CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Extended Study in Fine Art					
Module Code	UAAARJ-60-3		Level	3	Version	1
Owning Faculty	ACE		Field	Art		
Contributes towards	BA(Hons) Fine Art					
UWE Credit Rating	60	ECTS Credit Rating	30	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 be able to: 1. demonstrate a depth and breath of knowledge and contextual understanding commensurate with study at level three 2. employ research methods; to collect and collate information, toward the development of their practice in Fine Art 3. develop a body of work that reflects individual interests, intentions and ambitions within the context of Fine Art 4. synthesise concepts and technical skills in the creation of art/design/media works, artefacts and texts 5. synthesise the use of making and materials in relation to personally generated studio practice 6. demonstrate an awareness of personal and professional responsibility in the realisation of a body of work 7. plan, manage and present a body of work to a professional standard. 8. refine the use of appropriate materials and processes in relationship to a self identified project proposal 9. understand the context (audience) to which their practice is presented

	10. identify, define and negotiate a project proposal and apply appropriate creative, critical and technical skill in realising a body of work
	All assessed by Component A

Syllabus Outline	With tutorial support, students devise and write their own programme of work for the module. Through this process students are expected to negotiate access to resources as demanded by their proposal. The consolidation, application and development of technical skill and use of materials is selected according to the intentions explicit in the work.

During the module students compile a Research File that contains contextual and cultural reference material that is informing their work, and which may include a written commentary explaining the relevance of this to their own practice.

A professionally produced individual publication presented with the final body of work demonstrates an understanding of individual creative practice in relation to contemporary critical, cultural and professional contexts. This publication also requires students to critically reflect on research sources, application of methodology and the success of the outcome in relation to their original intentions.

The module is realised through the presentation of a body of work. This work, including evidence of research, development and illustrated professionally produced publication (1,500 words or equivalent) forms the basis for assessment. |
| Contact Hours | • Students can expect a total of **150** 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 focuses on a student's ability to direct and manage their own learning support through tutorial discussion and feedback. Students negotiate appropriate technical support both within and beyond the confines of the institution. The ability to evaluate their needs in relation to the proposal is seen as central to the demonstration of personal creative development and professional practice.

Scheduled learning includes lectures, seminars, tutorials, project supervision, 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	**Key Information Set - Module data**					
	Number of credits for this module				60	
	Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
	600	150	450		600	✅

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

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. |
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| Indicative Reading List | **Essential Reading:**
Buskirk, Martha. (2005) Contingent Objects, The Contingent Object of Contemporary Art. Cambridge: MIT Press. pp211-285

Further Reading:
Archer, Michael. (1977) *Art since 1960*. London: Thames and Hudson.

Buskirk, Martha. (2005) *The Contingent Object of Contemporary Art*. Cambridge: MIT Press.

Butt, Gavin (ed). (2004) *After Criticism.* New Jersey: Wiley-Blackwell.

Chambers, Iain (2001) *Culture After Humanism.* Oxford: Routledge.

Danto, A. (1997) After The End of Art. Princeton: Princeton University Press.

Flam, Jack (ed). (1996) *Robert Smithson, Collected Writings*. Berkeley: University of California Press.

Kaprow, Alan. (2003) Essays on the blurring of art and life. Berkeley: University of |
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California Press.

Millar, Jeremy. (2007) *Fischli and Weiss: The Way Things Go*. London: Afterall Books

Morris, Robert. (1993) Continuous Project Altered Daily: The writngs of Robert Morris. Cambridge: MIT Press.

Phelan, P. (1996) *Unmarked: the politics of performance,* Oxford: Routledge

Rogoff, Iritt. (2000) *Terra Firma: Geography's Visual Culture.* Oxford: Routledge.

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	**Final body of 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)**
Final body of work, supporting materials, publication (1500 words or equivalent) and research file	100%

Component B **Description of each element**	**Element weighting (as % of component)**
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Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting (as % of component)**
Final body of work, supporting materials, publication (1500 words or equivalent) and research file	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.	