

Module specification

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Module code	ARD406
Module title	Creative Futures 1
Level	4
Credit value	20
Faculty	FAST
Module Leader	G Park
HECoS Code	100059/100048/100895
Cost Code	GAAP/GADC/GAAA

Programmes in which module to be offered

Programme title	Is the module core or option for this programme
BA(Hons)/MDes Applied Arts	Core
BA(Hons)/MDes Animation	Core
BA(Hons)/MDes Visual Effects	Core
BA(Hons)/MDes Graphic Design	Core
BA(Hons)/MDes Illustration	Core
BA(Hons)/MDes Comics	Core
BA(Hons)/MDes Children's Books	Core
BA(Hons)/MDes Surface Design	Core
BA(Hons) Fine Art	Core
BA(Hons) Photography and Film	Core
BSc (Hons) Music and Sound Technology	Core
BSc (Hons) TV and Production Technology	Core
BSc (Hons) Professional Sound and Video	Core
BA (Hons) Media Production	Core

Pre-requisites

None

Breakdown of module hours

Type of Module hours	Amount
Learning and teaching hours	40 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	0 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	40 hrs
Placement / work based learning	0 hrs

Type of Module hours	Amount
Guided independent study	160 hrs
Module duration (total hours)	200 hrs

For office use only	
Initial approval date	30/03/2020
With effect from date	01/09/2020
Date and details of revision	Reapproved as part of revalidation of BA (Hons) Fine Art/BA (Hons) Photography and Film Sept 2021: addition of CMT suite
Version number	4

Module aims

- To provide opportunities for the development of transferable skills which are appropriate and beneficial for student's subsequent academic, personal and vocational progress.
- To provide an introduction into the professional life of media professionals, working artists and designers and to create an awareness of career opportunities.
- To examine contemporary practitioners and their working philosophies and to assess their influence in the specialist field through industrial visits, exhibitions and design festivals, guest talks and media professional lectures.
- To inform the student of the importance of communication, working relationships and the demands and expectations of the workplace.
- To introduce students to personal development planning.

Module Learning Outcomes - at the end of this module, students will be able to:

1	Demonstrate key transferable skills, interpersonal and communication skills, research and IT skills and personal professional development skills.
2	Consider and evaluate their own work in a reflective manner, with reference to academic and /or professional issues, debates and conventions.
3	Research and record the current work of artists, designers or directors and media professionals.
4	Identify contemporary issues within professional practices.
5	Extract information from their reflective journals by which they can recognise and evaluate their achievement and contribution to their personal development plans.

Assessment

Indicative Assessment Tasks:

The student will be assessed on the body of knowledge they have assembled in their reflective journals/professional development planning or online personal blog, with attention given to annotations and reflections on the material they have gathered.

The student will evidence written notes from lectures, visits to conferences, festivals, exhibitions and their experience of any contact with the art design and media industries. These notes should be both descriptive and reflective in nature.

Assessment will consider the documentation as a record and investigation into contemporary art design and media industry professional practice, and the students' sense of their place within this.

This module will also act as a focal point for the assessment of the student's personal development planning. Students will explore key questions in respect of their art design and media knowledge and practice using information extracted from their reflective journals.

In assessing the learning outcomes, a variety of factors will be taken into account, these include:

- Application of a variety of research methods.
- Investigation of contemporary art or design practitioners or media professionals and practice.
- Participation in lectures and visits to festivals or exhibitions.
- Evidence of engagement with art design or media industries personnel and professional development planning.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-5	Coursework	100

Derogations

N/A

Learning and Teaching Strategies

The Active Learning framework (ALF) embraces accessible, engaging and flexible approaches to learning, teaching and assessment in order that students are afforded the very best opportunities to engage actively with their learning.

- Flexible, innovative, relevant and accessible assessment and feedback practices that optimise student engagement and achievement within a healthy learning environment;
- An approach to research informed-teaching that champions active and engaged inquiry and curiosity through useful, active, applied research and scholarship.

Ref Glyndwr Staff handbook 2021

The module will be delivered to engage with ALF. The ALF model will be used to deliver asynchronous and synchronous lectures and content. The module will be delivered using an appropriate range of teaching and learning strategies.

Students will be introduced to this module through key lectures that outline and exemplify the main purpose of the exercise of creating, classifying and annotating a body of knowledge pertaining to their personal and professional development.

Possibilities include a central programme of seminars and a focal creative futures week identifying and strengthening professional and entrepreneurship skills. These will be supplemented by open learning materials.

A professional development file or personal online blog will be completed during the module that will present a record of the student's personal experience and rationale of their development in response to various lectures and workshops they have attended. This will include reviews on a creative futures week, industrial visits or visits to festivals and exhibitions they have made as part of this module.

The file or blog will contain a collection of current information about contemporary practitioners within the student's chosen area of study. It will also include information on commercial services and facilities available to artists and designers or media professionals, setting up schemes, equipment allowances and grants, art, media and design associations, current projects, competitions, exhibitions, technological innovations and names and addresses of artists, designers and supplier or media professionals and media industry contacts.

The file or blog enables the student to develop an appraisal of their chosen area of study, and using their emerging art and design or media industry vocabulary, describe their development within a reflective critical discourse. Students will be encouraged to study independently in unsupervised learning time. Group tutorials will be available to indicate, analyse and evaluate exemplary files or databases and promote good practice and methodical approach in their compilation. Specific assignments may be given in relation to fulfilling key transferable skills for this module.

Indicative Syllabus Outline

This module provides an opportunity whereby relevant and appropriate transferable skills and graduate qualities can be developed, consolidated, recorded and assessed through the keeping of professional development files or personal online blogs. It will also introduce the student to various areas of the art design and media industries and provide an understanding of career opportunities, the employment market and how they might function within it.

Indicative Content:

Students will be required to assemble a body of research, collecting and recording material relevant to business, professional practice and practitioners within their chosen area of study.

This will include information gathered from a creative futures week, visits to industry, conferences, seminars, exhibitions, or art and design festivals or from visiting media professionals and industry lecturers.

This module will also introduce the student to the importance of keeping reflective journals that is integral throughout their studies and the extraction of information from these that will contribute to their personal development plans.

Indicative Bibliography:

Please note the essential reads and other indicative reading are subject to annual review and update.

Essential Reads

All Programmes

Papers provided by speakers presenting as part of the Creative Futures event.

Houghton, R. (2012), Blogging for Creatives. The Ilex Press Ltd.

Other indicative reading

Applied Arts Programme

Astfalck, J. Derrez, P. (2005), New Directions in Jewellery. Black Dog.

Besten, L. (2011), On Jewellery: A compendium of International Contemporary Art Jewellery,

Arnoldche Clarke, B. (2006), New Directions in Jewellery II. Black Dog.

Craig, B. (2008), Contemporary Glass, Black Dog.

Cummings, K. (2009), Contemporary Kiln-formed Glass, A&C Black.

Cooper, E. (2009), Contemporary Ceramics, Thames & Hudson.

De Waal, E. (2003), 20th Century Ceramics. Thames & Hudson.

Weblinks and Periodicals

Crafts

Ceramic Review

AN http://www.a-n.co.uk/knowledge_bank

Axis <http://www.axisweb.org/>

Crafts Council <http://www.craftscouncil.org.uk/>

Engage <http://www.engage.org/home/index.aspx>

<http://www.artjewelryforum.org>

<http://www.emeraldstreet.com/about-us>

https://www.facebook.com/ObjectStyle?ref=br_rs

<http://www.sightunseen.com>

<http://www.artjewelryforum.org>

<http://www.goldsmiths-centre.org>

<http://www.adorn-london.com>

<http://www.thenewcraftsmen.com/about/>

GNCCF: <http://www.greatnorthernevents.co.uk>

Top Drawer: <http://www.topdrawer.co.uk>

Design Programmes

Berger, J. (2005), 100 Habits of Successful Graphic Designers: Insider Secrets from Top Designers on Working Smart and Staying Creative, illustrated edition ed. Gloucester, Mass: Rockport Publishers Inc.

Bierut, M. (2007), Bierut: 79 Short Essays on Design. New York: Princeton Architectural Press. Heller, S. & Vienne, V. (2006), The education [of] an art director. New York, NY: Allworth Press.

Coates, K. & Ellison, A. (2014), An Introduction to Information Design. Laurence King.
Eisenman, S. (2008), Building Design Portfolios: Innovative Concepts for Presenting Your Work (Design Field Guide). Rockport Publishers Inc.

Jury, D. (2012) Graphic Design before Graphic Designers. Thames & Hudson.

Livingston, A & I. (2012), The Dictionary of Graphic Design and Designers. Thames & Hudson.

Perkins, S. (2010), Talent is Not Enough: Business Secrets for Designers (Voices That Matter). 2 ed. New Riders.

Shaughnessy, A. & Brook, T. (2009), Studio Culture: The secret life of the graphic design studio. 1st ed. Unit Editions.

Spuybroek, I. (2009), Research & Design. Thames & Hudson.

Rees, D. & Blechman, N. (2008), How to be an Illustrator. London: Laurence King.

Weblinks and Periodicals:

<http://www.designobserver.com/>

<http://changeobserver.designobserver.com/>

<http://www.aiga.org/>

<http://www.ideo.com/work/item/human-centered-design-toolkit/>

<http://www.design21sdn.com/>

<http://www.ted.com/>

<http://www.media.mit.edu/>

<http://www.good.is/>

<http://www.eyemagazine.com/>

<http://gamestudies.org/>

Design Issues, MIT Press

Journal of Writing in Creative Practice, Intellect Ltd.

Craft Research, Intellect Ltd.

Varoom: Illustration, Culture, Society, AOI

Eye Magazine, The International review of Graphic Design

Human-Computer Interaction, Taylor and Francis, Routledge Press

Film Studies Manchester University Press

Animation: An Interdisciplinary Journal, Sage Press

Fine Art Programme

Craig-Martin, M. (2015), On being an artist.

Perry, G. (2014), Playing to the gallery: Helping contemporary art in its struggle to be understood.

In Cranswick, T., & V22 (2013), Artists' survival guide. London, Grey Tiger Books.

Eno, B. (1996), A year with swollen appendices. London: Faber and Faber.

Rosenthal, M. (2003), Understanding Installation Art: from Duchamp to Holzer, London: Prestal.

Marwick, A. (2002), The Arts in the West since 1945, Oxford.

Robinson, K., & Aronica, L. (2010), The element: How finding your passion changes everything. London: Penguin Books.

Nelson, R. & Shiff, R. (eds) (2003), Critical Terms for Art History, Chicago, University of Chicago Press.

Kleon, A. (2014), Show your work! 10 ways to share your creativity and get discovered. New York. Workman Publishing Company.

Weblinks and Periodicals:

<http://www.ubu.com/>

<http://www.afterall.org/>

Cabinet. 2000. Brooklyn, N.Y.: Immaterial Inc.

Afterall 1998. Central Saint Martin's College of Art and Design (London, England), and California Institute of the Arts.

Modern painters. 1988. London, Fine Art Journals, Ltd.

Art review. 1934. London: Artist Pub. Co.

Media programmes

Evans, H.& Crawford, G. (2000), *Essential English for Journalists, Editors and Writers*. Fully Revised ed. London: Pimlico.

Hargreaves, I. (2005) *Journalism A Very Short Introduction*. Oxford: Oxford University Press.
Pulford, C. (2009), *Byliners: 101 Ways to be a Freelance Journalist*. Northants: Ituri Publications.

Media Guardian website. Available at www.theguardian.com/media

BBC College of Journalism website. Available at www.bbc.co.uk/journalism

Press Gazette website. Available at www.pressgazette.co.uk

Marr, A. (2004), *My Trade: A Short History of British Journalism*. Basingstoke & Oxford: Macmillan

Hold the Front Page website. Available at www.holdthefrontpage.co.uk

Photography and Film Programme

Abushwasha, F. & Roccliffe (2019), *Notes: A Guide to Low Budget Filmmaking Creative Essentials*.

Badger, G. (2004), *The Photobook: A History Vol I: Martin Parr*. London Phaidon Press.

Badger, G. (2006), *The Photobook: A History Vol II: Martin Parr*. London Phaidon Press.

Badger, G. (2014), *The Photobook: A History Vol III: Martin Parr*. London Phaidon Press.

Chapman, J.L. (2006), *Documentary in Practice: Filmmakers and Production Choices, Policy*.

Coles, R. (1998), *Doing Documentary Work (New York Public Library Lectures in Humanities)*. Oxford University Press, U.S.A.

Fancher, N. (2015), *Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations*. Peachpit Press

Grove, E. (2008), *Raindance Writers Lab: Write + Sell the Hot Screenplay*. Focal Press.

Shaw, D. (2009) *Film: The Essential Study Guide*. London, Routledge.

Tasker, S. (2019) *Hashtag Authentic: Finding Creativity and Building a Community on Instagram and Beyond*. White Lion Publishing

Pritchard, L. (2012), *Setting Up a Successful Photography Business: How to be a Professional Photographer (Setting Up Guides)*. A & C Black Publishers Ltd.

Employability skills – the Glyndwr Graduate

Each module and programme is designed to cover core Glyndwr Graduate Attributes with the aim that each Graduate will leave Glyndwr having achieved key employability skills as part of their study. The following attributes will be covered within this module either through

the content or as part of the assessment. The programme is designed to cover all attributes and each module may cover different areas.

Core Attributes

Engaged
Enterprising
Creative
Ethical

Key Attitudes

Commitment
Curiosity
Resilience
Confidence
Adaptability

Practical Skillsets

Digital Fluency
Organisation
Leadership and Team working
Critical Thinking
Emotional Intelligence
Communication