



### MODULE SPECIFICATION

Part 1: Information			
Module Title	Preparation for Extended Study in Fine Art		
Module Code	UAAAWM-15-3	Level	3
For implementation from	Sept 2018		
UWE Credit Rating	15	ECTS Credit Rating	7.5
Faculty	Arts, Cultural Industries and Education	Field	Art
Department			
Contributes towards	BA (Hons) Fine Art BA (Hons) Fine Art with Foundation		
Module type:	Project		
Pre-requisites			
Excluded Combinations	Preparation for Extended Study in Fine Art UAAARH-30-3		
Co- requisites			
Module Entry requirements			

Part 2: Description
<p>This 15 credit option module is designed for those students taking the 30 credit Visual Culture Option at level 3, namely the Independent Research Project UA1AVJ-30-3.</p> <p>It provides students with the opportunity to define a short programme of study on a self-initiated basis in preparation for a major 60 credit module of self-directed study. Students learn through experience how to identify and articulate personal aims and how to plan and manage a period of self-directed work. It also requires students to focus on the relationship of their art interests to individual career aspirations.</p> <p>The emphasis of the module is upon the further development and evaluation of a personal art methodology and the contextualisation of their practice within the creative and/or cultural industries.</p> <p>Students on this module plan and undertake self-directed practice. Their choices and programme of study in the module is negotiated with tutors and the module leader according to the requirements of the learning outcomes and assessment criteria. This is done through the development of a short written (or alternative format submission) proposal (Learning Agreement) generated by the student with staff guidance.</p> <p>At this level, students are expected to demonstrate competence in the use and application of appropriate</p>

processes and techniques in the development and realisation of their ideas. During this module they have the opportunity to further refine these skills and develop technical expertise through the development and testing of prototypes / samples.

For assessment, students are required to present their Learning Agreement, developmental work, supporting materials and research. This, along with an evaluation of their work (as a summative critique) enable the student to analyse the outcome of the module in relation to the initial proposal of work, and to use this to begin to identify, in discussion with tutors, a programme of work for the subsequent 60 credit module, Extended Study in Fine Art, which aims to showcase their strengths in Fine Art practice.

### Part 3: Assessment

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.

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.

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.

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).

Forms of assessment used as part of the overall programme include:

- Presentation and participation in studio-critique
- Poster presentation
- Group and individual visual presentations
- Group and individual verbal presentations
- Written Assignments – forms of writing relevant to the creative industries, including academic/essay and industry focused/report writing
- Group critiques
- Peer and self-assessment
- Evaluative and reflective outcomes, including visual, verbal and written

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.

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.

Identify final timetabled piece of assessment (component and element)	Body of developmental work	
% 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>	

1. Body of developmental work, research, learning agreement, supporting materials, summative critique	100%																														
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>																														
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<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>																														
1. Body of developmental work, research, learning agreement, supporting materials, evaluative statement	100%																														
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b>																														
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If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.																															
<b>Part 4: Teaching and Learning Methods</b>																															
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Collate, analyse and critically reflect on research from a range of sources appropriate to individual research interests</li> <li>2. Contextualise their practice within the wider context of the Creative Industries</li> <li>3. Negotiate a Learning Agreement for study based on the identification and articulation of individual interests, technical specialisms and professional ambitions</li> <li>4. Demonstrate the implementation of a creative methodology in the development of a body of work</li> <li>5. Apply and develop their expertise in relation to their individual technical specialism/s</li> <li>6. Demonstrate the ability to generate, develop and resolve ideas for an individually negotiated professional context</li> <li>7. Manage their own learning and access an appropriate range of resources to achieve this</li> <li>8. Professionally communicate their ideas; visually, verbally and/or in writing</li> </ol> <p>(All assessed by Component A)</p>																														
Key Information Sets Information (KIS)	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="5" style="text-align: left;"><b>Key Information Set - Module data</b></th> </tr> <tr> <td style="width: 20%;"></td> <td style="width: 20%;"></td> <td style="width: 20%;"></td> <td style="width: 20%;"></td> <td style="width: 20%;"></td> </tr> </thead> <tbody> <tr> <td colspan="3"><i>Number of credits for this module</i></td> <td style="border: 2px solid red; text-align: center; color: red;">15</td> <td></td> </tr> <tr> <td style="background-color: #e0e0e0;">Hours to be allocated</td> <td style="background-color: #e0e0e0;">Scheduled learning and teaching study hours</td> <td style="background-color: #e0e0e0;">Independent study hours</td> <td style="background-color: #e0e0e0;">Placement study hours</td> <td style="background-color: #e0e0e0;">Allocated Hours</td> </tr> <tr> <td style="text-align: center; color: red;">150</td> <td style="text-align: center; color: red;">36</td> <td style="text-align: center; color: red;">114</td> <td style="text-align: center; color: red;">0</td> <td style="text-align: center; color: red;">150</td> </tr> <tr> <td colspan="4"></td> <td style="text-align: center; color: green;">✓</td> </tr> </tbody> </table>	<b>Key Information Set - Module data</b>										<i>Number of credits for this module</i>			15		Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	150	36	114	0	150					✓
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Contact Hours	<p>The table below indicates as a percentage the total assessment of the module which constitutes a;</p>																														

Total Assessment	<p><b>Written Exam:</b> Unseen or open book written exam  <b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test  <b>Practical Exam:</b> Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p>																							
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<p>The essential reading remains the same as the current 30 credit version of this module.</p>																								
<p><b>Essential Reading:</b>  Godfrey, Tony. (1998) <i>Who are the style police?</i>. London:Phaidon.pp.377-424</p>																								
<p><b>Further Reading:</b>  Alberro &amp; Stimson. (1999) <i>Conceptual Art: A Critical Anthology</i>. Cambridge: MIT Press.  Baudrillard, Jean. (1983). <i>Simulations</i>. Los Angeles: Semiotext.  Benjamin, Walter (1968). Hannah Arendt. ed. "<i>The Work of Art in the Age of Mechanical Reproduction</i>", <i>Illuminations</i>. London: Fontana. pp. 214–218.  Bourriaud, Nicholas. (1998) <i>Relational Aesthetics</i>. France: Les presses du reel.  Butt, Gavin (ed). (2004) <i>After Criticism</i>. New Jersey: Wiley-Blackwell.  Chambers, Iain (2001) <i>Culture After Humanism</i>. Oxford: Routledge.  Fisher, Mark. (2010) <i>Capitalist Realism: is there no alternative?</i> London: O Books.  Gillick, Liam (ed). (2013) <i>Cultures of the Curatorial</i>. Leipzig: Academy of Visual Arts  Goldberg, R. (1998) <i>Performance: live art since 1960</i>, London: Thames &amp; Hudson  Harrison, C &amp; Wood, P (ed). (1992), <i>Art in Theory: 1900-1990</i>, London: Blackwell  Kwon, M. (2002) <i>One Place After Another</i>. Cambridge: MIT Press.  Lippard, Lucy. (1995) <i>The Pink Glass Swan: Selected essays on feminist art</i>. New York: The New Press.  O'Doherty, Brian. (1986) <i>Inside the White Cube</i>. Berkeley: University of California Press.  Rogoff, Iritt &amp; Sherman, Daniel. (1994) <i>Museum Culture; histories, discourses, spectacles</i>. Minneapolis: University of Minnesota press.  Smith, Dan. (2012) <i>Traces of Modernity</i>: London: Zero Books.</p>																								

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First CAP Approval Date	17 <sup>th</sup> January 2018			
Revision ASQC Approval Date		Version	1	<a href="#">Link to RIA 12513</a>