

University of the West of England
MODULE SPECIFICATION

Code: UAAA6G-30-M **Title:** DEVELOPING PRACTICE **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:** indicate name of affiliated institution if module will only be delivered by them*

Valid from: Sept 2010 **Discontinued from:**

Contributes towards: MA Multi-Disciplinary Printmaking

Pre-requisites:

Co-requisites:

***Entry requirements:** If the module is offered as CPD or stand alone, indicate the entry requirements*

Excluded combinations:

Learning outcomes:

During this module students utilise and build on their skills, techniques and knowledge in the development and realisation of a practical project. The parallel development of technical skill with knowledge and understanding of the critical and creative framework within which they are developing practice is central to the delivery of this module.

During this module you will experience a range of advanced workshops, tutorials and seminars that will enable you to:

Knowledge and Understanding

- i) demonstrate knowledge of artworks, artefacts and texts appropriate to individual practice;
- ii) articulate the creative, critical and technological context within which your work is developing;

Intellectual Skills

- iii) develop and test abstract ideas and concepts in relation to the development of a body of work;
- iv) test and explore a range of ideas through the application of print and allied processes and techniques;
- v) synthesise new skills and information;

Subject/Practical Skills

- vi) demonstrate creativity, innovation and imagination in the development of proposal for a body of work;
-

- vii) record contextual and practical research effectively and efficiently;
- viii) present work for assessment in such a way as to demonstrate knowledge and understanding of a personal methodology in relation to the development of practice;
- ix) exploit multi-disciplinary print as a means of developing creative practice;

Transferable Skills

- x) articulate ideas confidently and knowledgeably;
- xi) be able to manage time independently and to work professionally in the organisation and presentation of work.

Syllabus outline

At the beginning of this module you will research for the development and realisation of a body of practical work. The work involved in the preparation and presentation of the project proposal forms the basis of the syllabus during this module.

In making this proposal you are expected to identify the critical and contextual framework within which the work will be developed and to identify research sources.

Advanced workshops build on work undertaken in the introductory module as well as introducing additional skills and processes. Academic staff will demonstrate the different ways in which research, knowledge and understanding can impact on the development of practice.

During this module each student will undertake an investigation into their personal practice and where their influences have derived from. This will enable the student to become aware and informed as to their own history, their heroes, heroines, their loves, their hates. This research will be demonstrated in the form of an illustrated talk to be given to the year group.

Teaching and Learning Methods:

- i), ii), vii), viii) through the sustained recording of research, process and methodology, students develop their knowledge and understanding of appropriate artworks, artefacts and texts. Tutorials and seminars support students in the development of an appropriate critical and contextual framework for their practice. Students are expected to give an illustrated talk describing key influences and interests.
 - iii), v) students develop a proposal through negotiation with academic staff. These proposals may be modified as the work develops but will act throughout as a benchmark of individual creative intention. The development of work in relation to the proposal will be recorded in the Critical Journal.
 - iv), v), viii), ix) through practical experimentation and exploration, students develop a body of practical work. This work is informed by the framework identified in the initial proposal and supported through technical demonstrations and workshops as well as student presentations and tutorials. Independent studio practice is encouraged throughout the module as students explore the dialogue between form and content in the context of multi-disciplinary print. Case studies (in the form of staff and guest lectures) demonstrate the means by which established practitioners have used different approaches to research to inform the development of their practice. The case studies also explore the way in which practitioners have used 'print' to develop their concepts and ideas.
 - x) students give regular presentations to their peer group and are expected to engage in debate around the development of their practical work and the relationship of this work to their research sources.
-

- viii), xi) student assessments demand the clear organisation and presentation of both critical and creative work. Assessment is used as a means of giving feedback and inviting students to critically reflect on the development and progression of their 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. Bower Ashton library also has a collection of around 600 artists' books, which you can view if you ask at the library issue desk. The titles on the Essential reading list are available in the Bower Ashton Library, or as free downloads and should be regarded as key texts. Suggested further reading recommendations are suggested below.

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

Prints, art and techniques, Susan Lambert, V & A Publications, 2001 (on shelf)

Tallman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern*. London and New York: Thames and Hudson, 1996. (on shelf)

Saff, Donald, and Deli Sacilotto. *Printmaking: History and Process*. New York: Holt, Rinehart and Winston, 1978. (on shelf)

The Best of Printmaking, An International Collection Selected by Lynne Allen and Phyllis Mc Gibbon. Intro by Ruth Weisberg, Quarry Books, 1997. (on shelf)

Avant-garde British printmaking, 1914-1960 Frances Carey and Antony Griffiths with a contribution by Stephen Coppel, British Museum Publications, 1990. (on shelf)

British printmaking studios a survey of artists open print workshops in the UK, edited by Silvie Turner, Estamp, 1992 (on shelf)

Graphicstudio: contemporary art from the collaborative workshop at the University of South Florida, Ruth E. Fine Mary Lee Corlett, National Gallery of Art, Washington, 1991 (on shelf)

Essential reading - Artists' books: all titles available from Bower Ashton library (on shelf) or free PDF downloads from the bookarts website www.bookarts.uwe.ac.uk:

Please make sure you keep up to date with the *Book Arts Newsletter*, free download PDF at www.bookarts.uwe.ac.uk/banlists.htm

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>

Bodman, S. *Artists' Books Creative Production and Marketing, 3rd Edition*. May 2010, Impact Press, UWE Bristol, ISBN 978-1-906501-05-1. Free download from: <http://www.bookarts.uwe.ac.uk/surv10.htm>

Moeglin-Delcroix, Anne (editor). *Looking, Telling, Thinking, Collecting: four directions of the artist's book from the sixties to the present*. Edizioni Corraini, 2004, Text in English and Italian.

Bodman, S (ed.), *Artist's Book Yearbook 2010-2011*, Impact Press, UWE Bristol

ISBN 978-1-906501-02-0 (on shelf).

Smith, Keith and Jordan, Fred. *Book Binding for Book Artists*, Keith Smith Books, New York, 1998, ISBN 0 9637682 5 5 (on shelf).

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

Wye, Deborah and Weitman, Wendy. *Eye on Europe: Prints, Books and Multiples/1960 to now*, MOMA, New York, 2006, ISBN 870 703714 (on shelf).

A comprehensive artist's book subject reading list can be obtained from the CFPR via email from Sarah Bodman (Sarah.Bodman@uwe.ac.uk).

Suggested Further Reading - Printmaking:

Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. New York: The Free Press, and London: Collier MacMillan Publishers, 1990. (on shelf)

Contemporary print in enamel, with essays by Dale Devereux Barker, Iain Biggs and Kathleen Browne, Impact Press, 2001. (on shelf)

Welden, Dan, and Pauline Muir. *Printmaking in the Sun*. New York: Watson-Guption Publications, 2001. (on shelf)

Jacobson, K. (Editor) *Tyler Graphics: catalogue raisonné 1974 -1985* Abbeville press, 1987, New York.

Turner, S/ Skiold, B. *Handmade Paper Today*, 1983 Lund Humphries (on shelf)

Electronic journals featuring printmaking, available through Bower Ashton online library services: a-n Magazine, Afterimage, The Art Book, The Art Bulletin, Art History, Art Monthly, Art Review, Artweek, Crafts, Creative Review, Fiberarts, Flash Art.

On shelf journals featuring printmaking, in Bower Ashton library: a-n Magazine, Afterimage, The Art Book, The Art Bulletin, Art History, Art Monthly, Art Review, Artweek, Crafts, Creative Review, Fiberarts, Flash Art, Printmaking Today.

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.

Suggested Further Reading – Artists' Books:

Rothenberg, Jerome (editor), *A Book of the Book: Some Works and Projections about the Book and Writing*, Granary Books, New York, 2000, ISBN 1887123288 (on shelf).

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

Smith, Keith A, *Text in the Book Format*, Visual Studies Workshop Press, New York, 2003, (4th edition) ISBN 0974076414 (on shelf).

Smith, Keith A, *Structure of the Visual Book*, Keith Smith Books, New York, 2004 (3rd edition) ISBN 0974076406 (on shelf).

Sloman, Paul (ed.) *Paper: Tear, Fold, Crease, Cut*, Black Dog Publishing, 2009

Journals featuring artists' books, available through Bower Ashton and online library services: *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

Some Printmaking websites:

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

www.nga.gov.au - National Gallery of Australia. Online access to 16,000 images, through a searchable database by artist, subject or technique.

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

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

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

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

Some Book Arts websites:

<http://www.bookarts.uwe.ac.uk/resources.htm>
Research resources on artists' books for students.

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

www.bl.uk/reshelp/findhelpsubject/artarchperf/art/finepressesartistsbooksandbookarts/finepresses.html Fine Press, Artists' Books, and Book Arts information at the British Library

www.bookarts.ua.edu/podcast/podcasts.html - Interviews with book artists and poets, of all stripes, hosted by Steve Miller, coordinator of the MFA in the Book Arts Program at The University of Alabama.

www.kuenstlerbuecher.com/mostre.php Clemens Tobias Lange's helpful calendar of international book events

See our links page at <http://www.bookarts.uwe.ac.uk/artbkmks.htm> for a list of useful websites.

Contemporary UK Artist's Book Galleries:
www.bookartbookshop.com www.owlandliongallery.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

Assessment

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 by.....Date
(Associate Dean/Programme Director)

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

Developing Practice UAAA6G-30-M (30 credits)	
<i>Assessment Criteria:</i>	Threshold standard (‘M’ Level)
<i>Students will be assessed according to your fulfilment of the learning outcomes in respect of the following criteria:</i>	
i) the extent to which a wide range of research has been used to inform the development of a body of work;	the work and journal demonstrate that you can select and organise coherently, relevant concepts, themes and issues and can analytically adapt your ideas in the development of a systematically sustained body of work;
ii) the level of the learning and advancement of technical skills in order to progress the practice;	the work demonstrates the advancement of practical skills through investigation of processes and techniques, that, in turn, allows for the concepts to be realised;
iii) the level of contextual development evident in the journal and the extent to which this knowledge has been instrumental in affecting the development of practice;	the work demonstrates the research, analysis and synthesis of an appropriate contextual framework which has been actively used to inform the development of practice through the implementation of a personally understood methodology. The logbook demonstrates that you have clear strategies for further development of your work and can critically evaluate a range of possible outcomes when deciding how to progress;
iv) the level of exploration, investigation and experimentation evident in the work;	the work demonstrates the articulation of a personally driven set of themes and issues resulting in a creative and innovative approach to selected print techniques and/or technologies. The development of this work demonstrates commitment and ambition to the development of a personal practice which is innovative and imaginative in its exploration and exploitation of print.
v) the level of professionalism demonstrated in the approach to practice and engagement with the programme of study.	the work communicates clearly demonstrating clarity and confidence in intention together with a clear understanding of the nature of the programme of study and the potential for creative development within the curriculum. Work is well presented to schedule and is clearly accessible.
Levels of Achievement	
70% - 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.
60% - less than 70% 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% - less than 60% 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.	