of Material Culture</i> , Sage Publications
Eds. Harper, C and Ross, D	<i>Textile, The Journal of Cloth and Culture</i> Berg
Ed. Steele, V	<i>Fashion Theory, The Journal of Dress, Body and Culture</i> Berg

#### Section 4 – Administrative Information

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory/Option*
	Mandatory/Option*
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Professional Portfolio and Business Documentation
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD304
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 3
<b>Credit Value</b>	40 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Di Downs
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively this module will comprise:</p> <p>Taking place in weeks 1 – 12 this module consolidates practice-led learning and is focussed on individual work. It is fully supported by academic and technical tutorials and learning opportunities such as individual tutorials and learning teams.</p> <p>In addition there are normally up to 8 x 2 hr professional practice seminars which support the contextualisation of individual projects within the professional sphere. There is an independent study requirement of approximately 21 hours per week.</p> <p>Weeks 13 - 15 are dedicated to assessment and feedback.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In this module you produce a body of work which will form a significant part of your final portfolio. (Your entire final year's work may consist of either one or two separate projects or collections and should create a balanced and varied portfolio.)</p> <p>Students negotiate the form and content of their project(s) with staff and submit full written proposals for their projects by the end of week 2.</p> <p>There will be an interim crit offering formative assessment of work in progress normally in week 10.</p> <p>By the end of the module you must complete a body of work with all development and other appropriate material as well as finished samples and/or production pieces or equivalent, professionally presented. (If one</p>

		<p>project for the year is proposed this will then be further developed in module TD306.)</p> <p>The first project is planned and costed as if for an external client. Students are introduced to a range of business documentation and procedures which are used to complete the costing which is submitted at the end of the module.</p>
<p><b>Aims</b> <i>Maximum of 3</i></p>		<p>This module supports students in</p> <ul style="list-style-type: none"> <li>• Understanding of textile design skills, and technologies and production processes applicable to textile design</li> <li>• Developing research, enquiry, analysis and communication skills to enable the origination, development, evaluation and dissemination of ideas and designs and concept</li> <li>• Realising creative and intellectual potential through the development of innovative and professional textile design</li> </ul>
<b>Core Learning Outcomes</b>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LO 1	<p>Demonstrate your understanding of the principles of the design process within the broad context of textile design</p>	<ul style="list-style-type: none"> <li>• The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.</li> </ul> <p>Evidenced by a full body of design development.</p>
LO 2	<p>Explore and critically analyse research materials to generate concepts which inform designs</p>	<ul style="list-style-type: none"> <li>• Explore and critically analyse research materials, which leads to the generation of ideas and concepts.</li> </ul> <p>Evidenced by a workable concept from which a collection is developed.</p>
LO 4	<p>Select and employ appropriate techniques, technologies and tools when developing and presenting ideas and collections</p>	<ul style="list-style-type: none"> <li>• The working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> <li>• Develop and critically evaluate ideas and collections and professionally present them through the appropriate application of a range of techniques, technologies and tools.</li> </ul> <p>Evidenced by developmental and final samples; and production pieces as appropriate</p>

LO 6	Demonstrate an effective and reflective approach to project management independently, collaboratively and/or as a member of a team	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</li> <li>• Keep appointments promptly, and communicate professionally. Make positive contributions to team and group efforts.</li> <li>• Attend fully in both studio and lectures/seminars.</li> </ul> <p>Evidenced by the completion of all aspects of a design project, by the given deadline; and full attendance in the studio and at tutorials,</p>
LO 8	Identify, apply and develop effective research methodologies to support practice and contextual understanding in current practice and future aspiration	<ul style="list-style-type: none"> <li>• Inform project work by a critical evaluation and application of application of wide ranging visual research, creatively executed.</li> <li>• Present contextual research which evidences knowledge and understanding and the critical analysis of a range of visual practice in textiles and art and design.</li> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by a body of visual and contextual research, and research into markets and audiences</p>
LO 9	Demonstrate your understanding of business practices and opportunities in textile design	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by supporting paperwork for a fully planned and costed design project.</p>

**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• The principles of the design process</li> <li>• An understanding of business practices in relation to future aspirations</li> <li>• Principles of the design process</li> <li>• Creative problem solving</li> <li>• Concept development</li> <li>• Design development</li> </ul> <p><b>Practical Skills</b></p> <ul style="list-style-type: none"> <li>• The selection and use of appropriate technologies and tools</li> <li>• The production of a fabric collection including research, development, final samples, production pieces and communication materials such as design boards, or a one-off piece or artefact with all the attendant research, and preparatory sampling and development,</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Developed, effective research methodologies</li> <li>• Ability to use a range and business documentation for client communication and project management</li> <li>• Verbal and written communication including professional level presentation skills</li> </ul>
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<b>Assessment Strategy</b>	<p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design; research, process and practice.</p> <p>An in-depth formative assessment (interim crit) takes place at approximately week 10. Students receive full written feedback plus, by referring to the assessment criteria, an indication of how well, at that time, they are achieving the learning outcomes of the module.</p> <p>Summative assessment takes place at week 15.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				1	2	4	6	8	9	
1	SP	Design collection or equivalent	90	•	•	•	•	•	•	12- 15
2	OT	Completed business documentation	10			•	•		•	12 - 15

The following codes for assessment methods apply:-				
AR	artefact			
CB	computer-based	OR		oral
CE	critical evaluation	PC		practical
CS	case study	PF		performance
DI	dissertation or project	PL		placement
DR	design report	PO		portfolio
ES	essay	PR		presentation
EX	exam	RE		individual report
GR	group report	SP		studio practice
IT	in-Module test	TF		technical file
JL	journal/logbook	OT		other
LR	literature review			

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
	(2010) <i>Illustration play 2: an expedition to the extraordinary</i> Victionary
McFadden, DR	(2007) <i>Pricked: Extreme Embroidery</i> NY Museum of Arts and Design
Wilson; J	(2001) <i>Handbook of Textile Design</i> The Textile Institute
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	



**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory/Option*
	Mandatory/Option*
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Dissertation
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD305
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 3
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Deborah Sugg Ryan
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 1:</b> Indicatively, this module will comprise:</p> <p>This module progresses from previous Histories and Theories modules and takes place in weeks 1 – 12. It is entirely concerned with the dissertation and is delivered by individual tutorial. There is an independent study requirement of approximately 12 hours per week.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In this module you complete a dissertation, or equivalent, which arises out of individual interests. It emerges as a result of reflecting on personal research which arises out of individual interests, also as a result of reflecting on personal research strengths and design practice, and is the opportunity to engage in considered debate and detailed reflection on the chosen topic.</p> <p>Students follow the Dissertation Guidelines and discuss their ideas with their assignment tutor to determine the specific subject of their research topic.</p> <p>Through group and/or individual tutorials you determine the nature, form and breadth of your independent study and, following the dissertation guidelines, submit a synopsis, or equivalent by the end of week 3.</p> <p>Supported by negotiated tutorials you then undertake independent research to enable the submission of a first draft, typically by the end of week 8.</p> <p>Through formative feedback and reflection students develop the first draft into the final submission of the dissertation (5 – 7,000</p>

	words), supported by relevant imagery and illustration plus a full bibliography. As a Stage 3 project, students will be expected to engage in independent study, and be responsible for the management of their time.
<b>Aims</b> <i>Maximum of 3</i>	<ul style="list-style-type: none"> <li>• Developing research, enquiry, analysis and communication skills to enable the origination, development, evaluation and dissemination of ideas and designs</li> <li>• Encouraging a critical understanding of the historical, cultural and global contexts within which textile design practice is located</li> <li>• Developing confidence, critical judgment and self-reliance and individual responses to learning which will enable the ongoing acquisition of skills and knowledge that can be applied to a diverse and evolving workplace</li> </ul>
<b>Core Learning Outcomes</b>	
	<p>On completion of this Module you should be able to:</p> <p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
LOs 5, 10	<p>Synthesise, resolve and structure your own research into a coherent written argument that uses relevant textual and visual evidence and integrates the critical ethical dimensions of the your area of study</p> <ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a dissertation</p>
LO 5,7	<p>Conclude and evaluate your own comprehensive written study that demonstrates appropriate academic standards and relevant visual awareness in response to the wider context of the subject discipline</p> <ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a dissertation</p>
LO 8	<p>Formulate an appropriate, continuous research strategy for the location and critical evaluation of relevant literature and visual evidence to resolve specific questions</p> <ul style="list-style-type: none"> <li>• Present contextual research which evidences knowledge and understanding and the critical analysis of a range of practice in textiles and art and design.</li> </ul> <p>Evidenced by a dissertation</p>

LO 10	Identify and critically appraise specialist areas of debate in the study of design to formulate your own focussed enquiry for autonomous, comprehensive study that engages socio-cultural diversity	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by a dissertation</p>
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**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Contextual understanding of subject</li> <li>• Critical evaluation</li> <li>• The ability to formulate a cohesive argument</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Confidence, critical judgement and self reliance</li> <li>• Developed, effective research methodologies</li> <li>• Verbal and written communication</li> </ul>
<b>Assessment Strategy</b>	<p>The dissertation provides you with an opportunity to demonstrate your level of knowledge and understanding of relevant theories, debates and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>Learning outcomes are assessed against the criteria. Assessment is by 100% coursework submission. There are three key stages of formative and summative assessment:</p> <p>1 - requires students to submit a synopsis (research outline) of the dissertation in week 3. 2 - the submission of a full draft of the intended final submission 3 - is the summative assessment of the complete dissertation</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Submission week (assignments) or length (exam)
				5	7	8	10	
1	DI	dissertation	100	•	•	•	•	12 - 15

*The following codes for assessment methods apply :-				
AR	artefact			
CB	computer-based		OR	oral
CE	critical evaluation		PC	practical
CS	case study		PF	performance
DI	dissertation or project		PL	placement
DR	design report		PO	portfolio
ES	essay		PR	presentation
EX	exam		RE	individual report
GR	group report		SP	studio practice

IT	in-Module test		
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources
Library Dissertation handbook Specific texts, videos, exhibitions and websites will be recommended to students on the basis of the research topic.

**Section 4 – Administrative Information**

<b>School</b>	Art & Design
<b>Programme</b>	Textile Design
<b>Department</b>	Design
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	05/07/2012

Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Textile Design</b>	Mandatory
	Mandatory/Option*
	Mandatory/Option*

## Module Information Form (MIF)

The MIF provides essential information to students, staff teams and others on a particular Module. Please refer to the Guidance notes on Module Information Forms *before* completing the details below

**Section 1 - Changes made to Section 1 of the MIF will require School level approval. If substantial changes to Modules/Awards are required, consult with Associate Dean for advice**

<b>Module Name</b>	Professional Portfolio and Career Development
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	TD306
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 3
<b>Credit Value</b>	60 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	n/a
<b>Named Module Leader</b>	Di Downs
<b>Location of Delivery</b> <i>eg Tremough or Woodlane</i>	Tremough
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p><b>Semester 2:</b> Indicatively, this module will comprise:</p> <p>Taking place in weeks 16 -26 this module, like TD304, further consolidates practice-led learning and is focussed on individual work. It is fully supported by academic and technical tutorials and learning opportunities such as individual tutorials and learning teams. In addition there are normally up to 8 x 2 hr professional practice seminars which support the contextualisation of individual projects within the professional sphere. There is an independent study: approximately 21 hours per week. Weeks 27 - 30 are dedicated to assessment.</p>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>In this module you will produce a body of work which together with work from TD304 comprises your final portfolio. This will normally be a fully documented textile collection, or equivalent.</p> <p>The project developed in this module may be an extension and development of the work completed in TD304, or may be entirely separate, based on research completed in the final weeks of TD304, after the interim crit.</p> <p>Throughout the module you are supported by evaluative tutorials where you are encouraged to chart your development against final assessment criteria.</p> <p>In workshops and tutorials you will also develop self promotional materials appropriate to your proposed future career. Additionally you will undertake research into your future career opportunities, submitting a report of your findings.</p>

<p><b>Aims</b> Maximum of 3</p>	<p>This module supports students in</p> <ul style="list-style-type: none"> <li>• Realising creative and intellectual potential through the development of innovative and professional textile design</li> <li>• Developing confidence, critical judgment and self-reliance</li> <li>• Understanding textile design skills, and technologies and production processes applicable to textile design</li> </ul>	
<p><b>Core Learning Outcomes</b></p>		
	<p>On completion of this Module you should be able to:</p>	<p><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</p>
<p>LO 3</p>	<p>Design and produce a targeted collection of work which demonstrates effective creative responses to the textile design market</p>	<ul style="list-style-type: none"> <li>• The development and analysis of design possibilities. The application of critical judgment to the selection of appropriate solutions.</li> </ul> <p>Evidenced by the design and manufacture a professional-standard textile collection,</p>
<p>LO 4</p>	<p>Demonstrate a knowledge and understanding of materials and technologies appropriate to professional practice</p>	<ul style="list-style-type: none"> <li>• The working knowledge, production skills, application and understanding of the creative potential of a range of materials and technologies and their selection within studio practice.</li> </ul> <p>Evidenced by investigation into materials techniques and processes through developmental sampling</p>
<p>LO 5</p>	<p>Communicate ideas in visual, oral and written forms, demonstrating an understanding of the needs of a range of different audiences and circumstances</p>	<ul style="list-style-type: none"> <li>• Communicate effectively in appropriately selected and understood visual, oral or written forms which are appropriate to the audience and the purpose of the work.</li> </ul> <p>Evidenced by documentation appropriate to the work and to the audience, eg design boards, creative rationale, sketchbooks etc</p>
<p>LO 6</p>	<p>Demonstrate and effective and reflective approach to project management independently, collaboratively and/or as a member of a team</p>	<ul style="list-style-type: none"> <li>• Submit work on time to the agreed brief. Demonstrate personal and interpersonal skills which contribute to professional standards of project management.</li> <li>• Keep appointments promptly, and communicate professionally. Make positive contributions to team and group efforts.</li> <li>• Attend fully in both studio and lectures/seminars.</li> </ul> <p>Evidenced by addressing all learning outcomes within specified time frame.</p>
<p>LO 7</p>	<p>Critically position personal identity as a designer or practitioner within an appreciation of professional, historical, cultural, social, economic, political and technological contexts</p>	<ul style="list-style-type: none"> <li>• Knowledge and understanding of the historical, professional and cultural contexts within which textile design will operate.</li> </ul> <p>Evidenced by relevant visual, contextual research and research into audience and markets</p>

LO 9	Demonstrate a knowledge and understanding of markets and audiences for textile design practice	<ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of contemporary textile markets and audiences and business practice, and the application thereof.</li> </ul> <p>Evidenced by work appropriately positioned in relation to identified market segment(s).</p>
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**Section 2 - Any changes made to Section 2 of the MIF will normally require School level approval**

<b>Skills Development</b>	<p><b>Subject Specific</b></p> <ul style="list-style-type: none"> <li>• Materials and technologies appropriate to professional practice</li> <li>• Markets and audiences for textile design practice</li> <li>• Critical thinking</li> <li>• Concept development</li> <li>• Design development</li> <li>• Design and production of a targeted textile design collection</li> <li>• The production of self promotional materials such as postcards, exhibition catalogues, business stationery, CVs and digital portfolios, press releases and press packs.</li> </ul> <p><b>Generic</b></p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Communication</li> <li>• Presentation skills</li> <li>• Personal and project management</li> <li>• Critical judgement and self reliance</li> </ul>
<b>Assessment Strategy</b>	<p>The assessment components for this module provide you with an opportunity to demonstrate your knowledge and understanding of textiles design; research, processes and practice.</p> <p>Grades are confirmed by the summative assessment process at the end of the year.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Submission week (assignments) or length (exam)
				3	4	5	6	7	9	
1	SP	Design collection or equivalent	90	•	•	•	•	•	•	27-30
2	OT	Career development report & self promotional package	10		•	•	•	•	•	27-30



*The following codes for assessment methods apply :-			
AR	artefact		
CB	computer-based	OR	oral
CE	critical evaluation	PC	practical
CS	case study	PF	performance
DI	dissertation or project	PL	placement
DR	design report	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-Module test	TF	technical file
JL	journal/logbook	OT	other
LR	literature review		

**Section 3 - Once initial approval of the Module has been given, the Module Leader may make changes to this section, following appropriate consultation**

Indicative list of Resources	
Studios, workshops, IT, library	
<b>Suggested Reading:</b>	
Cosgrave, B	(2005) <i>Sample - 100 fashion designers - 010 curators : cuttings from contemporary fashion</i> Phaidon
Gale, C and Kaur, J	(2002) <i>The Textile Book</i> Berg
Goerner, D	(1986) <i>Woven Structure Design Part 2</i> Wira Technology Group
Watson, W	(1947) <i>Advanced Textile Design</i> Longman
Wilson; J	(2001) <i>Handbook of Textile Design</i> The Textile Institute
Students are also encouraged to widely consult current magazines and journals. Some recommendations are listed in the student handbook.	

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<b>BA(Hons) Textile Design</b>	Mandatory