

SCHOOL OF ART UNIT SPECIFICATIONS FOR EXCHANGE AND STUDY ABROAD

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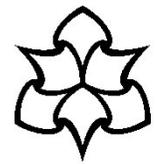
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ANIMATION UNIT SPECIFICATION



**Manchester
Metropolitan
University**

UNIT DETAILS			
Unit Code:	1H5Z1801		
Unit Name:	Animation Process and Practice		
Department:	Department of Media		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION	
Brief Summary:	Strong performance and acting creates believable character animation. This unit explores the process and practice behind animation performance. This unit aims to develop the students understanding, skills and knowledge of what tools and techniques are available to an animator to create character animation. Strong performance and acting is what makes the audience believe that an animated character is alive but how does an animator achieve this? Utilising acting workshops to explore themes of performance, life drawing workshops focussing on the anatomy and motion of humans and animals, and weekly lectures on the analysis of performance; students will produce a short piece of fully animated character animation. Technical workshops in software will explore more advanced 2d and 3d pipelines and building assets for a production including characters, models, props, preliminary lighting and camera set up designed to support the realisation of the set tasks and project work. Students will complete a series of assignments that explore character, thinking, decision-making and transitions of emotion through pantomime and facial animation. Lectures cover the analysis of posture, body language, gestures, secondary actions and timing, eye movement, facial animation and lip sync and includes life drawing and an acting workshop as a mandatory part of the unit. The supervised studio sessions will be supported by a number of technical workshops to give students the tools they require to produce their animated sequences The unit will also provide a breakdown of the production process of a completed animation sequence, from concept to final render, in whatever animation technique the student choses. Whether this is in 3D CGI, 2D or stop motion, students will be required to reference and if appropriate, use standard methods of industry practice and workflows. Students may if they wish work in groups following a negotiation with tutors if the style and technique of animation warrants it. For assessment, students will produce a short but comprehensive animation sequence, with regular guidance and supervision, from concept, design, layout and animation through to final render, with an emphasis on character and performance. There will be two elements to the final submission, a research and development portfolio and the final rendered animation sequence, plus an evaluation.
Indicative Content:	

LEARNING OUTCOMES	
On successful completion of this Unit, the student will be able to:	
Learning Outcome 1:	Demonstrate competence in the application of the principles, methodologies and technologies used in animation production. (PLO1)
Learning Outcome 2:	Articulate ideas, believable action and emotion effectively by employing principles of animation and performance in their work. (PLO6)
Learning Outcome 3:	Demonstrate good organisational skills and manage an appropriate workflow, managing targets within the schedule to complete a project. (PLO3)
Learning Outcome 4:	Generate work that reflects a developing synthesis of skills in initiative, creativity, originality and a personal style. (PLO7)
Learning Outcome 5:	Demonstrate an ability to critically evaluate their own work and the work of others. (PLO5)

ASSESSMENT				
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
1	Coursework	50		Analyse real world situations critically Demonstrate professionalism and ethical awareness Communicate effectively using a range of media
	Method of Assessment			
	Portfolio			
	Description			
A comprehensive portfolio of work. The portfolio will be a creative response to a brief or a series of assignment briefs, submitted digitally as both still and moving images, in a format specified by the unit tutor. To complete the unit, students will also be required to submit a reflective journal in the form of an electronic document (minimum 1000 words) that will contain illustrations, examples and links to the student's online video journal or blog.				
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes

Coursework 50

Manage own professional development reflectively
Communicate effectively using a range of media
Apply teamwork and leadership skills

Method of Assessment

Film/Documentary

2

Description

A completed short sequence of fully rendered animation with sound will be submitted as the second element of the unit assessment. The sequence can be submitted either by an individual student or a group of students. The animated sequence will be created to a specified format or formats. To complete the element, students will also be required to submit a reflective journal in the form of an electronic document (minimum 1000 words) that will contain illustrations, examples and links to the student's online video journal or blog. If a student submitted the practice part of the element as a group, the evaluation must include concise details of their contribution to the project.

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment: 25

Directed Study: 25

Student-centred: 50

Mandatory Requirements:

LEARNING RESOURCES

Special ICTS Requirements:

A Wacom graphics tablet such as a small Intuos pen graphics tablet is highly recommended. Sketchbook, Drawing Materials, Portable external Hard-drive. Access to Animation Studio, Mac Suites, animation and design software, Moodle and electronic assets/resources.

Additional Requirements:

FASHION UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z0101		
Unit Name:	Design		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION

Brief Summary:	This unit focuses on research approaches and processes for developing a professional fashion design practice. Experimentation and innovation will be encouraged within a professional context.
Indicative Content:	This design and make brief will explore the relationship between experimentation and commercial design. Students will design and make garments developing ideas through to outcomes; experimenting with the research and design process, sampling, testing out methods of manufacture and developing skills in communication and presentation. Through this process specialisms will be begin to be identified along with awareness of professional context.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

- Learning Outcome 1:** Generate ideas imaginatively in response to a given or self-generated brief
- Learning Outcome 2:** Experiment with personal approaches to express and develop design ideas.
- Learning Outcome 3:** Explore and develop methods of expressing ideas clearly in 2 and 3 dimensional forms.
- Learning Outcome 4:** Make connections between research, design, process and professional context.
- Learning Outcome 5:**

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Find, evaluate, synthesise and use information Use systems and scenario thinking
Method of Assessment				
1	Portfolio			
	Description			
	A body of work that will include original research in sketchbooks (LO1), design and development work (LO2), and final outcomes (LO3) including a sample garment and design project, evidencing an understanding of the commercial context of the work (LO4).			

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:	4Gb USB Memory Stick/Pen Drive or a portable hard drive (essential). Access to Adobe Illustrator/Photoshop/Indesign will be provided on University computers but it is advantageous to have a laptop computer if possible (either a Mac or PC). Lynda tutorials are available - Lynda.com - the password is available from the A4 & More ground floor Chatham Building.
Additional Requirements:	Equipment and material needs will depend upon individual practice. Equipment purchased for the onset of the programme continues to be used.

FASHION UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z0103		
Unit Name:	Directions (Inbound Student Mobility)		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	15
		ECTS:	7.5

UNIT DESCRIPTION

Brief Summary:	This self-directed unit facilitates the development of a personal design philosophy. Students will explore interests and themes, which will help to establish concepts, contexts and methods for their maturing design practice.
Indicative Content:	Through a reflective and diagnostic process a self-directed brief will be established based on the critical, contextual, historical, conceptual or ethical dimensions of individual practice. Through original research and experimentation with process, students will develop a specialism such as textiles, menswear or womenswear that will enhance established practice. Students will be encouraged to challenge traditional notions of making, using materials and techniques resourcefully.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

Learning Outcome 1:	Identify the critical, contextual, historical, conceptual or ethical dimensions of their individual practice.
Learning Outcome 2:	Experiment with materials, techniques and processes to identify ways of developing individual practice.
Learning Outcome 3:	Apply personal strategies for researching and managing the creative process from initial intention to final outcome.
Learning Outcome 4:	Explore opportunities for taking an entrepreneurial approach to developing and advancing personal practice in response to a self written brief
Learning Outcome 5:	

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Manage own professional development reflectively
	Method of Assessment			
1	Portfolio			
	Description			
	A body of work including contextual research and a personal design philosophy (LO1), design development in the form of a sketchbook, supported by a body of specialist sampling, (LO2, LO3 & LO4)			

LEARNING ACTIVITIES

Breakdown of 150 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:	4 Gb USB Memory stick/ pen drive or a portable hard drive (essential). Access to Adobe Illustrator/ photoshop/Indesign will be provided on the University computers but it is advantageous to have a laptop computer if possible (either a Mac or PC) Lynda tutorials are available -Lynda.com - the password is available from the A4 & more ground floor Chatham Building.
Additional Requirements:	Equipment and material needs will depend upon individual practice. Equipment purchased for the onset of the programme continues to be used.

FILMMAKING

UNIT SPECIFICATION



UNIT DETAILS			
Unit Code:	1H5Z0203		
Unit Name:	Narrative		
Department:	Department of Media		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION	
Brief Summary:	In this Unit, students explore cinematic narrative structures: their forms, their purposes and the meanings they create within the wider context of film language. An investigation into narrative structure in film leading to the generation and development of ideas and creation of a short film centred on narrative techniques and strategies. During the unit students will select to specialise and focus on either screen drama, documentary or artists' moving image and will be provided with a pathway through the unit that interrogates their specific area of practice in terms of narrative techniques, strategies and creative choices. Students will research narrative structure in general, and investigate a particular approach which will form the basis of their film's narrative strategy. The study of narrative structure forms the foundation of this unit and the centre of the film practice, but the films subject, content or theme is to be defined by the student (in negotiation with the unit tutors). Students may work independently or in production groups of creative collaborators depending on their area of practice. Students working in specific craft roles within a group will individually research the specific practice, methods and skills associated with that role. Students are encouraged to be ambitious, imaginative and take creative risks in their approach to their practice.
Indicative Content:	

LEARNING OUTCOMES	
On successful completion of this Unit, the student will be able to:	
Learning Outcome 1:	Experiment with narrative processes and structures to identify ways of meeting the brief
Learning Outcome 2:	Use exploration and inquiry to develop ideas or solve problems
Learning Outcome 3:	Make critical connections between your own exploration of narrative and the work of other filmmakers and/or artists
Learning Outcome 4:	Show an understanding of narratives, and the influences of new developments in narrative on creative filmmaking
Learning Outcome 5:	Apply working strategies for managing your workload and meeting deadlines

ASSESSMENT				
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100	40	Demonstrate professionalism and ethical awareness Manage own professional development reflectively Communicate effectively using a range of media Apply teamwork and leadership skills
	Method of Assessment			
	Portfolio			
	Description			
1	Students will research narrative structure, and initiate, develop, manage and realise a short film with a consideration of narrative structure in either screen drama, documentary or artists moving image.. The duration of the film will be defined and presented within the unit brief. The film submitted for assessment will be complete and finished, and must meet the specific criteria within the brief. Students will be assessed in accordance to their films overall performance as a narrative and should also show evidence of develop abilities in terms of film craft. Where students have collaborated to form production teams, they will be assessed in accordance to their specified roles. The assessor will look explicitly for how the student has applied their understanding of narrative to their finished film. The assessment will also consider the management of the production in terms of how each element has been organised and deadlines met.			
	Students will write a critical evaluation of their film, making connections between their chosen specialist pathway to the exploration of narrative and that of other practitioners and theorists, including new developments in their chosen field. The evaluation will provide a reflection on the film itself and their role(s) within the film production process. The evaluation will also demonstrate an awareness of contextual knowledge used within the film. . Word count = 1500 words.			

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment: 25

Directed Study: 25

Student-centred: 50

Mandatory Requirements:

LEARNING RESOURCES

Special ICTS Requirements: Final Cut Studio

Additional Requirements: Students are responsible for booking out the following equipment from the AV stores: film camera equipment; lighting; tripod; sound equipment.

FINE ART UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1G5Z0103		
Unit Name:	Fine Art Studio Practice 3 (Student Mobility)		
Department:	Department of Art		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION

Brief Summary:	By facilitating the development of an independent studio practice, the unit provides an opportunity to explore materials, processes and issues relating to the field of contemporary Fine Art.
Indicative Content:	Through an experimental approach to making students will develop a body of work that reflects their current concerns and research. Production of work is supported by tutorials, group critiques, workshops, Artists talks, lectures, seminars and interaction in the studios.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

Learning Outcome 1:	Demonstrate an investigative and experimental approach to making that employs a developing set of skills relevant to the students' emerging artistic concerns
Learning Outcome 2:	Explore, develop, and critically interpret issues arising from studio work in relation to the Fine Art Context
Learning Outcome 3:	Produce artwork that demonstrates increasing ambition and independence and which evidences progression towards final resolution.
Learning Outcome 4:	Critically evaluate their work and articulate that evaluation using a range of relevant media and practice.
Learning Outcome 5:	

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	50	40	Communicate effectively using a range of media
	Method of Assessment			
1	Presentation			
	Description			
	Following formative tutorial feedback, a verbal presentation (in week 6) of experimental work (LO 1) supported by evidence of, and reflection on, visual and contextual research (LO 2).			
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	50		
	Method of Assessment			
2	Presentation			
	Description			
	Following formative tutorial feedback within the unit, a verbal presentation of ideas and the body of work made during the unit supported by evidence of and reflection on visual and contextual research (LO1 LO2, LO3 & LO4).			

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:

In accordance with the students individual studio practice. Possibly digital camera/ external hard drive. Standard image manipulation and publishing software- e.g. Photoshop, powerpoint, dreamweaver, Final cut pro, Illustrator) Materials relevant and appropriate to the students' individual studio practice. Access to individual studio spaces. All general workshops and facilities such as printmaking, Wood/CAD/Plaster workshops, Chemical and ceramics workshop, darkroom and photo studio. Mac computers and digital printing facilities. Data projectors, monitors, access to specialist workshops- animation, glass, digital editing suite- if relevant to the practice. Studio and testing spaces to provide students with the opportunity to rehearse installation and exhibition set up.

Additional Requirements:

ILLUSTRATION WITH ANIMATION UNIT SPECIFICATION



UNIT DETAILS			
Unit Code:	1B5Z0702		
Unit Name:	Illustration with Animation Experiment 1		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION	
Brief Summary:	Students will focus on experimental approaches to visual language and cultural forms in order to extend their expressive potential as illustrators or animators.
Indicative Content:	Students will work on two consecutive briefs selected from four. These briefs encourage an experimental approach to illustration and animation practice. Students will embark on a personal interpretation of the chosen brief. Their understanding of appropriate creative possibilities will be developed through experimentation with materials, methods, processes and media, through cultural and contextual research and by regular tutorial and peer group discussions. As they work towards a distinct solution their experimental pathway will be evidenced in sketch books and journals and in relevant material and media forms. Assessment will take place at the completion of each brief.

LEARNING OUTCOMES	
On successful completion of this Unit, the student will be able to:	
Learning Outcome 1:	Develop, question and articulate their understanding of the cultures of illustration and/or animation.
Learning Outcome 2:	Practice new approaches to creative ideas, theories and content through contextual and cultural research.
Learning Outcome 3:	Demonstrate confidence in creative innovation in material and media practices.
Learning Outcome 4:	Broaden their creative capabilities and identity.
Learning Outcome 5:	Develop the organisation of diverse skills and practices into a coherent and resolved outcome.

ASSESSMENT				
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
1	Coursework	100		Communicate effectively using a range of media Find, evaluate, synthesise and use information
	Method of Assessment			
	Portfolio			
	Description			
The cohort will engage in each brief in designated tutorial groups. Assessment will focus on individual practice (LO3, LO4) and development (LO4) in answer to the particularities of each brief (LO1, LO2). The research (LO1, LO2) and experimental (LO3, LO4) elements of the brief should be evident in the presentation of the final outcome (LO1, LO5). Formative assessment will take the form of presentation to the tutorial group. For Summative assessment all work from the unit will be presented in a portfolio containing support work, research, sketch books and final pieces in their appropriate media formats. The body of work should reflect the amount of time allocated to the project and should demonstrate the candidate's personal ideas, intentions and stages of development.				

LEARNING ACTIVITIES	
Breakdown of 300 hours of student learning activity	
Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

ILLUSTRATION WITH ANIMATION

UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z0703		
Unit Name:	Experiment 2 (Inbound Student Mobility)		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	15
		ECTS:	7.5

UNIT DESCRIPTION

Brief Summary:	An exploration into experimental and more complex sequential narrative and story telling through a still image option. Culminating in a negotiated learning agreement to build on prior learning and develop personal practice practice
Indicative Content:	Through a range of narratives and storytelling approaches students will encounter the language and requirements of professional visual communication problems and develop strategies and methods to deal with them from their own personal practice.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

Learning Outcome 1:	Engagement with a methodology that recognises research, exploration and experimentation within their work.
Learning Outcome 2:	Develop and understanding of the relationship between words, their meaning and visual interpretation
Learning Outcome 3:	Develop ongoing critical reflection and evaluation of their own practice
Learning Outcome 4:	Demonstrate sustained engagement, progress and care in the work
Learning Outcome 5:	Recognise the progression and personal creativity in their

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Find, evaluate, synthesise and use information
	Method of Assessment			
1	Portfolio			
	Description			
	The portfolio of work will include a learning agreement (LO5), supportive research, generation and development of ideas, exploration and experimentation with methods and media. (LO1) (LO2) (LO3) Final presented outcomes in an appropriate form.(LO4)			

LEARNING ACTIVITIES

Breakdown of 150 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:	
Additional Requirements:	

INTERIOR DESIGN UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z0905		
Unit Name:	ID3.1 - STUDENT MOBILITY 1		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION

Brief Summary:	This unit explores specific narratives and occupations in Interior Design with greater emphasis on idea resolution and creative communication through making and material exploration.
Indicative Content:	Studio and workshop projects will address real life scenarios in set locations, specific to Interior Design. Briefs will foster greater independence and risk taking in ideas generation and further refinement and professionalism of making and communication skills.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

- Learning Outcome 1:** Investigate and select relevant methodologies to inform interior design practice
- Learning Outcome 2:** Apply design thinking to identify and resolve challenges in response to set briefs within a specific scope
- Learning Outcome 3:** Generate a coherent and creative body of work that evidences experimentation, risk taking and resolution of ideas.
- Learning Outcome 4:**
- Learning Outcome 5:**

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Find, evaluate, synthesise and use information
	Method of Assessment			
	Portfolio			
1	Description			
	A creative body of work that evidences growing independence and innovation of ideas (LO1, LO2) through a clear design process (LO3) Verbal feedback on student progress is regularly provided at weekly tutorials and one formative assessment will take place at an appropriate point in the unit. Summative assessment will normally involve a presentation and critique. Submitted work will be graded, moderated and written feedback provided to the student.			

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:
Additional Requirements:

INTERIOR DESIGN UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z0906		
Unit Name:	ID3.2 - STUDENT MOBILITY 2		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	15
		ECTS:	7.5

UNIT DESCRIPTION

Brief Summary:	This unit builds upon knowledge, designs and ambition established in ID3.1 with specific emphasis on technical and professional communication.
Indicative Content:	Studio and workshop projects will address real life scenarios in set locations, specific to Interior Design. Briefs will foster further refinement and professionalism of technical, making and communication skills.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

- Learning Outcome 1:** Explain and apply appropriate technical and material practices
- Learning Outcome 2:** Demonstrate professionalism in visual communication of finished projects.
- Learning Outcome 3:**
- Learning Outcome 4:**
- Learning Outcome 5:**

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Communicate effectively using a range of media
	Method of Assessment			
	Journal			
1	Description			
	A creative journal that evidences emerging technical and material understanding (LO1) culminating in an emergent professional visual communication (LO2)			
	Verbal feedback on student progress is regularly provided at weekly tutorials and one formative assessment will take place at an appropriate point in the unit. Summative assessment will normally involve a presentation and critique. Submitted work will be graded, moderated and written feedback provided to the student.			

LEARNING ACTIVITIES

Breakdown of 150 hours of student learning activity

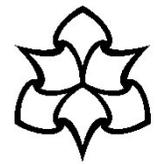
Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:

Additional Requirements:

PHOTOGRAPHY UNIT SPECIFICATION



Manchester
Metropolitan
University

UNIT DETAILS					
Unit Code:	1H5Z0301				
Unit Name:	Explore and Experiment				
Department:	Department of Media				
Faculty:	Faculty Of Arts & Humanities				
Level:	5	Credits:	60	ECTS:	30

UNIT DESCRIPTION	
Brief Summary:	This unit will explore photography in relation to a range of photographic genres and approaches to photographic practice. Students will develop conceptual, theoretical, technical and craft skills.
Indicative Content:	Students will explore and experiment a range of approaches to photography through three projects: Responses One, Responses Two and one self-generated. Students will be introduced to concepts around the History of Photography and Contemporary Photographic Practice. Seminar discussion, lectures AND workshop activities will be delivered to support learning. Students will begin to evaluate the relationship between photography and writing and understand the importance of craft and presentation skills.

LEARNING OUTCOMES	
On successful completion of this Unit, the student will be able to:	
Learning Outcome 1:	Develop working methodology that effectively progresses photographic work beyond the initial concept involving research, experimentation and risk taking. .
Learning Outcome 2:	Make practical use of a range of techniques and processes that relate to photographic practice including lighting (both location and studio, printing (both analogue and digital) and use of a range of cameras (both still and video).
Learning Outcome 3:	Apply methods that demonstrate abilities to organise workloads, time manage projects and meet deadlines effectively.
Learning Outcome 4:	Engage in informed evaluation and self-reflexive appraisal that convey an understanding of the history of photography, contemporary photographic practice and ethical issues.
Learning Outcome 5:	Communicate ideas and knowledge of photographic practice developed using a range of methods including oral presentation, visual display and written summaries.

ASSESSMENT				
Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
1	Coursework	85		Analyse real world situations critically Demonstrate professionalism and ethical awareness Communicate effectively using a range of media Manage own professional development reflectively Find, evaluate, synthesise and use information Work within social, environmental and community contexts
	Method of Assessment			
	Portfolio			
Description				
Work submitted will include a portfolio of photographic and lens related practice which evidences an exploration of all projects undertaken .The portfolio will showcases the student's ability to communicate ideas and craft skills. Students may submit additional supporting practical work as evidence of progression of technical skills and creative thinking. A Reflective Journal must be presented this can take various formats, e.g . blog, sketchbook, research files but must include a written summary of the journal of approximately 1000 words. This summary will evidence the student's ability to summarise and evaluate information they have gathered. Because of the variety of formats available for the journal, a range of sizes will be appropriate, but we expect to see evidence of at least 150 hours of work being synthesised into this submission. Students will be expected to prepare an exhibition/display of practice for a formative assessment at an interim point. This assessment will enable staff and student to monitor progression.				
2	Coursework	15		Find, evaluate, synthesise and use information Analyse real world situations critically Demonstrate professionalism and ethical awareness Communicate effectively using a range of media Manage own professional development reflectively
	Method of Assessment			

Presentation

Description

Students should prepare and deliver a fifteen minute oral presentation that demonstrates a growing understanding of an aspect of photographic practice.

LEARNING ACTIVITIES

Breakdown of 600 hours of student learning activity

Summative Assessment: 25

Directed Study: 40

Student-centred: 35

Mandatory Requirements:

LEARNING RESOURCES

Special ICTS Requirements:

Additional Requirements:

TEXTILES IN PRACTICE

UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z1001		
Unit Name:	Intentions		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	30
		ECTS:	15

UNIT DESCRIPTION

Brief Summary:	Students will move towards defining their work concept, process and context. Underpinned by rigorous research, they will use projects to take risks and experiment to develop fluency and a distinctive voice in the field of textiles in practice.
Indicative Content:	A broad project brief will provide students with opportunities to explore the drivers related to their practice. These will establish frames of reference and situate the work in a professional context.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

- Learning Outcome 1:** Demonstrate evidence of risk taking and experimentation in research and sampling
- Learning Outcome 2:** Articulate through research methods the concept/ideas that underpin their practice
- Learning Outcome 3:** Demonstrate a more developed and creative approach to process
- Learning Outcome 4:** Evidence through reflection a more developed understanding of Context in relation to their own practice.
- Learning Outcome 5:** Use systems and scenario thinking to develop ideas in visual and material research

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Use systems and scenario thinking
	Method of Assessment			
	Portfolio			
1	Description			
	A body of work in response to a project brief that will typically include visual research (LO1, LO2, LO5), development work and material sampling, (LO1, LO2, LO3, LO5) and reflective self-evaluation in the form of a blog or equivalent digital submission (LO4). Subject contextualisation of the LO's are expanded in the Assessment Matrix for this unit. (this is available in the Intentions unit page on Moodle)			

LEARNING ACTIVITIES

Breakdown of 300 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:	Access to professional art and design software.
Additional Requirements:	

TEXTILES IN PRACTICE

UNIT SPECIFICATION



UNIT DETAILS

Unit Code:	1B5Z1003		
Unit Name:	Locating (Student Mobility)		
Department:	Department of Design		
Faculty:	Faculty Of Arts & Humanities		
Level:	5	Credits:	15
		ECTS:	7.5

UNIT DESCRIPTION

Brief Summary:	In order for their work to extend its fluency , students will author a learning agreement. They will explore national/international perspectives testing their work within a professional textile context
Indicative Content:	Students will author their own brief to further extend their individual practice or an opportunity for a live brief will be made available.

LEARNING OUTCOMES

On successful completion of this Unit, the student will be able to:

- Learning Outcome 1:** Demonstrate independent thinking and planning through the authorship of a self initiated brief.
- Learning Outcome 2:** Explore, critically analyse and develop their own practice.
- Learning Outcome 3:** Demonstrate evidence of testing individual practice within a professional textiles context.
- Learning Outcome 4:**
- Learning Outcome 5:**

ASSESSMENT

Element	Type	Weighting	Min Pass Mark	Employability & Sustainability Outcomes
	Coursework	100		Manage own professional development reflectively
	Method of Assessment			
	Portfolio			
1	Description			
	A body of work that will include a learning agreement (LO1), visual research (LO2), development work, and evidence of testing within a professional textiles context (LO3) and a reflective self evaluation in the form of a blog (LO2)			
	Subject contextualisation of the LO's are expanded in the Assessment Matrix for this unit. (this is available in the Locating unit page on Moodle)			

LEARNING ACTIVITIES

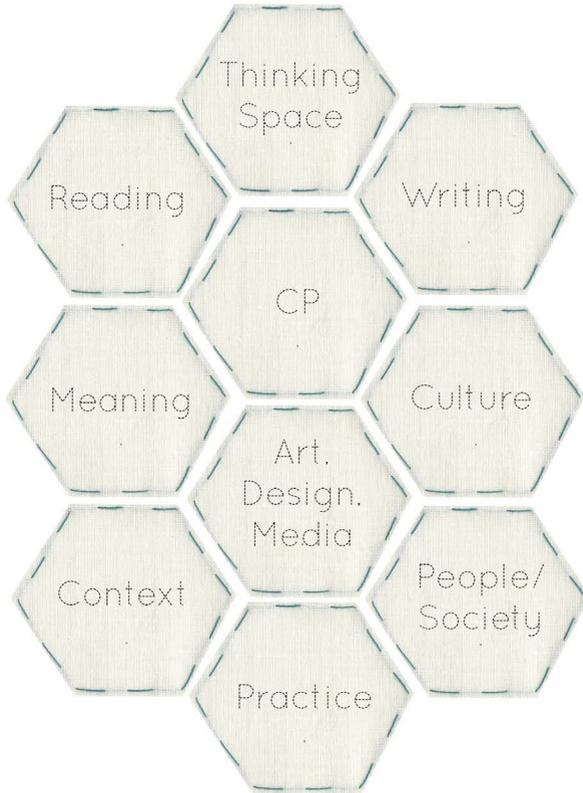
Breakdown of 150 hours of student learning activity

Summative Assessment:	25
Directed Study:	25
Student-centred:	50
Mandatory Requirements:	

LEARNING RESOURCES

Special ICTS Requirements:
Additional Requirements:

MANCHESTER SCHOOL OF ART



CONTEXTUALISING PRACTICE 2 (CP2) **Options Booklet for 2019-2020 Delivery**



**Manchester
Metropolitan
University**

Learning Outcomes for CP2

Upon successful completion of CP2 you will be able to:

1. Analyse and evaluate cultural and critical contexts as relevant to your area of study.
2. Evaluate and critique information from a variety of sources pertinent to your cultural and critical context.
3. Express your ideas with fluency using appropriate strategies of communication.

Names and Planned Timings for CP2 Options for 2019-20

In 2019-20 the following options and timings are planned:

Friday 10:00-11:30:

CP2 Narrative: Word and Image (Unit Leader: Dr Hannah Singleton)

CP2 Media Cultures (Unit Leader: Dr Andrew Warstat)

Friday 11:30-13:00:

CP2 The City: Architecture, Art and Society (Unit Leader: Martha Lineham)

CP2 Stillness & Time: Memory and the Image (Unit Leader: Dr Elisa Oliver)

Friday 13:00-14:30:

CP2 Fashioning Identities (Unit Leader: Dr Alison Slater)

CP2 Reading Objects: Making Meanings (Unit Leader: Dr Hannah Singleton)

For more details about the content of these units, please see the following pages.

Please note that these timings are correct at the time of the CP2 Options Briefings (February 2019); timings are subject to change depending on room availability, timetabling arrangements and group numbers.

Contextualising Practice 2 (CP2) Option Blurbs for 2019-20

CP2 Narrative: Word and Image (Unit Leader: Dr Hannah Singleton)	p. 4
CP2 Media Cultures (Unit Leader: Dr Andrew Warstat)	p. 5
CP2 The City: Architecture, Art and Society (Unit Leader: Martha Lineham; contact: Dr Alison Slater)	p. 6
CP2 Stillness & Time: Memory and the Image (Unit Leader: Dr Elisa Oliver)	p. 7
CP2 Fashioning Identities (Unit Leader: Dr Alison Slater)	p. 8
CP2 Reading Objects: Making Meanings (Unit Leader: Dr Hannah Singleton)	p. 9

CP2 NARRATIVE WORD AND IMAGE

Unit Leader: Dr Hannah Singleton (h.allan@mmu.ac.uk)

30 Credit Unit Code: IG5Z9907 or 15 Credit Unit Code: IG5Z9908

Planned Time (Subject to Change): Friday 10:00-11:30

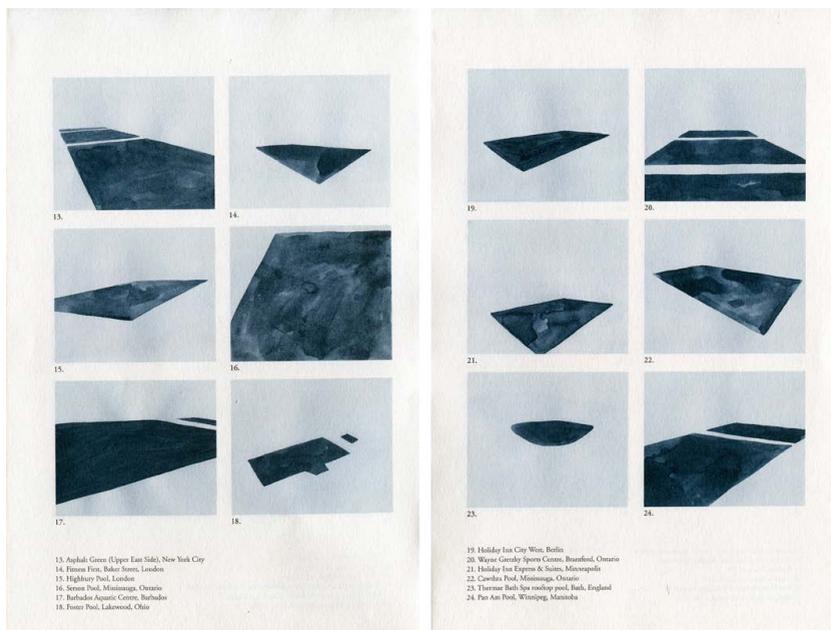


Fig. 3: Leanne Shapton (2012) *Swimming Studies*. New York: Blue Rider Pressa.

As an approach to understanding images, objects, places and events the concept of 'narrative' offers us a cognitive schema that crosses disciplinary and cultural boundaries. This unit option will examine various theoretical approaches to understanding narrative and its contexts. There is an emphasis on the adaptive and interpretative strategies involved in relating word to image, visual language and the understanding of multi-modal texts. A variety of formats and platforms are explored, including print culture, film and media, outsider art, installation, text based practices, illustration...

The exploration of critical concepts and theoretical ideas through visual strategies as well as writing is a feature of this unit option.

Indicative Content:

Word and image. What is a text? Interpreting multi-modal texts. Plot: Mapping the Story. Embodied narratives, character and narrative. Memory, voice and autobiography. The Storyteller, fairy tales and myth. Truth and Fiction, journalism and documentary. How objects tell stories. Paratext- what is 'outside the text'? Genre, Gothic, Science Fiction, Tales of the City, re-Writing Histories, Domestic stories, the poetics of everyday life.

CP2 MEDIA CULTURES

Unit Leader: Dr Andrew Warstat (a.warstat@mmu.ac.uk)

30 Credit Unit Code: IG5Z9913 or 15 Credit Unit Code: IG5Z9914

Planned Time (Subject to Change): Friday 10:00-11:30



Fig. 4: Still from *Videodrome*. (1983) Directed by D. Cronenberg. [Film] Canada: Telefilm Canada.

This option explores how and why media technologies have come to play such a major role in our lives, how they can be analysed and the complex diversity of cultures, attitudes and debates that surrounds these technologies. We do this by examining the theoretical, political, social and critical contexts of a whole range of media practices; in plain English this means we analyse the complex cultures that have developed around film, animation, photography, digital technologies, gaming etc.

The module doesn't follow a historical 'time-line' structure, but rather explores themes and questions such as:

- Why does the media have such power over our everyday lives?
- How and why do specific media technologies and practices develop?
- How do different media technologies construct ideas about progress, the future and (by implication) the past?
- How do we receive and use media messages, and how can we develop an informed, critical attitude towards such messages?

In Term 1 there are three overlapping topics: media manipulation, media surveillance, and media control. In Term 2 we look at different ideas about media and the future (so how do media technologies help us imagine the future?) and media and the social (is social media really that social)? We finish Term 2 with an exploration of how we might actually be living in a 'post-media' world. The scope of the unit is deliberately broad so that it incorporates a range of different responses to these issues, so whichever discipline you're from you'll find a way to incorporate the topics introduced in Media Cultures into how you critically think about your practice.

CP2 THE CITY: ARCHITECTURE, ART AND SOCIETY

Unit Leader: Martha Lineham (contact Dr Alison Slater (a.slater@mmu.ac.uk) with any questions at this stage)

30 Credit Unit Code: IG5Z9917 or 15 Credit Unit Code: IG5Z9918

Planned Time (Subject to Change): Friday 11:30-13:00



Fig. 5: The Dome of Discovery (designed by Ralph Tubbs) and Skylon (by Powell & Moya), Festival of Britain, South Bank, London, 1951. Photograph by [Jane Brown](#).

The City: Art, Architecture & Society uses the model of the 20th and 21st Century city to investigate the ways in which, Western culture in particular (UK, US and Europe), has responded to, or been in the vanguard of, significant social, cultural and political changes.

This unit is based around a series of lectures, film screenings and small group sessions that will deal with the ways in which social, cultural and political moments have manifested in the city, art and architecture throughout the modern, postmodern and the contemporary periods. The lectures will consider places and spaces, architecture, interiors, artistic practices, artists' writings and creative production in relation to the urban contexts in which they were produced. We will be looking at the impact of these art, design and media practices and theories on our contemporary experience of the world.

The themes/keywords include:

Architecture, art, the city, urbanism, psychogeography, design culture, urban design, planning, housing, politics, anarchism, site-specific art, expanded field, urban geography, socialism, radicalism, subversive, self-build, modernism, postmodernism, contemporary, suburbia, DIY culture, geo humanities, post-industrial, domestic, sensation, materiality.

CP2 STILLNESS & TIME: MEMORY AND THE IMAGE

Unit Leader: Dr Elisa Oliver (e.oliver@mmu.ac.uk)

30 Credit Unit Code: IG5Z9919 or 15 Credit Unit Code: IG5Z9920

Planned Time (Subject to Change): Friday 11:30-13:00



Fig. 6: Spread from Marker, C. (2008) *La Jetée: ciné-roman*. Zone Books: Cambridge (designed by Brice Mau) with stills from *La Jetée* (1962, dir. Chris Marker [FILM]).

‘There is no escape from yesterday because yesterday has deformed us, or been deformed by us... Yesterday is not a milestone which has been passed, but a daystone on the beaten track of the years, and irremediably part of us, within us, heavy and dangerous... we are other, no longer what we were before the calamity of yesterday’.

(Samuel Beckett, 1930, *Proust*)

This option will explore how the technologies of the camera and film have affected the construction of memory and the attendant impact on notions of self in art practice. Pursing debates around the still and the moving image and technologies ability to pause, rewind and fast-forward, we will explore the way that artists have employed these positions to address ideas of death, loss, nostalgia and desire amongst others. As well as looking at artists’ work in film and video we will also consider painters such as George Shaw, whose vision of Tile Hill, his childhood home, is largely informed by what the camera records and the aesthetic of the TV screen. Rather than following a chronology the unit will progress through ‘case studies’ with an in-depth exploration of given works, or series of works. Artists and works addressed will include Chris Marker’s ‘La Jeteé’ (1962) (pictured) Douglas Gordon’s ‘24hr Psycho’ (1993), Cindy Sherman’s ‘Untitled Film Stills’ from the 1990s onwards, Jeff Wall’s ‘Ventriloquist at a Birthday Party 1947’ (1997) Paul Rooney’s ‘Let me Take You There (1993) amongst others.

CP2 FASHIONING IDENTITIES

Unit Leader: Dr Alison Slater (a.slater@mmu.ac.uk)

30 Credit Unit Code: IG5Z9923 or 15 Credit Unit Code: IG5Z9924

Planned Time (Subject to Change): Friday 13:00-14:30

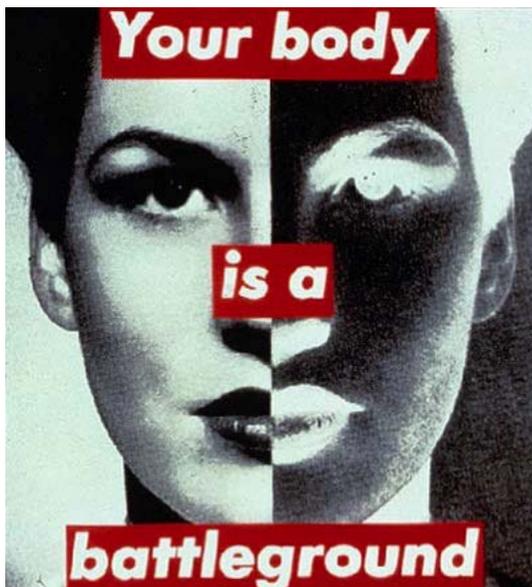


Fig. 7: Barbara Kruger (1989) 'Untitled (Your body is a battleground)'
[Artwork] © [Barbara Kruger](#).

This option explores how fashion and the identities that we use clothing to express are produced, consumed, interpreted and problematized by a variety of factors, including gender, class, ethnicity and societal ideals.

We will consider how dress and fashionable styles are used to create and present different identities in different circumstances. Topics are approached thematically to consider historical and contemporary examples in their wider social, cultural and political contexts. Throughout the unit, emphasis is placed on how we use dress and fashion brands to 'fashion' public and private identities.

Indicative Content:

Fashion, identity, the body and appearance; gender and sexuality; fetishism; body shape and the 'ideal' body; the relationship between fashion and feminism; the spectacle of fashion media and technological developments in fashion promotion; commercial fashion, shopping practices, celebrity endorsements and brands; uniforms, uniformity and difference; fitting in and standing out; age and fashion (children's clothing and youth clothing practices, including subcultural dress, and older age); the 'embodiment' of memory and identity in clothing during life and after death.

CP2 READING OBJECTS: MAKING MEANINGS

Unit Leader: Dr Hannah Singleton (h.allan@mmu.ac.uk)

30 Credit Unit Code: IG5Z9933 or 15 Credit Unit Code: IG5Z9934

Planned Time (Subject to Change): Friday 13:00-14:30



Fig. 8: McMillan, Michael (2005) *The West Indian Front Room: Memories and Impressions of Black British Homes*. [Show/Exhibition]. Image: John Neligan.

This unit will focus on the interrogation of objects and material culture which surrounds people in their everyday lives. The title 'Reading Objects – Making Meanings' indicates the potential to draw out narrative and meaning from these items, whilst also the acknowledging possible range of these interpretations and views as subjective and individual.

There is a strong focus on exploring the traditions of the working class, craft, feminist practices, folk art, non-Western and 'othered' traditions of making, expanding beyond a hegemonic discourse of design history and material culture. The manner in which objects are created and distributed will be considered, alongside the manner in which ownership, use and display can create meaning (through craft, ritual, gifting, performance...).

There are three key subject areas covered in the unit. **(Auto) Biographical Objects** - the affective qualities of objects and their means to engender visceral or emotional responses, asking if a life can be mapped out through the material culture of the home. **Objects with Agency** - the ways in which objects themselves can initiate actions within society and spaces, thinking about protest, capitalism, folklore. **Where Objects Reside** - mapping out some of the institutions or situations where they may be 'held' and what these particular spaces do to our understanding of the subject. Can the absence of an object be also tangible and analysed?