



MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Preparation for Extended Study in Fine Art				
Module Code	UAAARH-30-3	Level	3	Version	1
Owning Faculty	ACE	Field	Art		
Contributes towards	BA(Hons) Fine Art				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013	Valid to	September 2019		

CAP Approval Date	26 March 2013
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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"> 1. Collate, analyse and critically reflect on research from a range of sources appropriate to individual research interests 2. Contextualise their practice within the wider context of the Creative Industries 3. Negotiate a Learning Agreement for study based on the identification and articulation of individual interests, technical specialisms and professional ambitions 4. Demonstrate the implementation of a creative methodology in the development of a body of work 5. Apply and develop their expertise in relation to their individual technical specialism/s 6. Demonstrate the ability to generate, develop and resolve ideas for an individually negotiated professional context 7. Manage their own learning and access an appropriate range of resources to achieve this 8. Professionally communicate their ideas; visually, verbally and/or in writing (All assessed by Component A)

Syllabus Outline	This module is designed to give students the opportunity to define a short programme
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	<p>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/design/media interests to individual career aspirations.</p> <p>The emphasis of the module is upon the further development and evaluation of a personal art/design/media methodology and the contextualisation of their practice within the creative and/or cultural industries.</p> <p>Students initiate their own brief/s. 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 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.</p> <p>For assessment, students are required to present their Learning Agreement, developmental work, supporting materials and research. This, along with a 'live' evaluation of the 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.</p>
Contact Hours	<ul style="list-style-type: none"> • Students can expect a total of 72 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	<ul style="list-style-type: none"> • The teaching and learning methods of this module are aimed at supporting the student in developing a personal creative methodology in relation to professional contemporary Fine Art practices. Students are expected to develop a Learning Agreement based on their individual research interests. This is developed and negotiated through group critiques or activities, and group / individual tutorials. Progress is monitored through regular group tutorials that also serve to offer interim goals to support students' progress and time management, and studio practice presentations that monitor student progress and enable professional communication of ideas. Students are expected to contextualise their practice within relevant creative industries and critical contexts throughout the module; this is supported by the focus of group tutorials and through attendance at lectures by visiting speakers, attendance at lectures, workshops and external opportunities.

- Students are fully supported in accessing faculty Technical Centres and workshops to further develop their practical skills and realise their work. Specific technical workshops will be organised by the module leader according to the needs of the student group. Students are also expected to negotiate their own access to these centres as part of the planning and proposal process.

Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, workshops; external visits, supervised time in studio/workshop.

Independent learning includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below.

Key Information Sets Information

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
300	72	228		300



The table below indicates as a percentage the total assessment of the module which constitutes **coursework**.

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:
Godfrey, Tony. (1998) Who are the style police?. London:Phaidon.pp.377-424

Further Reading:

- Alberro & Stimson. (1999) *Conceptual Art: A Critical Anthology*. Cambridge: MIT Press.
- Baudrillard, Jean. (1983). *Simulations*. Los Angeles: Semiotext.
- Benjamin, Walter (1968). Hannah Arendt. ed. "The Work of Art in the Age of Mechanical Reproduction", *Illuminations*. London: Fontana. pp. 214–218.
- Bourriaud, Nicholas. (1998) *Relational Aesthetics*. France: Les presses du reel.
- Butt, Gavin (ed). (2004) *After Criticism*. New Jersey: Wiley-Blackwell.
- Chambers, Iain (2001) *Culture After Humanism*. Oxford: Routledge.
- Fisher, Mark. (2010) *Capitalist Realism: is there no alternative?* London: O Books.
- Gillick, Liam (ed). (2013) *Cultures of the Curatorial*. Leipzig: Academy of Visual Arts
- Goldberg, R. (1998) *Performance: live art since 1960*, London: Thames & Hudson
- Harrison, C & Wood, P (ed). (1992), *Art in Theory: 1900-1990*, London: Blackwell
- Kwon, M. (2002) *One Place After Another*. Cambridge: MIT Press.
- Lippard, Lucy. (1995) *The Pink Glass Swan: Selected essays on feminist art*. New York: The New Press.
- O'Doherty, Brian. (1986) *Inside the White Cube*. Berkeley: University of California Press.
- Rogoff, Irit & Sherman, Daniel. (1994) *Museum Culture; histories, discourses, spectacles*. Minneapolis: University of Minnesota press.
- Smith, Dan. (2012) *Traces of Modernity*: London: Zero Books.

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

	<ul style="list-style-type: none"> • Group critiques • Peer and self-assessment • Evaluative and reflective outcomes, including visual, verbal and written <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>
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Identify final assessment component and element	Body of developmental work	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	

First Sit	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)
Body of developmental work, research, learning agreement, supporting materials, summative critique	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)
1. Body of developmental work, research, learning agreement, supporting materials, evaluative statement	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.