University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data							
Module Title	Exploring Practice in Fine Art						
Module Code	UAAARC-45-1		Level	1		Version	1
Owning Faculty	ACE		Field	Art			
Contributes towards	BA Hons Fine Art / BA Hons Art and Visual Culture						
UWE Credit Rating	45	ECTS Credit Rating	22.5		Module Type	Project	
Pre-requisites			Co- requisites				
Excluded Combinations			Module Entry requirements				
Valid From	September 2013		Valid to		September 2019		

CAP Approval Date	26th March 2013

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will: 1. develop an awareness of Contemporary Fine Art practices, through the development of skills and approaches relevant to individual interests 2. develop and translate ideas using familiar and unfamiliar methods, approaches and materials in the context of Contemporary Fine Art practices 3. develop analytical and critical skills through research and evaluation 4. demonstrate an understanding of a range of approaches within Fine Art practices 5. demonstrate an understanding of the role of research to inform Fine Art practice 6. perform basic skills with awareness of tools and materials and be aware of potential hazards 7. identify key elements of a problem and select methods, techniques and/or processes appropriate to task All assessed by Component A
Syllabus Outline	A range of concepts, development of practical skills, introductions to practitioners and historical/contemporary examples that challenge students' pre-conceptions about Fine Art and develop their awareness of the creative

opportunities and possibilities afforded through Fine Art practices form the focus for this module.

Workshops, group work, lectures and independent study will focus intellectual, critical and creative enquiry. Through experimentation with concept, skills, processes, materials and methods students will be expected to develop and present a body of work that explores a particular theme relevant to their own ideas and ambitions.

Throughout the module, students will be encouraged to work in a creative, investigative and experimental manner. Through individual feedback tutorials and seminar group critiques and discussion, they will be expected to develop the ability to begin to place their own work within a range of art, design, media and broader cultural contexts and practice(s).

Critical engagement and reflection on practice will be supported through tutorial and seminar group activity. There is an emphasis on exploring and questioning media/forms and investigating how meaning relates to this. Issues of the appropriateness and relevance of media, context and themes that you are exploring are discussed. Throughout the module you have the opportunity to attend lectures by visiting artists, which will raise issues concerning meaning and media in relation to the evolution of an artist's practice. During this module you are expected to determine which programme option choice is appropriate for you to pursue at level 2. This is supported by induction talks about the two programme option choices (Fine Art / Art and Visual Culture).

Contact Hours	• Students can expect a total of 108 hours scheduled contact time for this module within the context of their other learning and teaching activities. This includes tutorials, group crits, lectures, seminars, site visits / field trips, studio-based sessions, inductions, workshops, field work, work-based learning or project supervision. • 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.
Teaching and Learning Methods	This module is designed both to allow for orientation within Fine Arts in terms of knowledge and skills. Learning is supported throughout this module by a variety of different teaching approaches and learning activities, these will include; Practical skills are delivered through workshops and studio activities that involve both demonstration and practice. These workshops will look specifically at building confidence and a level of proficiency in the disciplines studies. Emphasis will be placed on establishing a meaningful relationship between conceptual and making activities. Analytical, evaluative and planning skills will be supported through seminars/tutorials/individual critiques, in order to encourage students to adopt an ongoing engagement with ideas/processes/methods of production beyond the familiar. Critical engagement and reflection on ideas/practices examined within the module will be documented and presented for assessment in the supporting and development work. **Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, workshops; fieldwork; external visits; supervised time in studio/workshop. **Independent learning** includes hours engaged with studio practice, essential

Key Information Sets Information							
	reading, assignment preparation and completion etc.						

	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:** Jeremy Millar Fischli and Weiss- The Way Things Go *Afterall Books 2007* **Further Reading:** Alberro, A, *Conceptual Art and the Politics of Publicity*. MIT, 2003. Bachelard, G**,** *The Poetics of Space.* Beacon Press,1994. Barthes, R, *Mythologies.* Vintage, 1993. Berger, J, *About Looking,* Writers and Readers, 1980. Harrison and Wood' (ed) *Art in Theory.* Blackwell, 1993.

| | Buchloh, B, *The Museum Fictions of Marcel Broodthaers.* Art Metropole 1983.
de Oliveira,N/Oxley,N. *Installation Art.* Smithsonian Press,1994.
Godfrey, T, *Conceptual Art.* Phaidon, 1998.
Harrison, C, *Conceptual Art & Painting.* MIT, 2001.
Sontag, S, *On Photography.* Penguin, 1977.
Reiss, J, *From Margin to Centre: The Spaces of Installation Art.* Tate 2000.
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Periodicals
a-n magazine, Art Monthly, Artforum, Flash Art, Frieze, October, Parkett, Untitled

Articles on Websites
Theodor Adorno and Max Horkheimer *'The Culture Industry: Enlightenment as Mass Deception'* www.marxists.org/reference/archive/adorno/1944/culture-industry.htm

Websites
www.a-n.co.uk - information on all aspects of professional development, case studies and opportunities
www.newexhibitions.com - national exhibitions listings
www.artupdate.com
www.artincontext.org
www.linst.ac.uk/library/intranet/webguides/art.htm - weblinks for artists from London Institute site
http://www.tategallery.com
http://ubuweb.com Rich archive of relevant audio/visual work.

Suggested Viewing
Recommended viewing will be made available according to the nature of your individual research.
You will be encouraged to regularly visit galleries and museums in London, and via noticeboard information regarding the following local organisations:
Bristol: Arnolfini; Spike Island; *Picture This* Moving Image. Watershed; The Cube;
South West: G39 Gallery, Cardiff, Chapter Arts Centre, Cardiff; Spacex, Exeter |

Part 3: Assessment

| Assessment Strategy | 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 assessment component and element	**Body of developmental work**	

	A:	**B**:
% weighting between components A and B (Standard modules only)	**100%**	

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting (as % of component)**
Body of developmental work, summative group critique, documentation of work	100%
Component B **Description of each element**	**Element weighting (as % of component)**

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting (as % of component)**
Body of developmental work, evaluative statement, documentation of work	100%
Component B **Description of each element**	**Element weighting (as % of component)**

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.