

University of the West of England
MODULE SPECIFICATION

Code: UAAA6J-30-M	Title: INTRODUCTION TO MULTIDISCIPLINARY PRINTMAKING	Version: 7
Level: M	UWE credit rating: 30	ECTS credit rating: 15
Module type: Project		
Owning Faculty: FCA	Field: Art	
Faculty Committee approval: Q & S Sub-group	Date: Chairs action – October 2010	
Approved for Delivery by: <i>indicate name of affiliated institution if module will only be delivered by them</i>		
Valid from: Sept 2010	Discontinued from:	
Contributes towards: MA Multi-Disciplinary Printmaking		
Pre-requisites:		
Co-requisites:		
Entry requirements: <i>If the module is offered as CPD or stand alone, indicate the entry requirements</i>		
Excluded combinations:		

Learning outcomes:

This module is designed to introduce students to the studio and workshop practices necessary in order to be able to independently negotiate and realise a body of work at MA level. The module also introduces a range of genres, theories and issues pertinent to the understanding of the potential of multi-disciplinary print in relation to a broad range of undergraduate student experience.

Upon completion of this module students will have achieved the following outcomes:

Knowledge and understanding

- i) be able to demonstrate knowledge and understanding of techniques, concepts and cultural ideas relevant to the development of creative practice through a range of print processes and techniques;
- ii) be able to research effectively using a range of different methodologies and sources;

Intellectual skills

- iii) collect, analyse, edit and organise information;
- iv) analyse and synthesise new approaches to practice;

Subject/Professional/Practical Skills

- v) demonstrate the creative potential of a range of skills and techniques used in the production of multiples';
- vi) be able to demonstrate competence in the use of at least one print process through the production of a sustained body of work;
- vii) demonstrate the relationship between research and the development of practice through the production of a critical logbook;

Transferable Skills

- viii) the ability to be proactive and show engagement with the course;
- ix) engage confidently in debate;
- x) demonstrate the ability to work confidently with a range of technologies.
- xi) demonstrate the ability to manage time effectively and to make good use of independent study time.

Syllabus outline:

Introductory workshops into research methodologies, print techniques and studio presentations form the basis of the early part of the module. Students come from a range of different educational backgrounds and are encouraged to use independent study time to familiarise themselves with a range of (often) new skills and resources.

Throughout this module students attend a range of seminars and lectures given by staff working in the print research centre. These lectures introduce the range of unique approaches that have been developed by staff and research students working in the centre and which form the underpinning of the MA curriculum. In addition the lecture programme gives students a critical insight into the genres, concepts and issues pertinent to the development of practice through multi-disciplinary print.

Print Workshops include introductions to: Research Sessions include introductions to:

Etching
Screenprint
Lithography
Relief printing
Ceramic transfer printing
Paper clay printing
Enamelling
Digital print
Laser Cutting
Bookbinding
Textile print
Letterpress
Photoshop/Illustrator

Critical writing

Literature/text based searches
Visual Research and Analysis
The use of collections and museums.
The use of research in the development of practice – a series of case studies.
The internet as a research tool
Effective use of School resources
Effective use of a critical logbook

Students are exposed to a range of processes and techniques and will explore these processes through the research, development and realisation of a body of work. The process of researching and developing a body of work will be recorded in the critical logbook and the exploration of new approaches to practice will take place in the studio. The themes and issues being explored are subject to negotiation with academic staff.

Students will be expected to explore the relationship between form and content and the relationship of creative practice to the development of technical competence.

Teaching and Learning Methods:

- i), v), viii) ix) Students attend a range of introductory workshops introducing a broad range of skills, techniques and processes ranging from generic research skills through to very specific print technologies. Short tasks, exercises and projects are used to ensure that students consolidate their skills in order to gain confidence and independence.
- ii) Research skills are taught through a series of practical workshops and tested through a

series of short projects and exercises. The application of these skills is consolidated, developed and sustained through the critical journal, which all students keep throughout the programme of study.

- vi), vii), x),
xii) The practical project is used as a means of teaching students the value of developing a systematic methodology in relation to the development of their work. Through presentations and tutorials, students are expected to develop both method and technical skills. The ongoing relationship between the development of practice and research sources is documented in the critical log and tested in the practical work.
- iii) iv) xi) students are presented with a broad range of 'possibilities' for the development of their practice through workshops, presentations and tutorials. The analysis and synthesis of these ideas is explored through independent workshop/studio practice.

Reading Strategy

<http://www.uwe.ac.uk/library/resources/art/>

As part of their induction, students are given an introduction to the library, which includes guidance on accessing and using resources including e-journals and UWE online.

The titles on the Essential reading list are available in the Bower Ashton Library and should be regarded as key texts. Suggested further reading recommendations are suggested below. All titles on the Essential and Suggested further reading lists are held in Bower Ashton Library.

Essential reading: all titles available from Bower Ashton library (on shelf)

Dyson, Anthony. *Printmakers' Secrets*, A & C Black, 2009, ISBN 9780713689112. (on shelf)

Fishpool, Megan. *Hybrid Prints*, A & C Black, 2009, ISBN 9780713686500. (on shelf)

Nadeau, Luis. *Encyclopaedia of Printing, Photographic, and Photomechanical Processes*. Fredericton, Canada: Atelier Luis Nadeau, 1989-90. (on shelf)

Hansen, Victoria (Ed.). *Printmaking in America: Collaborative Prints and Presses, 1960-1990*, Zimmerli Art Museum, 1990, Harry N Abrams, USA, ISBN 0941680150. (on shelf)

Griffiths, A. *Prints and Printmaking an introduction to the history and techniques*, British Museum Press, London, 1996. (on shelf)

Wyckoff, Elizabeth, and Platzker, David. *Hard Pressed: 600 Years of Prints and Process*. New York, Hudson Hill Press in association with International Print Center New York, 2000. (on shelf)

Castleman, Riva. *Prints of the 20th Century*, Thames and Hudson, 1998. (on shelf)

Rivers, Charlotte. *Reinventing Letterpress: Prints by Contemporary Practitioners*, Rotovision, 2010, ISBN: 978-2888930938 (on shelf).

Scott, Paul. *Ceramics and Print*, A & C Black, 2005 ISBN: 0713674911 (on shelf)

Petrie, Kevin. *Glass and Print*, A & C Black, 2006, ISBN: 0713664916 (on shelf)

A comprehensive artist's book subject reading list can also be obtained from the CFPR via email from Sarah Bodman (Sarah.Bodman@uwe.ac.uk) or online at <http://www.bookarts.uwe.ac.uk/resources.htm>

Suggested Further Reading:

Bodman, S. *Creating Artists' Books*, 2005/2007 A&C Black, London, ISBN 0 7136 6509 2 (on shelf)

Gale, Colin. *Etching and Photopolymer Intaglio Techniques*, A&C Black, London, 2006

Hartill, Brenda. *Collagraphs and mixed-media printmaking*, A& C Black, 2005 (on shelf)

Hoskins, S. *Water-Based Screenprinting*, A&C Black, London, 2001. (on shelf)

Croft, Paul. *Stone Lithography*, A&C Black, London, 2001. (on shelf)

Sacilotto, Deli. *Photographic Printmaking techniques*, Watson-Guptill, 1982. (on shelf)

Book Arts Newsletter, free download: <http://www.bookarts.uwe.ac.uk/banlists.htm>

Schmidt, Petra. *Patterns in Design and Architecture*, Birkhauser publishers, 2005 (on shelf)

Drucker, Johanna. *The Century of Artists' Books*, ISBN 978-1887123693, Granary Books, 2004. (on shelf)

Bodman, S and Sowden, T. *A Manifesto for the Book*, 2010, Impact Press, UWE Bristol
ISBN 978-1-906501-04-4. Free download from: <http://www.bookarts.uwe.ac.uk/canon.htm>

Blechman, Hardy. *Disruptive Pattern Material: an encyclopedia of camouflage - nature, warfare and culture*, DPM, 2004 (on shelf)

Electronic journals featuring printmaking / artists' books, available through Bower Ashton online library services: *a-n Magazine, Afterimage, The Art Bulletin, Art History, Art Monthly, Art Review, Artweek, The Blue Notebook, The Bonefolder, Crafts, Creative Review, Fiberarts, Flash Art.*

On shelf journals featuring printmaking / artists' books in Bower Ashton library: *Afterimage, The Art Bulletin, Art History, Art Review, Artweek, Crafts, Creative Review, Fiberarts, Flash Art, Art Monthly, Artists' Newsletter, Afterimage, The Blue Notebook, The Bonefolder Journal of Artists' Books (JAB), Book Arts Newsletter, Printmaking Today.* All on shelf in library journals area except: *The Bonefolder* - free download: www.philobiblon.com/bonefolder. *The Book Arts Newsletter* - free download from: www.bookarts.uwe.ac.uk/banlists.htm

You can also use the library online catalogue to access online database versions of:

Artbibliographies Modern, Artists' Newsletter (www.a-n.co.uk), Art Full Text, Art Index Retrospective 1929-1984, Design and Applied Arts Index (DAAI), Grove Art Online.

Some websites:

www.tate.org.uk/servlet/QuickSearch - to search online by artists or title of work.

www.printeresting.org - online resource for interesting printmaking miscellany.

www.artlexis.com - contemporary gallery and publisher in Brooklyn, NY.

www.dpandi.com/index.html - online information resource for photographers, digital and traditional artists, printmakers

www.bookarts.uwe.ac.uk/resources.htm - research resources on artists' books for students.

www.worldprintmakers.com - Contemporary prints and printmakers from round the Globe.

<http://artistbooks.ning.com> - Artist Books 3.0 for artists, curators, librarians, students and researchers interested in any aspects of artists' books and the book arts.

<http://justpressprint.blogspot.com> - Paul Laidler's print notebook.

Contemporary UK Print Galleries: www.alancristea.com www.londonprintstudio.org.uk
www.paragonpress.co.uk

Contemporary UK Artist's Book Galleries:

www.bookartbookshop.com www.owlandlionsgallery.com www.firecatchercreative.blogspot.com

Our electronic resources:

www.maprintbristol.org - our MA printmaking website for current students and alumni.

http://amd.uwe.ac.uk/cfpr - for CFPR printmaking research, projects and information.

www.bookarts.uwe.ac.uk for CFPR artist's book projects, exhibitions, publications and information, free download essays and publications.

Assessment

Weighting between components A and B (standard modules at levels 0-3 only) A: B:

ATTEMPT 1

First Assessment Opportunity

Component A

Description of each element

Element weighting

Presentation of artwork, text and associated material

100%

Second Assessment Opportunity (further attendance at taught classes ~~is~~/is not required)

Component A

Description of each element

Element weighting

Presentation of artwork, text and associated material

100%

SECOND (OR SUBSEQUENT) ATTEMPT Attendance at taught classes ~~is~~/is not required.

Specification confirmed byDate
(Associate Dean/Programme Director)

Assessment: Profile of achievement in relation to stated learning outcomes:

Introduction to Multi-Disciplinary Printmaking UAAA6J-30-M (30 credits)	
<i>Assessment Criteria:</i> Students will be assessed according to your fulfilment of the learning outcomes in respect of the following criteria:	Threshold standard (‘M’ Level)
i) the level of analytical and conceptual awareness demonstrated in your critical journal;	the critical journal demonstrates that you can source and organise coherent ideas and concepts relevant to the development of your practice, and can critically analyse and/or evaluate new ideas and perspectives showing the ability to synthesise and/or transform ideas in the process of developing practice;
ii) the level of technical skill, key processes, techniques and methodologies demonstrated in your practical work;	the practical work demonstrates that you can utilise skills and technologies in order to reinforce and exploit creative and conceptual intention;
iii) the extent to which research and investigation can be seen to have informed the development of practice;	the work demonstrates that you have an awareness of the significance of relevant contextual factors (e.g. personal, historical, professional, theoretical etc) influencing the area of study and is able to critically engage with the contextual significance;
iv) the levels of exploration, curiosity, ambition and creative independence demonstrated in your practice;	the work demonstrates that you are an independent learner in setting targets and can explore a range of alternative approaches to your practice;
v) the extent to which access to resources and the potential of the programme has been exploited within MA practice.	the submitted work and logbook demonstrates you can, in a systematic and reflexive manner identify and implement appropriate strategies, technologies and techniques in order to develop a body of work.

Levels of Achievement	
75% - 100% Distinction -	the work presented substantially exceeds the threshold profile described in relation to the assessment criteria. The overall profile of the student demonstrates an exceptional level of attainment in relation to the threshold profile.
65% - 74% Merit -	the work presented for assessment exceeds the threshold profile described in respect of all five criteria. The student's achievement in relation to each of the criteria may vary but demonstrates an overall level of attainment commensurate with the threshold profile described.
50% - 64% Pass -	the work presented for assessment meets the threshold profile described in respect of all five criteria. The student's achievement in relation to each of the criteria may vary but demonstrates an overall level of attainment commensurate with the threshold profile described.
0% - 49% Fail -	the work presented for assessment does not meet the threshold profile described in relation to two or more of the criteria. The level of achievement falls below the threshold standard and the overall profile of attainment is not commensurate with the level of the award.
* for the purpose of assessment the level of achievement is measured against the overarching profile given through the five threshold statements.	