



ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Applied Scenic Art				
Module Code	UAMPH4-40-M	Level	M	Version	3
UWE Credit Rating	40	ECTS Credit Rating	20	WBL module?	No
Owning Faculty	ACE/ BOVTS	Field	Stage Management		
Department	Arts and Cultural Industries	Module Type	Professional Practice		
Contributes towards	Postgraduate Diploma in Scenic Art				
Pre-requisites	None	Co- requisites	None		
Excluded Combinations	None	Module Entry requirements	N/A		
First CAP Approval Date	February 2008	Valid from	September 2008		
Revision CAP Approval Date	20/05/2014	Valid from	September 2014		

<b>Review Date</b>	September 2020
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> <li>• produce, working as part of a team, a theatre set completed to a high standard by the given deadline, and complete the painting of any other piece of scenery or props as required. (A)</li> <li>• produce samples of the set for the approval of the designer and to question him/her effectively to achieve a successful end result. (A)</li> <li>• support the team leader, share responsibilities as required, work effectively with others as a member of a group and meet obligations to the team leader and the designer. (A)</li> <li>• work under the pressure of long hours and deadlines with attentiveness and self-motivation to consistently high standards. (A)</li> <li>• take responsibility for the cleanliness, tidiness and general good management of the working space and communal tools as well as one own. (A)</li> <li>• demonstrate their working methods and organisational skills by keeping a diary/log-book/record keeping document; (A)</li> <li>• meet the designer's requirements and be sure that the style matches what is required by the designer rather than the painter's own individual style; (A)</li> </ul>

	<ul style="list-style-type: none"> <li>• learn to extract the information from the designer and use this brief together with painted reference (or painting reference) and the model to produce the best possible end result under the guidance of the Head of Scenic Art; learn this information by using sample process and regular meetings with designer and the Head of Department. (A)</li> <li>• attend the model presentation and discuss with the designer the painting style and effect desired. During the production meeting they will, together with the production manager and the other production staff, work out the timetable, budget and technicalities of the project. (A)</li> </ul>
Syllabus Outline	<p>Supported by the Head of Scenic Art and the production staff, the students will produce the painting of the theatre school's public productions. This involves working for three or four weeks closely with the head painter, the designer, the carpenters, the props makers and the production manager for the realisation, within the deadlines, of the project.</p> <p>As the work proceeds they will be expected to make any modifications suggested by the designer. They will be careful not to make decisions in lieu of the designer without his/her previous knowledge and agreement.</p> <p>The student will be expected to see the set finished and completed to the satisfaction of the designer. The student will learn about paint calls during the production week and during the run of the show for touch up of the set to keep it up to standards.</p>
Contact Hours	
Teaching and Learning Methods	<p>The syllabus for this module will be delivered through seminars and practical workshops in specialist painting effects (ex. wood graining, marbling, texturing etc.) and through master classes with professional's painters in theatre, film and television and other areas of the visual process like lighting design.</p> <p>The completion of two public shows will allow the student to practice and refine skills and techniques acquired in the previous module and experience the production process at first hand.</p> <p>The whole process is closely monitored and guided by the Head of Scenic Art and the production staff. At all stages the student is encouraged and supported by the tutor enabling him/her to develop skills, confidence and working practice.</p> <p>Regular meeting with the designer and the production department staff ensure that the student has enough information and guidance throughout the production.</p> <p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; work based learning; supervised time in studio/workshop.</p> <p><b>Independent learning</b> includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below. Scheduled sessions may vary slightly depending on the module choices you make.</p> <p><b>Placement learning:</b> may include a practice placement, other placement, and year abroad.</p>
Reading Strategy	<p>Students are encouraged to become familiar with the subject area, and texts specific to the module, through reading lists and reference material provided in the course handbook. Lists are updated annually to maintain currency and relevance. Each department holds texts and reference material, as well as the general access provided to the Schools library and access to the Internet. The specifically vocational nature of training and study, combined with the project based nature of learning on the course, may require that students are guided to reading and research material in the first instance by the module leader.</p>

	NB: BOVTS students do not have access to UWE Libraries and UWE OnLine'
Indicative Reading List	<p>R. V. Cole <i>Perspective for Artists</i> (Dover 1976)</p> <p>R Mayer <i>The Artist's Handbook of Materials and Techniques</i> (Faber and Faber 1991)</p> <p>J. Lidzey ,J. Mirza, <i>The Art of Colour Mixing Using Watercolours, Acrylics and Oils</i></p> <p>N. Harris, J. Galton (A &amp; C Black 2002)</p> <p>I Sidaway <i>The Colour Mixing Bible</i> (David and Charles. 2002)</p>

<b>Part 3: Assessment</b>	
Assessment Strategy	<p><b>This is a Professional Practice module with only one component of assessment. This component has two elements of assessment and is Pass/Fail.</b></p> <p><b>ATTEMPT 1</b></p> <p>In assessing Component A there will be meetings between the student and the relevant tutor at formal assessment points over the course of the module to discuss and record the student's progress judged against the learning outcomes for this module. The result of these assessment points (of which there are normally not more than three) are cumulative in nature and give rise to a final mark/grade at the end of the module.</p> <p><b>First Assessment Opportunity</b></p> <p><b>Component A</b></p> <p><b>Description of each element weighting</b></p> <p><b>1 – Assessment of Process of Painting 50%</b></p> <ul style="list-style-type: none"> <li>• § as demonstrated by the student during advanced specialist workshops and classes on scenic art techniques</li> <li>• § as expressed by Head of Course in assessment statement in relation to the student's progress at an advanced level of specialised techniques</li> </ul> <p><b>2 – Assessment of Completed Scenic Work 50%</b></p> <ul style="list-style-type: none"> <li>• § as demonstrated by the standard achieved on the finished set with reference to the requirements of the design brief to the full satisfaction of the designer.</li> <li>• § as demonstrated by the quality of the student's response in relation to their understanding how to achieve the desired visual effect.</li> <li>• § As demonstrated by their ability to work within the financial and other resource constraints of the production.</li> </ul> <p>Assessment strategy</p> <p>Both formative and summative, will include:</p> <ul style="list-style-type: none"> <li>• § feedback to the Head of Scenic Art, Designer and visiting specialist tutors</li> <li>• § group feedback with other scenic art students, Head of Scenic Art and visiting specialist tutors</li> <li>• § individual student self-assessment</li> </ul> <p>Finally a written assessment from HOD is discussed in conjunction with the student's written self-assessment and a student action plan is formulated.</p> <p><b>Second Assessment Opportunity (further attendance at taught classes is required)</b></p> <p><b>AS FOR FIRST ASSESSMENT OPPORTUNITY</b></p> <p><b>SECOND (OR SUBSEQUENT) ATTEMPT: Attendance at taught classes is required.</b></p> <p><b>AS FOR FIRST ASSESSMENT OPPORTUNITY</b></p>

Identify final assessment component and element	<b>Comp A</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	<b>100</b>	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	
1. CW1 – Assessment of Process of Painting	Pass/Fail	
2. CW2 - Assessment of Completed Scenic Work	Pass/Fail	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	
1. N/A		

<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	
1. CW1 – Assessment of Process of Painting	Pass/Fail	
2. CW2 - Assessment of Completed Scenic Work	Pass/Fail	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>	
1. N/A		
<p>If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.</p>		