|  |  |
| --- | --- |
| Module Code | WHAD4016 |
| Title | Communication, Context, Change |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 20 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To provide a grounding in the basic visual language required to analyse, evaluate, understand, discuss and raise awareness of visual communication theory and how this can enhance practice in the fields of graphic design, advertising and others working in the fields of visual communication.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* identify and discuss the diversity of approaches to understanding elements of cultural endeavour;
* apply a range of critical theories to the analysis of any given cultural product; and make reference to academic sources by employing appropriate citation and referencing conventions.

INDICATIVE CONTENT

* Visual communication.
* The language of communication.
* The role of typography in design and advertising.
* Visual metaphor.
* Colour theory.
* Design systems and processes, compositional choices, style and identity.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 60 | 30% |
| Independent learning | 140 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 1500 words | 50% |

**Assessment Component 2**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay  | 1500 words | 50% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD4016** |
| **Module Title** | **Communication, Context, Change** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Communication Studies* (Basingstoke: Palgrave Foundation, 2006) | ☐ |
| Essential | *Visual Communication: From theory to practice.* (Lausanne: AVA, 2006) | ☐ |
| Essential | *100 Ideas that Changed Graphic Design* (London: Laurence King, 2012) | ☐ |
| Further | *Chinese Graphic Design in the Twentieth Century* (London: Thames and Hudson, 2010) | ☐ |
| Further | *A word in your eye: Opinions, observations and conjectures on design from 1960 to the present*. (University of Reading: Department of Typography & Graphic Communication, Reading, 1996) | ☐ |
| Further | *Elements of Log Design: Design Thinking /Branding/Making Marks. ( Simon and Schuster 2017)* | ☐ |
| Further | *Graphic Design* 1890-1959 Vol 1 (Taschen Cologne 2017) | ☐ |
| Further | *Graphic Design: A Concise History.* (London: Thames and Hudson, 1994) | ☐ |
| Further | *A History of Graphic Design.* (Tashen Cologne 2020) | ☐ |
| Further | *Design Without Boundaries: Visual Communication in Transition.* (London: Booth-Clibborn Editions, 1998) | ☐ |
| Further | Szeman & Kaposy. *Cultural Theory: An Anthology.* (Oxford: Wiley-Blackwell, 2010) | ☐ |
| Further | Visual Communication Journal | ☐ |
| Further | Photography & Culture Journal | ☐ |
| Further | <http://www.theory.org.uk/> | ☒ |
| Further | <http://www.aber.ac.uk/media/Documents/S4B/dutch/the_book.html> | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD4017 |
| Title | Film, Form and History |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 20  |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To explore key concepts in the formal, historical and critical analysis of film. By studying specific films and filmmakers, this module will consider the implications of film form and the factors that have influenced its continuing development. Students will be invited to question the construction of ideas represented in films and reflect upon their wider context.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* demonstrate a knowledge and understanding of the concepts and principles pertaining to the area of study, and an awareness of the role of visual artefacts as carriers of meaning and value within a social context;
* use source material to develop structured and coherent arguments in response to a brief.

INDICATIVE CONTENT

* Realism and formalism.
* Cinematography.
* Narrative.
* Auteurism and expression.
* Genre and expectation.
* Transformations in the film industry .
* Technological innovations.
* Criticism and canon.
* 19th and early 20th century theorists and practitioners. 21st century theorists and practitioners.
* Visual aesthetics.
* Decay.
* Fetishism.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 60 | 30% |
| Independent learning | 140 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 1500 words | 50% |

**Assessment Component 2**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 1500 words | 50% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE** **READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD4017 |
| **Module Title** | Film, Form and History |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Fields of View: film Art and Spectatorship (BFI London 2024)*  | ☐ |
| Essential | *A Short History of Film* (Rutgers 2018) | ☐ |
| Essential | *Visual and Auditory Language of Film* (Beijing: Communication University of China Press 2013) | ☐ |
| Further | *Animation a Global History* (Thames & Hudson 2017) | ☐ |
| Further | *Film Theory And Criticism* (New York: OUP USA, 2009) | ☐ |
| Further | *The Cinema Book Ed 3* (Bloomsbury 2019) | ☐ |
| Further | *Introduction To Film* (Bloomsbury 2016) | ☐ |
| Further | *Film Style And Technology: History And Analysis* (London: Starward, 1993) | ☐ |
| Further | The Production of Space. (Oxford: Blackwell Publishing) | ☐ |
| Further | *Cultural Theory: An Anthology*. (Oxford: Wiley-Blackwell) | ☐ |
| Further | *Keywords A Vocabulary of Culture and Society* (Fourth Estate.) | ☐ |
| Further | <http://www.aber.ac.uk/media/Documents/S4B/dutch/the_book.html> | ☒ |
| Further | <http://www.theory.org.uk/> | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD4018 |
| Title | Typography |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 30  |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To encourage and stimulate a broad awareness of the role of typography and letter-forms within the medium of communication design and to develop skills and strategies to generate innovative and effective solutions.
* To investigate the technical principles of typography and explore and emphasise specific relevant skills necessary to function within the field of graphic design. In parallel, personal creative expression and development is encouraged and nurtured.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* demonstrate the ability to research, record and evaluate visual, spatial and perceptual information and evidence the generation of ideas independently and / or collaboratively in response to a set brief or activity;
* demonstrate a fundamental command of the specialized technical principles of typographic design; understanding and skills in manipulating and controlling materials core to typographic design.

INDICATIVE CONTENT

* Communicating with type.
* Vernacular typography / Observation exercises.
* Text and Image.
* Introduction to software – Adobe In Design, Illustrator and Photoshop.
* Introduction to typographical craft skills.
* Typographic hierarchy.
* Investigating grid systems.
* Creative lettering.
* Font selection and use.
* Page layout.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio * Typeface design of Chinese characters or English characters
* Editorial design (Page layout design)
 | 4 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INIDCATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD4018** |
| **Module Title** | **Typography** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Reinventing Print Technology and Craft in Typography (Bloomsbury 2018)* | ☐ |
| Essential | Cheng, Karen *Designing Type* (Beijing: People’s Post and Telecommunication Press, 2014) | ☐ |
| Essential | Elen Lupton *Thinking with type: A Critical Guide for Designers, Writers, Editors and Students* (Princeton: Princeton Architectural Press; 2nd Revised Addition 2010) | ☐ |
| Further |  Muller, Lars *Helvetica Forever, Story of a Typeface* (Chinese Publication, Chonqing: Chongqing University Press, 2013) | ☐ |
| Further |  Kexi, Zhong *The Art of Chinese Calligraphy* (Shanghai: Better Link Press Inc. 2010) | ☐ |
| Further |  *Typographic Style handbook Writing*. (McLehose Press 2017)  | ☐ |
| Further | Heller, Steven and Llio, Mirks *Handwritten: Expressive lettering in the Digital Age*. (London: Thames & Hudson, 2004) | ☐ |
| Further | Gill, Eric *An Essay on Typography*. (London: Lund Humphries, 1988) | ☐ |
| Further | Fella, Edward *Edward Fella: Letters on America.* (London: Lawrence King, 2000) | ☐ |
| Further | Baines, Phil and Haslam, Andrew *Type & Typograph*y (London: Lawrence King, 2002) | ☐ |
| Further | Charny Daniel, *Power of Making: The Case for Making and Skills* (V&A Publishing,2011)  | ☐ |
| Further | Gavin Ambrose,*[The Fundamentals of Tyography](https://www.amazon.cn/s?_encoding=UTF8&field-keywords=The%20Fundamentals%20of%20Tyography&search-alias=books)* (Bloomsbury Publishing Plc 2011,2011) | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD4019 |
| Title | 3D Computer Animation |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 30  |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To provide an understanding of animation principles and concepts, through an appreciation of animation techniques within a 3D computer animation package. These principles are fundamental in developing key skills for animating throughout the course of the degree, as students progress from simple basics to an awareness of replicating human body movement and an understanding of the dynamic forces involved.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* demonstrate an awareness of artistry in the timing of motions for communicating concepts of performance and motion to an audience;
* observe and simulate the movement of natural phenomena and effects according to their physical properties and real world characteristics.

INDICATIVE CONTENT

* Scripting for animation.
* Procedural animation.
* Principles of Animated Motion.
* Timing, Rhythm and Tempo.
* Animating colours, textures and lighting.
* Animating 3D geometry, lights and camera on motion paths.
* Constraints, Motion Creation & Control Techniques.
* Controlling and animating deformation of 3D geometry.
* Animating hierarchical linked geometry.
* Forward Kinematics.
* Inverse Kinematics.
* Deformation of 3D geometry when using joints/bones/skeletons/deformers.
* Use of 3D computer graphics packages, e.g. 3D Studio, Maya, and XSI.
* Observational Analysis - Recording through Drawing, Photography, Video.
* Use of production based animatic techniques (from thumbs to final animated sequences).

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio* Storyboard and animatics
* Final 3D animation
 | 4 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD4019** |
| **Module Title** | **3D Computer Animation** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *The Animator's Survival Kit,* Flexibility and Weight Faber and (Faber WILLIAMS, R. 2021)  | ☐ |
| Essential | *Maya Studio Projects: Series 2009-2011*.(Sybex 2009-2011) | ☐ |
| Essential | *Rig it Right! Maya Animation Rigging Concepts Focal Press* (O’HAILEY, T. 2013) | ☐ |
| Essential | *Getting Started with 3D Animation (Unity 2017)* | ☐ |
| Further | *Classic Human Anatomy in Motion,* (Watson Guptill 2015).  | ☐ |
| Further | *The Art of Howl's Moving Castle* (San Francisco: Viz Media, Subs. of Shogakukan Inc. 2008) | ☐ |
| Further | *Maya Visual Effects* (Wiley, John and Sons, 2007) | ☐ |
| Further | Muybridge, E. *The Human Figure in Motion* (Dover Publications, 1989) | ☐ |
| Further | Thomas, F. and Johnson, O. *The Illusion of Life* (Hyperion, 1995) | ☐ |
| Further | Witaker, H. and Halan, J. *Timing for Animation* (Focal Press, 2002) | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD4020 |
| Title | Graphic Communication and Design for Publication |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 30 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To nurture and develop a personal creative language and to encourage a broad exploration of methods and responses to visual communication tasks.
* To introduce the student to the planning and production of designs for use in the publishing industry.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* analyze, consider, and select the applicable printing process for publishing projects;
* further develop the critical and analytical skills and knowledge of publishing projects acquired in the module;

INDICATIVE CONTENT

* Idea generation.
* Word and image (semiotics).
* Image making.
* Visual communication methodology.
* Exploring skills and techniques.
* Project management.
* Introduction to software – Adobe In Design, Illustrator and Photoshop.
* Preparation work, Page planning and Grids.
* CMYK image files, Image formats and Scanning.
* Master pages and Style sheeting.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| **Portfolio*** Book design
* Poster design
* Traditional drawing
* Printmaking
 | **4 elements** | **100%** |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| Module Code | WHAD4020 |
| Title | Graphic Communication and Design for Publication |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Doing visual ethnography* (Los Angeles: Sage)，Pink, Sarah (2011) | ☐ |
| Essential | *New Page Design*. (Haoki, 2022) | ☐ |
| Essential | Lin, Liu; Quanyi Zhao and Lan, Ming ,*Book Design* 1st Edition (Beijing: Peking University Press, 2010) | ☐ |
| Further | Lu, Zingren Evamy, Michael*Truth in Books – China Youth New Century Colleges and Universities Design Textbook* (Beijing: China Youth Press, 2006) *World without Words*. (London: Lawrence King, 2003) | ☐ |
| Further | Davies, Jo and Brazell, Derek*Making Great Illustration* (London: A&C Black,2012) | ☐ |
| Further | Ericson, Eric and Johan, PhilHochieli, J. *Design for Impact.*  (London: Lawrence King, 2002) | ☐ |
| Further | Hoffman, J Visual *Language: How We Create what We Say* (Norton, 1998) | ☐ |
| Further | Hyland, Angus and Bell, Roanne*Hand to Eye: Contemporary Illustration* (New York: Watson-Guptill Publications, 2001) | ☐ |
| Further | Williamson, H*Methods of Book Design, 3rd Edition* (Yale University Press, 1985） | ☐ |
| Further | White, Alexander, W.*The Elements of Graphic Design*.(Allworth Press, 2002) | ☐ |
| Further | Macleod, Katy, and Lin Holdridge*Thinking through art: reflections on art as research*(London: Routledge,2009) | ☐ |
| Further | John McWade, *Before &After: How to Design Cool Stuff.* (Peachpit Press,2010) | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD4021 |
| Title | Modelling, Lighting and Rendering |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 30  |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To provide in-depth coverage of 3D organic modelling and digital sculpting techniques using contemporary CG techniques.
* To immerse students in the technical and artistic considerations necessary for effective organic modelling (human and/or natural world) with an emphasis on their technical and stylistic appeal as 3D characters.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

* apply appropriate 3D modelling, lighting and texturing techniques via traditional design and fine art sensibilities to a CG animated production;
* acquire an understanding of the basic animation principles and the artistic and technical conditions that determine the movement of forms within three dimensional environments.

INDICATIVE CONTENT

* Geometry types - polygons, NURBS, subdivision surfaces.
* Shader types - Lambert, Blinn, Phong, Mental Ray shaders.
* Texturing - file and procedural techniques.
* UV mapping and projection techniques.
* Lighting - CG light types, global illumination, final gather, use of HDR imagery.
* Cameras - real-world camera settings, grammar of cinematography.
* Rendering techniques and formats.
* Render passes and basic principles of compositing.
* MEL, Python scripting techniques.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio * Architectural or scenic spatial perspectives
* Character digital illustrations
* Model of buildings, Vehicle, Animals or character modelling of Personal Choice
 | 4 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD4021** |
| **Module Title** | **Modelling, Lighting and Rendering**  |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Introducing Maya 2013,* John Wiley & Sons(DERAKHSHANI, D. 2013) | ☐ |
| Essential | *Inspired 3D Modelling & Texture Mapping*, Premier Press, Inc*.*(CAPIZZI, T. 2002) | ☐ |
| Essential | *Advanced Maya Texturing and Lighting,* John Wiley & Sons (LEE L. (2008) ) | ☐ |
| Essential | *Digital Lighting and Rendering* (Chinese Publication, Beijing: Tsinghua University press, 2008) | ☐ |
| Further | *Digital Modelling,* New Riders(VAUGHAN, W. 2011) | ☐ |
| Further | *Mastering Maya 2011* (Hoboken: John Wiley & Sons, 2010) | ☐ |
| Further | *Photorealistic Materials and Textures in Blender Cycles (Packt 2023)* | ☐ |
| Further | *The Animator's Survival Kit,* Flexibility and Weight Faber and (Faber WILLIAMS, R. 2021) | ☐ |
| Further | *http://www.aboutcg.org/* | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD4022 |
| Title | Visual and Technical Studies 1 |
| Date | 05/09/2024 |
| Level | 4 |
| Credits | 40 |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To provide students with the basic skills of graphic design software for design, display and visualization, and to develop an understanding of the application of these skills in the professional context. Primary observational sources may include the figure, objects, installations and the environment. Secondary sources may include imagery from a range of photographic and media applications.
* To introduce approaches to skills development through a selection of appropriate workshops in the following areas: drawing, photography, video, computer applications, computer image manipulation, 2D design, printmaking, 3D design, and illustration.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* cultivate and expressing the aesthetics of design;
* foster basic and advanced professional software learning and application;
* create ideas through mentoring propositions, discussions and group projects;
* demonstrate an understanding of the core skills required for creative practice, from initial creative development to demonstration and production.

INDICATIVE CONTENT

* Development of observational skills.
* Use of mark making and other visualization techniques.
* Exploration of visual qualities i.e. line, tone, colour, texture, shape.
* The use of photographic, audio-visual and digital media.
* Self-sustained visual research.
* Image and text.
* Practical skills in a range of disciplines.
* Development of enquiry and ideas relating to own practice.
* Application of practical skills from extended mediums to core study.
* Recording and analysis of visual and perceptual information.
* Introduction to the visualization of working process through the visual diary/sketch book.
* The critique as an evaluation of working processes.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 150 | 37.5% |
| Independent learning | 250 | 62.5% |
| Placement learning | 0 | 0% |
| **TOTAL** | **400** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio For students with a Digital Media focus: * Feature photographs
* Stop-motion animation

For students with a *Graphic Design focus*:* Vector graphics
* Illustration
 | 3 elements | 50% |

Assessment Component 2

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| PortfolioFor students with a Digital Media focus: * Video production
* Set design

For students with a Graphic Design focus:* IP character design
* Packaging design
 | 3 elements | 50% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD4022 |
| **Module Title** | Visual and Technical Studies 1 |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | Photoshop Elements 2019 Tips, Tricks & Shortcuts in Easy Steps, (London:Vandome, 2018) | ☐ |
| Essential | Beginner's Guide to Digital Painting in Photoshop Elements, (London: Smit, David, Spray, 2016) | ☐ |
| Essential | Adobe In Design CS6 Classroom in a Book: The Official Training Workbook from Adobe Systems, (London: Adobe Creative Team, 2016) | ☐ |
| Further | *Creative Perspective*, (London: Thames and Hudson, 1975) | ☐ |
| Further | *Colour for Professional Communicators*, (London: Batsford, 1993) | ☐ |
| Further | *The Science of Art: Optical themes in Western Art from Brunelleschi to Seurat* (London, Newhaven: Yale University Press, 1992) | ☐ |
| Further | *Design Basics*, 4th Edition (Forth Worth: Harcourt Brace College, 1995) | ☐ |
| Further | *Lights and Pigments*: *Colour Principles for Artists* (London: J. Murray, 1980) | ☐ |
| Further | *Photography, A Critical Introduction*, (London: Routledge, 2000) | ☐ |
| Further | *Perspective in Perspective* (London: Routledge and Kegan Paul, 1983 | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD5018 |
| Title | Design, Audience, Consumer |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 20 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To enable the student to research and understand relationships between graphic communication and its social, cultural, political, environmental and technological developments and recent historical contexts.
* To identify, analyse, discuss and evaluate critical issues, theories and concepts, which impact upon contemporary communication practices, with particular emphasis on mass consumerism and design.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* use skills in visual observation, analysis, evaluation of research and interpretation and applying these appropriately and critically;
* communicate ideas articulately and effectively, and propose and develop a coherent and relevant topic for extended self-directed research.

INDICATIVE CONTENT

* Historicism.
* Background knowledge: The Information Explosion – From 2000BC to the Industrial Revolution.
* The Art of Design and Advertising: Art Nouveau and the ‘Soft Sell’.
* Art, technology and political change: Early Twentieth Century movements such as Futurism, Dada, Surrealism, Suprematism and Constructivism.
* The prelude to Modernism: Art Deco and De Stijl.
* Poster design and advertising between the World Wars.
* Modernism and design for the mass market.
* High modernism, post modernism and alter modernism in visual communication.
* Corporate Identity and Visual systems.
* Branding and consumerism.
* The process of defining a dissertation topic is embedded in the final weeks of this module, where lectures and small group/individual guidance enable the student to arrive at a feasible area of planned research, demonstrated in a written proposal.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 60 | 30% |
| Independent learning | 140 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 2500 words |  **50%** |

**Assessment Component 2**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 2500 words |  **50%** |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| Module Code | WHAD5018 |
| Title | Design, Audience, Consumer |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | Victionary (Ed) Blackwell, Lewis. *Point East: Explore Stunning Talents in Asia* (Hong Kong: Victionary, 2008)*20th Century Type.* (London: Laurence King Publishing, 2004) | ☒ |
| Essential | Lupton, Ellen and Abbott Miller, J. *Design writing research: Writing on graphic design*. (London: Phaidon, 1999) | ☒ |
| Essential | Sturken, Marita and Cartwright, Lisa.*Practices of Looking: An introduction to Visual Culture* (Oxford: Oxford University Press, 2018) | ☒ |
| Essential | Advanced Graphic Communication, Printing and Packaging (10th China conference on Printing and Packaging 2019) | ☐ |
| Essential | Healey, Matthew (Author), Weiwei, Tu (Translator*) Deconstructing Logo Design: 300+ International Logos Analyzed & Explained* ( Beijing, Publishing House of Electronics Industry, 2012) | ☐ |
| Further | *The World's First Book About Packaging Communication,* (Chinese Publication, Beijing: Peking University Press, 2013) | ☐ |
| Further | *Deconstructing Logo Design: 300+ International Logos Analyzed & Explained* ( Beijing, Publishing House of Electronics Industry, 2012) | ☐ |
| Further | Baldwin, Jonathan and Roberts, Lucienne.*Visual Communication: From theory to practice.* (Lausanne: AVA, 2006) | ☐ |
| Further | Febvre, Lucien. *The Coming of the Book: the impact of printing, 1450-1800* (London: Verso, 1984) | ☒ |
| Further | Kinross, Robin. *Modern Typography: an essay in critical history* (London: Hyphen Press, 1992) | ☐ |
| Further | Poyner, Rick. *No More Rules: Graphic Design and Postmodernism* (London: Laurence King Publishing, 2003) | ☐ |
| Further | Roberts, Lucienne. *Good: An introduction to ethics in Graphic Design*. (Lausanne: AVA Academia, 2006) | ☐ |
| Further | Minick, Scott. *The Fundamentals of Graphic Design*(London: Fairchild Books, 2009) | ☐ |
| Further | Lupton, Ellen. *Mixing Messages: Contemporary Graphic Design In America.*(London: Thames and Hudson, 1996) | ☒ |
| Further | Sparke, Penny. *An Introduction to Design and Culture 1900 to date.*(London: Routledge, 2004) | ☐ |
| Further | Twyman, Michael.*Printing 1770–1970: An illustrated history of its development and uses in England.* (London: British Library, 1998) | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD5019  |
| Title | **Philosophy and Film** |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 20 |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To demonstrate evidence of knowledge and comparative understanding of the module content and critical awareness of the social context.
* To engage with critical skills in visual observation, analysis, evaluation and interpretation.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* demonstrate an advanced knowledge and comparative understanding of the processes and concepts pertaining to the area of study, and a critical awareness of the role of visual art facts as carriers of meaning and value within a social context;
* use skills in visual observation, analysis, evaluation and interpretation, and apply these appropriately and critically.

INDICATIVE CONTENT

* Film and Animation History.
* Modern History of Animation.
* New German cinema and national memory.
* Sci-fi and the loss of the human.
* Film neo noir and existentialism.
* Post modernism and the fragmented self.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 72 | 36% |
| Independent learning | 128 | 64% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay  | 2500 words | 50% |

**Assessment Component 2**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Essay | 2500 words | 50% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD5019  |
| **Module Title** | Philosophy and Film |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | Film History, by David Bordwell & Kristen Thompson (Peking University press, 2014) | ☒ |
| Essential | Method Meets Art: Arts-Based Research Practice, by Leavy, P. | ☐ |
| Essential | The Walt Disney Film Archives: The Animated Movies 1921-1968 | ☐ |
| Further | *Animation a Global History* (Thames & Hudson 2017) |  |
| Further | *The Cinema Book Ed 3* (Bloomsbury 2019) |  |
| Further | *A Short History of Film* (Rutgers 2018) | ☐ |
| Further | Film Theory And Criticism, Mast, Cohen & Brady | ☒ |
| Further | The European Cinema Reader, edited by Catherine Fowler | ☐ |
| Further | Creative Research: the Theory and Practice of Research for the Creative Industries by Colline, H. | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD5020 |
| Title | Design Technologies  |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 30 |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To address the two major technologies in which Graphic Designers need to develop appropriate skills, namely pre-press and Internet design, as Graphic Design has come to encompass pre-press systems and procedures that ensure press-ready files for reproduction
* To introduce professional work-flow systems and techniques that enable the student to realize their projects as well-designed printable files that are suited to a range of appropriate reproduction techniques.
* To address the unique requirements of designing for the internet, enabling the student to produce designs and systems for screen-based applications which are interactive and appropriate for access via the web. These are transferable skills which also form the basis for further exploration of multimedia.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

* build and plan estimate and time-manage a dedicated portfolio website to promote future creative projects and personal work;
* design, manipulate and prepare suitable file types for inclusion into a print-ready document;
* design, manipulate and prepare file types that are suitable for inclusion interactive websites and other forms of screen based presentation.

INDICATIVE CONTENT

* Print development.
* Vector based and bitmap based image creation.
* RGB (Red Green Blue) versus CMYK (Cyan, Magenta, Yellow, and Key/Black) image preparation.
* Spot colours and their appropriate use.
* Dot gain management and colour profiling.
* Trapping and Knockouts.
* Bleed, colour bars and extended paper documentation.
* Professional scanning procedures.
* Finishing techniques.
* Alternate print processes.
* Paper selection and procurement.
* Professional PDF generation.
* Introduction to software – Dreamweaver.
* Flow charts and navigation systems.
* Designing an interactive experience.
* Managing RGB images.
* File formatting and optimization strategies.
* Image slicing and tabular structure.
* Alt tags and issues of accessibility.
* Naming conventions and jargon.
* Structure and site management.
* Animation strategies and techniques.
* Trends and innovations.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio* Interactive UI designs
* Motion graphics
* Information visualization design
* Advertising design (moving images)
 | 6 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| Module Code | WHAD5020 |
| Title | Design Technologies  |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | Brock, Chris*Mobile Web Design Ideas Book*. (Adams Media 2013) | ☒ |
| Essential | Johansson, Kaj, Lundberg, Peter and Ryberg, Robert*A Guide to Graphic Print Production* (New York: John Wiley and Sons, 2011) | ☐ |
| Essential | Seminega Isa Maria *The Creative Entrepreneur: Business Made Beautiful For Artists, Makers and Designers* Ilex press(2015) | ☐ |
| Essential | Lacey, Joel *The Complete Guide to Digital Photography*  (Quercus 2017).  | ☐ |
| Further | Power of Infographics (QUE, 2012) | ☒ |
| Further | White, Alexander, W. *The Elements of Graphic Design* 2Ed (New York: Allworth Press, 2011) | ☐ |
| Further | Tengfei Technology*Learn and Use Dreamweaver CS6, Flash CS6 and Fireworks CS6 for Web Design* (Beijing: People’s Post and Telecommunication Press, 2013) | ☐ |
| Further | Spiebkrmann, Erik, and Ginger, E.M.*Stop Stealing Sheep and find out howType Works* – 2nd edition. (Berkley CA: Adobe Systems Inc., Peachpit Press, 2003) | ☐ |
| Further | Samara, Timothy *Making and Breaking the Grid: A Graphic Design layout workshop*. (Gloucester MA: Rockport Publishers, 2004) | ☐ |
| Further | Moser, Horst *The Art Directors’ Handbook of Professional Magazine Design*. (London: Thames & Hudson, 2003) | ☐ |
| Further | McDonald, Nico *What is Web Design?* (Mies, Switzerland: Rotovision, 2003) | ☐ |
| Further | Elisabeth Robson,Eric Freeman*Head First HTML&CSS* (O`Reily Media , Inc, 2012) | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD5021 |
| Title | 3D Character Animation |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 30  |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To advance the study of animation through more detailed body mechanics and introduce acting, character awareness, thinking and dealing with the environment to strengthen content believability. Acting and Performance is the focus of the animation assignments.
* To introduce, in Maya class, organic modelling using existing character models, building clothing, hair and props that will support storytelling through character animation. The application of techniques learned in Maya advances body construction awareness and dynamic posing.
* To explore ‘the animator as actor’ role. Students will study human body language, timing and interaction. Dialogue and facial expression are introduced.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* calculate and demonstrate optimized levels of animation control which allows for animated representations of persona, expression and simulation;
* have an understanding of the development and creation of traditional motion studies, with an analysis on 3D models and their movement in 3D space;
* demonstrate artistic literacy in drawings that display industry standard storyboarding for animated sequences, analysis of facial construction and expression, and the illustration of body language and gesture.

INDICATIVE CONTENT

* Posture/model sheets.
* Thumbnails and motion studies.
* Movement analysis.
* Anatomical/physiological studies.
* Facial expressions.
* Phoneme/Viseme for lip synch animation.
* Film references.
* Acting for animators.
* Forward/Inverse Kinematics.
* Anthropomorphic application of IK systems.
* Hierarchical systems.
* Joints, bones, chains.
* Smooth/Rigid Skinning.
* Deformers.
* Morphing.
* Blend Shapes.
* Constraints.
* Straight-ahead and pose-to-pose animation.
* Function curve manipulation.
* Lectures will be primarily tutorial based, with students learning key concepts and skills on a topic-based schedule. Content will cover the structural phases required to generate effective creature and character shots, gestures and motions through to the specific technical knowledge required in the rendering and composition of images and sequences. Where necessary lectures will incorporate presentation-based learning to disseminate more theoretical concepts, and group and one-to-one seminars to help guide students and reinforce learned techniques.
* Much of the practice-based work will be carried out in small groups (“design teams”) and that these activities will reflect real-world scenarios. Through experimentation and tutorial guidance the student will develop an understanding of the technical requirements in the production of advanced 3D character animation and creature effects shots. These may vary from the implementation of walking bipeds or character defined designs and conditions to analysis of pre-recorded animals and action to the synthesis and combination of these factors for fantasy or imaginary characters, effects or locations.

**Study Time Allocation**

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio* Character design
* 3D character animations
 | 6 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD5021** |
| **Module Title** | **3D Character Animation** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Haoyue, LiHogarth, BurneJohnson, O and Thomas, F.Animation Character Design (Beijing: China Youth Press, 2010)* | ☐ |
| Essential | *Dynamic Figure Drawing* (Guangxi: Guangxi Art Press, 2011) | ☐ |
| Essential | *The Illustration of Life: Disney Animation* (Hyperion Press, 1995) | ☐ |
| Essential | Keller, E. *Mastering Maya 2011* (Wiley John and Sons, Inc., 2010) | ☐ |
| Essential | John Wiley & Sons*Learning Autodesk Maya 2013: Foundation, Modelling and Animation, and Special Effects*, AUTODESK MAYA PRESS (2012) | ☐ |
| Essential | O’HAILEY, T. Rig it Right! Maya Animation Rigging Concepts Focal Press(2013) ;  | ☐ |
| Essential | PALAMAR, T. *Maya Studio Projects: Dynamics, Sybex*(2009) . | ☐ |
| Essential | ROBERTS, S. (2004). *Character Animation in 3D: Use traditional drawing*  | ☐ |
| Further | Beiman Goldfinger, E. Prepare to Board! Creating Story and Characters for Animated Features and Shorts (Beijing: People Post and Communication Press, 2008)  | ☐ |
| Further | Hooks, E.A. Acting for Animators: A Complete Guide to Performance Animation (Portsmouth: Heinemann, 2003) | ☐ |
| Further | Roberts, S. *Character Animation in 3D: Use traditional drawing techniques to produce stunning CGI animation* (Abingdon: Focal Press, 2004) | ☐ |
| Further | Whitaker, H. and Halas, J. *Timing for Animation* (Abingdon: Focal Press, 2002) | ☐ |
| Further | Williams, R. Yongguan, Zhao *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators* (London: Faber & Faber, 2002) *Alive Character Design* (Beijing: China Youth Press, 2011) | ☐ |
| Further | BRIDSON R. (2008) Fluid Simulation for Computer Graphics, A K Peters/CRC Press. | ☐ |
| Further | BRIDSON R.  *Fluid Simulation for Computer Graphics,* A K Peters/CRC Press (2008) . | ☐ |
| Further | OKUN, J. A. (2012) T*he VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*, Focal Press. ISBN: 0240812425 | ☐ |
| Further | FLAKE, G. (2000), *The Computational Beauty of Nature: Computer Explorations of Fractals, Chaos, Complex Systems and Adaptation,* MIT Press. ISBN: 0262561271 | ☐ |
| Further | WRIGHT, S.,  *Compositing Visual Effects: Essentials for the Aspiring Artist,* Focal Press (2011). | ☐ |
| Further | <https://www.animationapprentice.org/> | ☒ |
| Further | <https://www.gameyan.com/3d-character-animation.html> | ☒ |
| Further | <https://www.reallusion.com/character-creator/> | ☒ |
| Module Code | WHAD5022 |
| Title | Branding Corporate Graphics |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 30  |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To develop the student’s ability to produce a successful brand identity, inclusive of name and visual identity, in response to a brief. The extended function of branding is explored and analysed through the production of various media and promotional materials.
* To develop an analytical and methodical approach to the process of designing and developing visual communication in a commercial context, improving the student’s organizational and time management skills, whilst developing the self-analytical abilities necessary for success in design practice.
* To introduce different approaches to design. The first requiring a disciplined approach to a design problem, the second in producing a more student led project.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* apply market analysis through a market research report;
* apply Analytical approaches and draft a branding design strategy;
* creatively apply system planning, planning a branding vision system according to the strategy.

INDICATIVE CONTENT

* Brand development and target audiences.
* Logo design and corporate identity.
* Strap-lines and anchoring meaning.
* Media and brand positioning.
* Anti – advertising campaigns; Adbusters, First Things First.
* Extending the brand / brand values.
* Brands as intellectual property.
* Design development cycle.
* Research.
* Design brief.
* Analysis of problem.
* Idea generation.
* Prototype.
* Analysis of solution.
* Presentation.
* Evaluation report.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40% |
| Independent learning | 180 | 60% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio* Type and symbol designs
* CI designs with the branding style guidelines
* Self-initiated brand design project
 | 6 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INIDCATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD5022** |
| **Module Title** | **Branding Corporate Graphics** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Managing Corporate Design: Best Practice for in House Graphic Design (Allworth Press 2015)* | ☐ |
| Essential | *The Design of Everyday Things*. (USA: Donald Arthur Norman, 2013) | ☐ |
| Essential | *Process: 50 Product Designs from Concept to Manufacture* (London: Jennifer Hudson, 2009) | ☐ |
| Further | *The way of positioning in the visual era* (USA: Laura Ries, 2012) | ☐ |
| Further | 1. *Method of Brand Design* (Beijing: Xushi, 2019)
 | ☒ |
| Further | *Consumption forest × brand regeneration* (Hongkong: LiYongquan, 2012) | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD5023 |
| Title | Visual Effects for Animation |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 30 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To further develop an appreciation of theoretical animation principles in regard to their implementation within a visual effects context. A rigorous analysis of post-production compositing techniques will inform a developmental approach to lighting and rendering for visual effects, as well as incorporating digital matte methodologies. Meticulous observation of anatomical principles will further expand the understanding of high-frequency deformations and intermediate rigging principles. In the final stages of the module, students will evaluate and integrate appropriate solutions for dynamic simulations, in terms of a visual effects pipeline, within a 3D environment.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* critically analyse and cultivate their animation ability to high-end production effects shots and scenes and levels of performance;
* select, evaluate and employ industry method processes, trends, techniques and production environments to progress their own developing skills.

INDICATIVE CONTENT

* Photometric Lighting.
* Lens Shaders.
* Compositing Techniques.
* Digital Matte Painting.
* Retopology Pipeline.
* Anatomical Studies.
* High-frequency Modelling Techniques.
* Intermediate Rigging.
* Muscle Systems.
* Cloth Dynamics.
* Hair Systems.
* Fluid Dynamics.
* Particle Systems.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 120 | 40 |
| Independent learning | 180 | 60 |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio* Animation Soundtracks
* Visual Effects Animations
 | 6 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICTIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD5023** |
| **Module Title** | **Visual Effects for Animation**  |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Compositing Visual Effects: Essentials for the Aspiring Artist, Focal Press.*(WRIGHT, S., (2011) . | ☐ |
| Essential | *Maya Visual Effects: The Innovator's Guide,* John Wiley & Sons*.* (KELLER E. 2013*)* | ☐ |
| Essential |  *Digital Painting Techniques: Masters Collection Volume 1* (Focal Press, 2012) | ☐ |
| Essential |  *Digital Painting Techniques:* (Focal Press, 2015) | ☐ |
| Further | *Maya Studio Projects: Dynamics*, Sybex.(PALAMAR, T. (2009-2012)) | ☐ |
| Further | *The Animator’s Survival Kit* (Faber & Faber, 2001) | ☐ |
| Further | *Matchmoving: The Invisible Art of Camera Tracking,* John Wiley & Sons. (DOBBERT, T., 2012) | ☐ |
| Further | *Professional Digital Compositing: Essential Tools and Techniques*, John Wiley & Sons. (LANIER, L., (2009) | ☐ |
| Further | *Nuke 101: Professional Compositing and Visual Effects*, Peachpit Press(GANBAR, R., 2011) | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD5024 |
| Title | Visual and Technical Studies 2 |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 10 |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To provide students with an advanced ability to integrate photorealistic computer generated assets within live action footage through comprehensive theoretical and practical knowledge. This will enable the student to prepare, arrange, exhibit or present project work in a professional manner, and to interact effectively with others through collaboration, collective endeavour and negotiation.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* effectively manipulate individual visual components in the process of designing photorealistic composites or cinematically coherent scenes;
* extend the theoretical standing and technical animation process in these areas and incorporate such methods to the wider fields of digital and 2D visual effects.

INDICATIVE CONTENT

* The operation of agencies, design groups, publishing, picture libraries, galleries and museums.
* Incorporating alumni experiences.
* Fund raising and public and private funding organization.
* The fiscal value of work versus perceived values.
* Time management and deadlines.
* Intellectual capital and legal aspects.
* Insight and self-efficacy for opportunity.
* Sequencing, narrative and editing works for promotional purposes.
* Effective and adaptive presentation strategies.
* Self-promotion with new technologies.
* Planning procedures including health and safety/risk assessment.
* Resource acquisition.
* Negotiating with external organization.
* Drawing up agreements.
* Managing the team.
* Managing the presentation and exhibition environment.
* Preparation of portfolio and presentation for assessment.
* Acting techniques and staging for animators.
* Character and scene techniques in 2D.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 30 | 30% |
| Independent learning | 70 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **100** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| PortfolioFor students with a Digital Media focus: 2D animationFor students with a Graphic Design focus: Printmaking and other visual techniques work | 2 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD5024 |
| **Module Title** | Visual and Technical Studies 2 |
| **Classification** | **Reading List entry** | **Electronic\*** |
| **Essential** | BLOCK, B., *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media,*（Focal Press，2007） | ☐ |
| **Essential** | SULLIVAN, K., *Ideas for the Animated Short: Finding and Building Stories,* （Focal Press，2008） | ☐ |
| **Essential** | *Fields of View: film Art and Spectatorship (BFI London 2020)* | ☐ |
| **Essential** | Barrow, C. *The Business Plan Workbook.* (Basingstoke: Kogan Page, 2001) | ☐ |
| **Essential** | Bjorkegren, D. *The Culture Business: Management Strategies for the Arts Related Business.* (London: Routledge, 1996) | ☐ |
| **Essential**  | Fleishman, Michael Levey. David.B *Starting Your Career as a Freelance Illustrator or Graphic Designer.* (New York: Watson Guptil Pubs., 2001)*Your Career in Animation: How to Survive and Thrive* (New York: Allworth Press, 2006) | ☐ |
| **Essential**  | Rae, D. *From Opportunity to Action*(New York / Basingstoke: Palgrave Macmillan, 2007) | ☐ |
| **Essential**  | Reeve, J. *The art of showing art*(Tulsa OK: Council Oak Books, 1992) | ☐ |
| **Further** | Shaughnessy, A. *How to be a Graphic Designer without losing your soul, 2nd Ed* (London: Lawrence King Publishing, 2010) | ☐ |
| **Further** | McCLEAN, S.T., *Digital Storytelling: a creators guide to interactive Entertainment* Focal Press, 2014） | ☐ |
| **Further** | STUMP, D. *Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows. (*Focal Press, 2021） | ☐ |
| **Further** | PRINCE, S. *Digital Visual Effects in Cinema: The Seduction ofReality. Rutgers*（University Press,2011） | ☐ |
| **Further** | [Computer Graphics World](http://library.academyart.edu/record%3Db1000109~S0)  | ☐ |
| **Further** | Design and Applied Art Index | ☐ |
| **Further** | https://www.rouding.com/minjianyishu/ | ☒ |
| **Further** | https://www.shouyihuo.com/people/ | ☒ |
| **Further** | https://www.xinpianchang.com/ | ☒ |
| **Further** | [Animation Physics](http://www.animationphysics.com/) | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD5025 |
| Title | Professional Studies for Artists and Designers |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 10 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To introduce the student to some of the professional contexts within which art, design and media practice is set, to enable them to identify and develop ideas and goals for future opportunities. Students gain an understanding of business and marketing practice in the professional context of their particular specialism and beyond.
* To introduce an awareness of key professional practice issues for artists, designers and media producers working in the cultural and creative sectors, either as independent practitioners, social entrepreneurs or in small businesses. The opportunity to offer creative responses to any business-related problem or opportunity is also considered.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* initiate, contextualize, define and develop either a business idea or project proposal for an external funding agency, including a clearly articulated range of enterprise skills required and marketing and indicative financial considerations;
* demonstrate a critical knowledge of the contemporary professional context and effective key skills and team working ability, including planning, organisation, reflexive thinking, and decision-making, communication and group presentation / pitching skills.

INDICATIVE CONTENT

* Opportunity recognition strategies.
* Setting up a creativity-led business: business idea, definition and format; sources of funding for business start-ups; creating a business plan; financial matters and costing.
* Basic principles of marketing: market research, customer and competitor scans, estimating market size, creating marketing material.
* Intellectual Capital management - with a focus on copyright.
* Effective communication strategies.
* Oral presentation skills and the use of visual aids.
* Corporate Social Responsibility: sustainability, balancing economic, environmental, ethical and social issues.
* Professional Contexts: the artist's, filmmaker's, designer's relationship with clients and markets, within the wider economic and cultural contexts and linked to / supported by specialist area modules.
* ‘Glorious Failures’ – why proving conclusively that it will never work has value.
* There is a dual focus on the development, planning and funding of either a creative enterprise, or an arts project proposal. The range of enterprise skills introduced includes financial matters, sources of funding, marketing and promotion, plus legal areas such as copyright, to support the preparation of either business plans or project proposals, together with key skills including team working, communication and presentation.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 30 | 30% |
| Independent learning | 70 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **100** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Report on Art and Design Practice | 2000 words | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD5025** |
| **Module Title** | **Professional Studies for Artists and Designers** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *internet Journalism and fake news* (Cavendish 2018) | ☐ |
| Essential | *The business plan workbook* – 4th Ed. (Business enterprise guides: Kogan Page, 2012) | ☐ |
| Essential | *McNae's Essential law for journalists* (Oxford: OUP, 20th Edition, 2009) | ☐ |
| Further | *The design of business: why design thinking is the next competitive advantage.* (Boston: Harvard Business School Press, 2009) | ☐ |
| Further | *T-Shirts and Suits: A guide to the business of* creativity (Liverpool: Merseyside ACME, 2007 - Electronically available at www.merseysideacme.com) | ☐ |
| Further | *Business Models on Cultural Industries*(Beijing: Peking University Press, 2011) | ☐ |
| Further | *Small Business management* - 4th ed, (Continuum, 2002) | ☐ |
| Further | *Handbook of Media Ethics* (Routledge, 1st edition, 2008) | ☐ |
| Further | *Financial management for the small business* - 5th ed. (London: Kogan Page, 2001) | ☐ |
| Further | *Small business, entrepreneurship and enterprise development* (London: Financial Times Prentice Hall, 2002) | ☐ |
| Further | *Cottrell, S. (2008) The Study Skills Handbook. Palgrave Macmillan.* | ☐ |
| Further | *Subject-specific titles as appropriate.* | ☐ |
| Further | www.acm.org | ☒ |

|  |  |
| --- | --- |
| Module Code | WHAD5026 |
| Title | Visual and Technical Studies 3 |
| Date | 05/09/2024 |
| Level | 5 |
| Credits | 20 |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To expand on the exploration of visual and perceptual qualities initiated in Visual and Technical Studies Module 2, continuing with the interpretation of perceptual experience. An increasingly personal, analytical approach is encouraged, and students are expected to challenge ideas, observations from a position of increased awareness.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* challenge, interpret analyse and critically review visual information gathered from a range of sources;
* demonstrate an increasingly versatile, innovative and articulate visual vocabulary showing enhanced practical skills in student selected mediums.

INDICATIVE CONTENT

* Realization of perceptual skills.
* Expressive and analytical responses to stimuli.
* Critical and constructive responses to chance and failure, deliberate use of mark making and materials qualities.
* Innovative and informed deployment of media, materials and processes.
* Image and text and communication.
* Sequencing, narrative, movement.
* Engagement with photographic, audio and digital media.
* Self-sustained visual research.
* Intermediate practical skills in selected mediums.
* Approaches to further skills development are enabled through a selection of appropriate workshops in the following areas, for example: drawing, photography, video, computer applications, computer image manipulation, 2D design, printmaking, 3D design, and illustration.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 60 | 30% |
| Independent learning | 140 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| PortfolioFor students with a Digital Media focus: to include a 5-minute micro-film and a design report.For students with a Graphic Design focus: to include a documentary film and booklet on a selected traditional technique and a design report. | 4 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD5026** |
| **Module Title** | **Visual and Technical Studies 3** |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | *Fields of View: film Art and Spectatorship (BFI London 2020)* | ☐ |
| Essential | BLOCK, B.*The Visual Story: Creating the Visual Structure of Film,*(TV and Digital Media, Focal Press, 2007) | ☐ |
| Essential | McCandless, David*The Visual Miscellanea*(London: Harper Collins, 2009) | ☐ |
|  | *Towards a Philosophy of Cinematograhy**(Springer international (2021)* |  |
| Further | BROWN, B*Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*.( Focal Press**.**, 2011) | ☐ |
| Further | PROFERES, N，*Film Directing Fundamentals: See Your Film Before Shooting,*( *Focal Press*,2008)  | ☐ |
| Further | FROST, J. B. *Cinematography for Directors: A Guide for Creative Collaboration..( Michael Wiese Productions,*2009) | ☐ |
| Further | McQuiston,D.Liz*Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows for Digital Cinematography. (*Focal Press.2014) | ☐ |
| Further | Norman, Donald *The Design of Everyday Things* (Chinese Publication, Beijing: CITIC Publishing House, 2008) | ☐ |
| Further | *https://www.vmovier.com/* | ☒ |

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| --- | --- |
| Module Code | WHAD6008 |
| Title | Dissertation |
| Date | 05/09/2024 |
| Level | 6 |
| Credits | 30 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To allow the student to engage in extended self-directed research, building on skills developed at Levels 4 and 5. The student, with tutorial guidance, will be required to define a feasible research topic, which should normally relate strongly to their practice/course. Students will be required to challenge themselves through independent learning, demonstrating research skills, organisation and good presentation of material.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* critically analyse information and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review, and evaluation in either written or visual forms;
* source, navigate, select, retrieve, evaluate, manipulate, and manage information and data from a variety of sources;
* anticipate and accommodate change and work within context of ambiguities, uncertainties and unfamiliarity.

INDICATIVE CONTENT

The dissertation topic is chosen by the student in consultation with a member of staff in any relevant and appropriate area of study. Students receive guidance in both lectures and tutorials on:

* Appropriateness of research.
* Research Methods.
* Planning and Structure.
* Communication skills.
* Developing and extending a critical point of view.
* Strategies for structuring visual data in a coherent argument.
* Acknowledgement of sources (References and Bibliography).
* Presentation.
* Organization of time.
* Using a tutorial effectively.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 20 | 6.7% |
| Independent learning | 280 | 93.3% |
| Placement learning | 0 | 0% |
| **TOTAL** | **300** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Dissertation | 6000 words | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INIDCATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD6008 |
| **Module Title** | Dissertation |
| **Classification** | **Reading List entry** | **Electronic\*** |
| **Essential** | Few, S. (2012) Show Me The Numbers: Designing Tables and Graphs to Enlighten. Analytics Press. | ☐ |
|  | *A practical guide to Dissertation and Thesis Writing* *(Cambridge 2019)* |  |
| **Essential** | Weyers, J. & McMillan, K. (2012)How to Write Dissertations & Project Reports. PrenticeHall  | ☐ |
| **Essential** | Cottrell, S.(2011)Critical Thinking Skills: Developing Effective Analysis and Argument. Palgrave Macmillan. | ☐ |
| **Further** | Hartley, J. (2008)Academic Writing and Publishing: A Practical Handbook. Routledge. | ☐ |
| **Further** | Swetnam, Derrick Writing your dissertation: how to plan, prepare and present successful work (Oxford: How to books, 2000) | ☐ |
| **Further** | Punch, K. (2000)Cases on Developing Effective Research Plans for communication and information science (2022) . IGC Global  | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD6009 |
| Title | Major Project  |
| Date | 05/09/2024 |
| Level | 6 |
| Credits | 60  |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To facilitate the consolidation and critical application of all previously acquired knowledge, understanding and skills in a substantive, self-directed major project that will enable students to materialise their personal manifesto and advanced creative enquiry in their specialist field of study; effectively deploy core design skills in response to a problem and critically evaluate and communicate the outcomes of this process.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* identify opportunities for personal/professional development and effectively plan independent enquiry in their field of design practice;
* formulate advanced understanding of a problem context and antithesis innovative design responses based on critical analysis and value judgments;
* deploy an appropriate range of creative, intellectual and technical skills within the design development and realization process;
* use appropriate media and methods to professionally communicate the intellectual and practical methods deployed and critically appraise this process and its outcomes.

INDICATIVE CONTENT

Personal Element

* Exploration of range of possible personal projects.
* Health and Safety/ Risk Assessment.
* Preparing proposal for discussion.
* Resource acquisition.
* Contextualisation of proposals in terms of defined goals and objectives.
* Consideration of ethical and legal issues.
* Production planning.
* Application of techniques and specialist practical skills.
* Selection of advanced processes and materials to realise concepts.
* Implementation of selected project.
* Production of written evaluation by self and others.
* Continuous evaluation of processes and outputs.

External Liaison Element

* Research and needs evaluation.
* Risk assessment.
* Negotiating with external organisations.
* Planning/dealing with clients.
* Constructing proposals, prototypes, mock projects.
* Agreeing parameters of project and drawing up agreements (where necessary).
* Managing the team (where appropriate).
* Carrying out project, assignment or consultative exercises.
* Evaluating fitness for purpose/quality issues.
* Resolving issues and delivering project (where appropriate).
* Professional practice – insurance and liabilities, copyright, ethics, contracts and licensing.
* Presentation and marketing strategies.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 180 | 30% |
| Independent learning | 420 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **600** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio, which may include:1. Visual diary, sketchbook or other means of articulation and synthesis of concepts, proposals, solutions or arguments
2. A body of completed work which incorporates the development of ideas through to material outcomes, for example images, artefacts, products, systems and processes, or texts that may challenge and define aspects of the medium
3. A project report/portfolio of ideas, processes and material outcomes undertaken in liaison with an external agency.
 | 10 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

Devised in consultation with module co-ordinator and geared to individual needs.

|  |  |
| --- | --- |
| Module Code | WHAD6010 |
| Title | Advanced Creative Enquiry  |
| Date | 05/09/2024 |
| Level | 6 |
| Credits | 10 |
| Pre-Requisites | None |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To consolidate, extend and apply critical research and analysis in order to develop an appropriate visual vocabulary. Resources may include a range of media and combination of practical and theoretical approaches.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

* critically evaluate and comment upon a range of approaches to creative research in regard to a collaborative or commercial venture;
* deploy systematic research methods appropriate to an organised and discipline specific inquiry; and critically apply the appropriate digital media/technologies to communicate in an explicit and informative manner to a professional audience.

INDICATIVE CONTENT

* Research methods.
* Visual research.
* Iconography.
* Empiricism.
* The body.
* Audience.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 30 | 30% |
| Independent learning | 70 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **100** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ☐ | **Written exam** | ☒ | **Coursework** | ☐ | **Practical** |

|  |  |  |
| --- | --- | --- |
| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio presenting experimental practice and report on selected activities. | 2 elements | 100% |

Assessment Summary

|  |  |
| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | **WHAD6010** |
| **Module Title** | **Advanced Creative Enquiry**  |
| **Classification** | **Reading List entry** | **Electronic\*** |
| Essential | Dean, R. T., & Smith, H. (2009) *Practice-Led Research, Research-Led Practice in the Creative Arts.* Edinburgh: Edinburgh University Press. | ☐ |
| Essential | Leavy, P. (2008) *Method Meets Art: Arts-Based Research Practice.* London: Guilford. | ☐ |
| Essential | Punch, K. (2000)Cases on Developing Effective Research Plans for communication and information science (2022) . IGC Global |  |
| Essential | Macleod, K. & Holdridge, L. (2009) *Thinking Through Art: Reflections on Art as Research.* London: Routledge. | ☐ |
| Further | Collins, H. (2010) *Creative Research: the Theory and Practice of Research for the Creative Industries*. Lausanne: AVA Academia. | ☐ |
| Further | Cottrell, S.(2011)Critical Thinking Skills: Developing Effective Analysis and Argument. Palgrave Macmillan | ☐ |
| Further | Cooper, K. & White, R. E. (2012) *Qualitative Research in the Post-Modern Era: Contexts of Qualitative Research.* Dordrecht: Springer. | ☐ |
| Further | Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five Approaches.* London: Sage. | ☐ |
| Further | Pink, S. (2013) *Doing Visual Ethnography.* Los Angeles: Sage. | ☐ |
| Further | Schneider, J. & Stickdorn, J. (2011) *This is Service Design Thinking: Basics, Tools, Cases.* Hoboken: Wiley. | ☐ |
| Further | Wright, C. & Schneider, A. (2010) *Between Art and Anthropology: Contemporary Ethnographic Practice.* Oxford: Berg. | ☐ |
| Further | Biggs, M. & Karlsson, H. (2010) *The Routledge Companion to Research in the Arts.* London: Routledge. | ☐ |
| Further | Bolt, B. & Barrett, E. (2010) *Practice as Research: Approaches to Creative Arts Enquiry.* London: I. B. Tauris. | ☐ |

|  |  |
| --- | --- |
| Module Code | WHAD6011 |
| Title | Marketing, Promotion and Exhibition |
| Date | 05/09/2024 |
| Level | 6 |
| Credits | 20  |
| Pre-Requisites | None  |
| DBS Check | May be required ☐ Not required ☒  |

**AIM(S)**

* To strengthen, expand and apply the knowledge, skills and experience gained from their courses, and supplement, stimulate, strengthen and encourage the development of technical knowledge in specific disciplines in the context of creative design and brand business and to train students' decoration skills and creative thinking.

**LEARNING OUTCOMES**

Upon the successful completion of this module, the student should be able to:

* engage with and display the understanding of the concepts and principles related to the research field, and the role of visual art as a carrier of meaning and value in the social context;
* master the creation and application of materials, use the expressive power of materials to reflect the needs and personality of commercial brands, to simulate a real business space by using the techniques of composition, colour matching, brand positioning and design.

INDICATIVE CONTENT

* Functions of visual communication.
* Modernism.
* Postmodernism.

Study Time Allocation

The study time for the module is divided as follows:

|  |  |  |
| --- | --- | --- |
| **Activity type** | **Hours** | **Percentage** |
| Scheduled learning | 60 | 30% |
| Independent learning | 140 | 70% |
| Placement learning | 0 | 0% |
| **TOTAL** | **200** | **100%** |

ASSESSMENT

**Assessment Component 1**

***(Tick one)***

|  |  |  |  |  |  |
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| **☐** | **Written exam** | **☒** | **Coursework** | **☐** | **Practical** |

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| **Mode of assessment** | **Volume** | **Weighting** |
| Portfolio | 4 elements  | 100% |

Assessment Summary

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| --- | --- |
| **Activity type** | **Percentage** |
| Written exam | 0% |
| Coursework | 100% |
| Practical | 0% |
| **TOTAL** | **100%** |

**INDICATIEVE READING LIST**

|  |  |
| --- | --- |
| **Module Code** | WHAD6011 |
| **Module Title** | Marketing, Promotion and Exhibition |
| **Classification** | **Reading List entry** | **Electronic\*** |
| **Essential** | *Shoplifter! New Retail*  (London: Gestalten, 2018) | **☐** |
| **Essential** | *The Language of Displayed Art* (Routledge, 2011) | **☐** |
| **Essential** | *Display Art Window Display* ((London:Andu, 2018) | **☐** |
| **Further** | *Deconstructing Logo Design: 300+ International Logos Analyzed & Explained* (Chinese Publication, Beijing: Publishing House of Electronics Industry, 2012) | **☐** |
| **Further** | *Reinventing Print Technology and Craft in Typography (Bloomsbury 2018)* | **☐** |
| **Further** | *The Communication Theory Reader* (London: Routledge, 1996) | **☐** |