



**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Developing Practice in Drawing and Print 2				
Module Code	UAAAQ9-45-2	Level	2	Version	1.1
Owning Faculty	Arts, Creative Industries and Education	Field	Art		
Contributes towards	BA (Hons) Drawing and Applied Arts				
UWE Credit Rating	45	ECTS Credit Rating	22.5	Module Type	Project
Pre-requisites	None	Co- requisites	None		
Excluded Combinations	International Exchange	Module Entry requirements	None		
Valid From	September 2013	Valid to	September 2019		
<b>CAP Approval Date</b>	26th March 2013				

Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Develop and demonstrate knowledge of a range of historical and contemporary practitioners who relate to an integral part of their practice;</li> <li>2. Develop and demonstrate the ability to collate and analyse critical and contextual research from a range of sources appropriate to individual research interests.</li> <li>3. Integrate the critical evaluation of the role of drawing and applied arts practices in relation to personally generated studio practice;</li> <li>4. Identify and manage the development of strategies for self-directed study;</li> <li>5. Demonstrate the development and implementation of conceptual, critical and production processes;</li> </ol>

	<p>6. Develop an understanding of drawing and applied arts practices in relation to personal studio practice;</p> <p>7. Demonstrate the implementation of a methodology in the development of a negotiated body of work;</p> <p>8. Develop the ability to identify key elements of a problem and identify methods/techniques, concepts and process appropriate to the task</p> <p>9. Develop the ability to communicate their ideas clearly.</p> <p>All assessed through Component A.</p>
<p>Syllabus Outline</p>	<p>Lectures and seminars will introduce key practitioners for whom drawing and applied arts practices are central to their practice. In this module, students will negotiate a theme/topic from which to develop a series of art/media/design works or artefacts. Students will begin to identify strategies for sustaining a self-directed approach practice and define areas of specialism to their individual interests.</p>
<p>Contact Hours</p>	<p>Students can expect a total of <b>108</b> hours scheduled contact time for this module within the context of their other learning and teaching activities. This includes tutorials, group critiques, lectures, seminars, site visits / field trips, studio-based sessions, inductions, workshops, field work, work-based learning or project supervision.</p> <p>Contact time may also take a synchronous virtual form rather than face-to-face, through the use of email discussion groups, virtual learning environments (VLEs) and other technology-aided means. It can also take place in a work-based setting.</p>
<p>Teaching and Learning Methods</p>	<p>This module is delivered through:</p> <p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, workshops; external visits; field work; 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.</p> <p>Tutorials will be the focus for staff to support students' work and maintain a plan of work that combines research in their area of practice and development of their practical work. So it is essential that good records and journals are kept to document the individual progress.</p> <p>Lectures and seminars presented by staff and guest speakers, directed reading, practical exercises, technical tutorial and theory, challenge students to consider the strengths and potential of different working methods and media. By looking at their own work and that of other practitioners they will be challenged to consider how content and intention inform the development and evaluation of outcomes. Time is a key issue in animation, this includes time spent designing/making as well as on screen time. Students will be asked to consider time spent working economically and efficiently on their project/s.</p> <p>Practical work, seminar discussions, critiques of work in progress and outcomes will examine models of design method/process considering issues such as generating ideas, integrating communicative objectives with aesthetic judgement, collaboration and coordination.</p> <p>Practical workshops will enable students to extend their technical knowledge and skills in the areas most relevant to their individual practice.</p>

Key Information Sets Information

**Key Information Set - Module data**

Number of credits for this module

45

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
450	108	342		450



The table below indicates as a percentage the total assessment of the module which constitutes a -

**Written Exam:** Unseen written exam, open book written exam, In-class test

**Coursework:** Written assignment or essay, report, dissertation, portfolio, project

**Practical Exam:** Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	
Coursework assessment percentage	100%
Practical exam assessment percentage	
	100%

Reading Strategy

All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online.

Any essential reading is available in the Bower Ashton Library and will be indicated clearly in the module brief. The currency of information may wane during the life span of the specification, consequently current advice on readings will be available through more frequently updated mechanisms such as the handbook and intranet, these will be revised annually.

Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.

Indicative Reading List

**Essential Reading:**

	<p>Hung, Shu &amp; Magliaro, Joseph (eds.) (2007) <i>By Hand: The Use of Craft in Contemporary Art</i>. New York: Princeton Architectural</p> <p><b>Further Reading:</b></p> <p>Duff, Leo &amp; Davies, Jo (eds.) ( 2003) <i>Drawing: The Process</i>. Bristol: Intellect.</p> <p>Evans, Bernard (1996) <i>Drawing towards the end of a century</i>. Newlyn Society of Artists.</p> <p>Hoptman, Laura (2002) <i>Drawing Now, Eight Propositions</i> New York: Museum of Modern Art.</p> <p>Kovats, Tania (ed.) (2005) <i>The Drawing Book: A survey of drawing, the primary means of expression</i>. Black Dog.</p> <p>Zweite, Armin (2005) <i>Rebecca Horn, Body Landscapes: drawing, sculptures, installations 1964-2004</i>. London: Hatje Cantz.</p> <p>Websites</p> <p>Drawing on the right side of your brain by Betty Edwards (see gallery) <a href="http://www.drawright.com/">http://www.drawright.com/</a></p> <p>Tate <a href="http://www.tate.org.uk">www.tate.org.uk</a></p> <p>Whitechapel gallery <a href="http://www.whitechapel.org/">www.whitechapel.org/</a></p> <p>The Drawing Center (New York) <a href="http://www.drawingcenter.org">http://www.drawingcenter.org</a></p> <p><a href="http://www.artshole.co.uk">www.artshole.co.uk</a> - data base of art/design activity</p> <p>The Artist Org, see art movements, see artists by discipline – drawing <a href="http://the-artists.org/art-movements.cfm">http://the-artists.org/art-movements.cfm</a></p> <p><a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a></p> <p><a href="http://www.caa.org.uk">www.caa.org.uk</a></p> <p><u>e-journals</u> :These are accessible via the internet, but are also available on the shelf in Bower Ashton library.</p> <p>Artists Newsletter, Architecture, Art monthly, Crafts, Creative review, Design Issues, Fibre Art, Textile – Journal of cloth and Culture, Selvedge</p> <p><u>On the shelf journals</u> :Artists Newsletter, Architecture, Art monthly, Blueprint, Crafts, Creative review, Design Issues, Fibre art, Icon, Selvedge, Textile – Journal of Cloth and Culture.</p>
	<p><b>Part 3: Assessment</b></p>
<p>Assessment Strategy</p>	<p>Assessment strategies within the programme that this module contributes to reflect the Faculty of Art, Creative Industries and Education’s philosophy which considers assessment to be part of the learning process.</p> <p>Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students. Assessment methods used are varied, are relevant in demonstrating achievement to both academic and industry stakeholders, and form a coherent programme of assessment which is designed to offer students the maximum opportunity to demonstrate the skills, knowledge and experience that they have gained through the course of study, as well as to support ongoing and continuous improvement in their individual creative practice and development as practitioner-researchers.</p>

	<p>The principle of 'learning through making' is core to learning strategies in the Department of Creative Industries – these learning activities are then expanded into and through an exploration of contemporary practice in relevant and related subject areas.</p> <p>At assessment, therefore, students are expected to present evidence of work which demonstrates engagement with the minimum number of learning hours for the module (contact and independent study hours).</p> <p>Forms of assessment used as part of the overall programme include:</p> <ul style="list-style-type: none"> <li>• Presentation and participation in studio-critique</li> <li>• Poster presentation</li> <li>• Group and individual visual presentations</li> <li>• Group and individual verbal presentations</li> <li>• Written Assignments – forms of writing relevant to the creative industries, including academic/essay and industry focused/report writing</li> <li>• Group critiques</li> <li>• Peer and self-assessment</li> <li>• Evaluative and reflective outcomes, including visual, verbal and written</li> </ul> <p>Formative and summative assessment activities that involve students participating in the evaluation of presented work (their own and others') take place throughout the programme. Participation in and attendance at these sessions forms part of the assessed content of the module as a result of this.</p> <p>Feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.</p>
--	---

Identify final assessment component and element	<b>Final body of work</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	100%	

<b>First Sit</b>	
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>
Final body of work, research, supporting materials	100%
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>

<b>Resit (further attendance at taught classes is not required)</b>	
<b>Component A (controlled conditions)</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>
Final body of work, research, supporting materials	100%
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>

If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.