PRIFYSGOL

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UNIVERSITY

MODULE SPECIFICATION FORM

Module Title:	**Advanced Professional Practice (Design)**	Level:	7	Credit Value:	60

Module code: (if known)	**ARD714**	Cost Centre:	GADC	JACS3 code:	**W200/W600**

Trimester(s) in which to be offered: 2	With effect from:	September 2015

Office use only: To be completed by AQSU:	Date approved: August 2015 Date revised: Version no: 1

Existing/New:	New	Title of module being replaced (if any):	

Originating Academic School:	Creative Industries	Module Leader:	Steve Keegan

Module duration (total hours):	600	Status: core/option/elective (identify programme where appropriate):	Core
Scheduled learning & teaching hours:	60		
Independent study hours:	540		
Placement hours:			

Programme(s) in which to be offered: MDes: Animation, Visual Effects and Game Art/MDes: Film and Photography/MDes: Graphic Design and Multimedia/ MDes: Illustration, Graphic Novels and Children's Publishing	Pre-requisites per programme (between levels):	N/A

Module Aims:
- To provide a flexible platform for students to carry out a significant piece of individual work, related to an identified problem, question, or hypothesis.
- To provide the student with the opportunity to demonstrate higher-level academic and professional subject skills, leading to the production of an agreed output and impact.
- To enable students to liaise with professional bodies and consumers within the field and work to professional standards on assignments in the public arena.
- To encourage students to showcase their work and enter competitions, exhibitions, trade events/publications where appropriate.
- Complete a body of work that will provide opportunities for gainful employment.

Intended Learning Outcomes:

At the end of this module, students will be able to:

1. Plan and execute a body of independent work. (KS2, KS3, KS5, KS6, KS8, KS9)
2. Demonstrate creativity in tackling and solving problems and autonomously plan and implement tasks at a professional level. (KS2, KS3, (KS5, KS6, KS9)
3. Produce and present a significant body of creative work at a professional level. (KS3, KS5, KS8, KS9)
4. Display mastery in a specialised area of Design practice, synthesising advanced technical, practical, critical and professional skills. (KS1, KS3, KS5, KS6, KS7, KS8, KS9)
5. Demonstrate awareness of current debates and/or new insights at the forefront of the field. (KS5, KS6, KS8, KS9)
6. Critically evaluate the potential of current professional practice and creative methodologies in selected areas of specialist design practice. (KS1, KS4, KS5, KS6, KS7, KS8, KS9)
7. Produce a body of work that can be showcased in the public arena and provide opportunities for gainful employment. (KS2, KS3, KS4, KS5, KS7, KS8, KS9)

Key skills for employability

1. Written, oral and media communication skills
2. Leadership, team working and networking skills
3. Opportunity, creativity and problem solving skills
4. Information technology skills and digital literacy
5. Information management skills
6. Research skills
7. Intercultural and sustainability skills
8. Career management skills
9. Learning to learn (managing personal and professional development, self-management)
10. Numeracy

Assessment:

Normally, students will first identify a scheme of work and 'project' to work on by devising a learning contract with their tutor(s). This will take the form of a written piece of work.

During the course of the module, students will be required to compile a portfolio that comprises progress reports and developmental work, as they work towards achieving the aims of their programme of study.

Finally, the body of work produced will be assessed in the project. The format of this is flexible, to incorporate the diverse range of projects that students may elect to work on. However, the project should include some form of critical reflection and analysis.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)

1	1 - 7	Course work	100%	N/A	N/A

Learning and Teaching Strategies:

The module is largely directed by the student, who will agree a scheme of negotiated study with their tutor at the outset of the module. Students will be monitored throughout by their tutor. They will need to demonstrate sustained engagement throughout the process evidenced through the completion of a body of work and accompanying reflective commentary.

Syllabus outline:

This will vary in response to the requirements of the Negotiated Learning Contract devised by each student.

Bibliography:

Particular texts will be dependent upon the negotiated learning contract devised by the student and the subject discipline(s) that they intend to work in. However, the following are provided as broadly applicable texts.

Animation, Visual Effects and Game Art
Indicative reading:
Ahearn, L. (2009), *3D Game Textures: Create Professional Game Art Using Photoshop*: Focal Press.
Brinkmann, R. (2008), *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics.* Morgan Kaufmann.
Cabrera, C. (2008), *An Essential Introduction to Maya Character Rigging.* Focal Press
Cholodenko, A. (1991), *The Illusion of Life,* Power Publishing.
Furniss, M. (2008), *The Animation Bible! A Guide to Everything – from Flipbooks to Flash*, Laurence King Publishing.
Ganbar, R. (2014), *Nuke 101: Professional Compositing and Visual Effects*. Peachpit Press.
Gurney, J. (2009), *Imaginative Realism: How to paint what doesn't exist:* Andrews McMeel.
Hart, J. (2007), *The Art of the Storyboard: A Film Maker's Introduction:* Focal Press.
Hooks, E. (2011), *Acting for animators.* Taylor and Francis Ltd.
Mattingly, D. B. (2011), *The Digital Matte Painting Handbook*. Sybex.
Melissinos, C. & O'Rourke, P. (2012), *The Art of Video Games: From Pac Man to Mass Effect.* Welcome Books New York.
Lanier, L. (2008), *Advanced Maya Texturing and Lighting:* John Wiley and Sons.
Osipa, J. (2007), *Stop Staring: Facial Modelling and Animation Done Right:* John Wiley and Sons.
Tsai, F. (2009), *Extreme Worlds: The complete guide to drawing and painting sci-fi art*: Impact Books.

Film and Photography
Indicative reading:

Badger, G. (2014), *The Genius of Photography*, Quadrille Publishing Ltd.

Barnbaum, B. (2010), *The Art of Photography: An Approach to Personal Expression.* Rocky Nook.

Brown, B. (2002), *Cinematography: Theory and practice*: Image making for Cinematographers, *Directors and Videographers*, London: Focal Press.

Freeman, M. (2007), *The Photographers Eye: Composition and Design for Better Digital Photographs: Composition and Design for Better Digital Photos.* Ilex Press

Freeman, M (2014), *Capturing Light: The Heart of Photography.* ILEX

Ganbar, R. (2014), *Nuke 101: Professional Compositing and Visual Effects.* Peachpit Press.

Garvey-Williams, R. (2014), Mastering Composition. Ammonite

Glebas, F. (2009), Directing the Story: Professional: Focal Press.

Gress, J. (2014), *Visual Effects & Compositing.* New Riders.

Katz, S.D. (1991), *Film Directing Shot by Shot*: Visualizing from Concept to Screen, Michael Wiese Productions.

Hacking, J. (2012), Photography: The Whole Story. Thames and Hudson Ltd.

Ingledew, J. (2005), *Photography,* Laurence King Publishing.

Larsen, J. & Sandbye, M. (2014), *Digital Snaps: The New Face of Photography.* I.B. Tauris & Co. Ltd.

Wright, S. (2010), *Digital Compositing for Film and Video.* Morgan Kaufmann

Graphic Design and Multimedia
Indicative reading:

Austin, T. & Doust, R. (2007), *New Media Design,* Laurence King.

Bergstrom, B. (2008), *Essentials of Visual Communication,* Laurence King.

Best, K. (2007), *Design Management*, AVA Publishing.

Bringhurst, R. (2005), Elements of Typographic Style, Hartley & Marks Publishers.

Duckett, J. (2011), HTML & CSS: Design and Build Web Sites, John Wiley & Son

Hubner, M. (2009), *Tangible: High Touch Visuals.* Verlag.

Moggridge, B. (2006), *Designing Interactions.* Massachusetts: MIT Press.Packer, R. (Ed), Jordan, K. (Ed) (2002), Multimedia: From Wagner to Virtual Reality, W.W. Norton & Company Ltd.

Peters, K. (2007), *Foundation Action Script 3 Animation: Making Things Move!* Boston: Friends of ed.

Wray, A. (2009), *Handmade Graphics: Tools and Techniques Beyond the Mouse*, London: Rotovision.

Illustration, Graphic Novels and Children's Publishing
Indicative reading:

Bell, R. (2005), *Pictures and Words: New Comic Art and Narrative Illustration* Laurence King Publishing.

Buxton, B. (2007), *Sketching User Experiences: Getting the Design Right and the Right Design.* Morgan Kaufman.

Klanten, R. & Hellige, H. (2005), *Contemporary Illustration and its Context.*

Salisbury, M. (2004), *Illustrating Children's Books, Creating Pictures for Publication*, Quarto.

Thaler, P. Klanten, R. Hellige H, Mischler M. (2001) *Pictoplasma Contemporary Character Design,*

Wolk, D. (2007), *Reading Comics: How Graphic Novels Work and What They Mean*, Da Capo Press.

Marcoci, R. (2007), *Comic Abstraction: Image Breaking, Image Making*, Museum of Modern Art.

McCloud, S. (2006), *Making Comics: Storytelling Secrets of Comics*, Manga and Graphic Novels, Harper Collins.

O'Donnell, T. (2009), *Sketchbook: Conceptual Drawings From The World's Most Influential*

Designers and Creatives, Rockport.

Renshaw, L. (2009), *Mixed-Media and Found Materials*, London: AC&Black.

Santiago, K. (2010), *Collage Playground: A Fresh Approach to Creating Mixed-Media Art,* North Light Books.

Sloman, P. (2009), *Paper: Tear, Fold, Rip, Crease, Cut*, London: Black Dog.

Troika, (2008), *Digital by Design: Crafting Technology for Products and Environments*, Thames and Hudson.

Zeegan, L. (2007), *Secrets of Digital Illustration: A Master Class in Commercial Image-making*, London: Rotovision.

Periodicals and Weblinks

Center for Universal Design http://www.design.ncsu.edu/cud/

Change Observer http://changeobserver.designobserver.com/

GOOD http://www.good.is//

TED talks http://www.ted.com/

Image & Narrative: Online Magazine of the Visual Narrative
http://www.imageandnarrative.be/

Artist resource and publications http://www.a-n.co.uk/

Creative Review, Centaur Communications.

Computer Arts, Future Publishing

EDGE, Future Publishing

Eye, Haymarket Publishing

MUTE, Texere Publishing, http://www.metamute.com/

Res, Res Media Group http://resfest.com/

WIRED, Wired UK, http://www.wired.com/