

**CDA4 Programme Design Template
Module specification (with KIS) 2014-15**



University of the
West of England

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Practice in a Professional Context				
Module Code	UAAA6H-30-M	Level	M	Version	7.1
UWE Credit Rating	30	ECTS Credit Rating	15	WBL module?	No
Owning Faculty	ACE	Field	Design		
Department	Art & Design	Module Type	Project		
Contributes towards	MA Multi-Disciplinary Printmaking MA Design				
Pre-requisites		Co- requisites			
Excluded Combinations		Module Entry requirements			
Valid From	1 st January 2015	Valid to	September 2020		

CAP Approval Date	18 th November 2014
--------------------------	-----------------------------------

Part 2: Learning and Teaching	
Learning Outcomes	<p>This module provides an opportunity for you to explore your practice either within or alongside a professional placement/project, which complements your particular abilities and interests. You will be expected to produce a body of work on this practice-based module, but it also gives you the opportunity to negotiate a programme of study, which explores and evaluates your practice within a professional context. In the majority of cases this project will take place in collaboration with an external body but aspects of the project may be conducted within the host institution.</p> <p>On successful completion of this module students will be able to:</p> <p><i>Knowledge and Understanding</i></p> <ul style="list-style-type: none"> • To develop your practice, building on skills learnt from your

	<p>previous modules;</p> <ul style="list-style-type: none"> • To continue to develop your contextual understanding in relation to your practice; • To have knowledge of professional practice within a context appropriate to the development of your personal creative practice; <p>Intellectual skills</p> <ul style="list-style-type: none"> • the analysis and articulation of a set of issues to consider in a professional environment; • To continue to develop your research and synthesise the new information into your practice; • the analysis and evaluation of professional experience in the development of practice; <p>Subject/Professional/Practical Skills</p> <ul style="list-style-type: none"> • the development of new skills appropriate to your practice and the negotiated professional project; • the relationship between professional knowledge and understanding and personal creative practice; <p>Transferable Skills</p> <ul style="list-style-type: none"> • the deployment and application of skills to meet the demands of a range of sometimes unpredictable or unexpected situations; • Creativity and skills needed to develop your practice •
Syllabus Outline	<p>You will put forward a proposal for a professional practice project. The parameters for this project are negotiated with members of academic staff within the remit of the module's learning outcomes and assessment criteria. All proposals must address the following:</p> <ul style="list-style-type: none"> • the relevance of the project proposal to student work; • the expected outcomes (these may vary from an exhibition, producing a limited edition multiple, evaluation of a professional print/design studio, training workshops or a field trip to gather research information); • a statement of what individuals expect and intend to learn from the project; • the expectation that all project evaluations will be accompanied by a body of practical work; • a statement of the issues that will be addressed during the project. <p>Having agreed the project proposal, students then engage in a period of independent study in order to fulfil their proposed objectives. Individual tutorial and technical support is offered throughout this period although responsibility for the operation of the project and the delivery of the negotiated outcomes resides wholly with the student. Where student projects involve working off site, for example on a placement or residency, staff may visit students in their place of work to monitor the progress of the work being undertaken. In negotiating these projects students may wish to consider any of the following:</p> <ul style="list-style-type: none"> • the negotiation of a residency • the organisation, curation and staging of a public exhibition • work placement with mentoring opportunities • work placement with commercial company • site specific work (public arts) • negotiated research work with the Centre for Fine Print Research • the development of a multiple for a specified market (to include publications)

Contact Hours	<p>Contact hours: 6 scheduled contact hours per week (full-time) or 3 scheduled contact hours per week (part-time), to include:</p> <p>Lectures, seminars, group and individual tutorials, technical workshops/training as appropriate.</p>
Teaching and Learning Methods	<p>Teaching and Learning Methods</p> <p>i), iii), iv), v) All student projects are evaluated and students are required to analyse clearly, in writing, the professional experience of the project in terms of the objectives set out in the initial proposal. Aspects of this evaluation will be recorded in the critical logbooks/journal and synthesised into the student's ongoing creative practice.</p> <p>vi, vii), ii) All students will be required to produce a body of work which reflects/complements the demands of their project proposal. The agreement to develop and deliver this body of work, whether as an integrated component of the project or as an adjunct to it, is made in the initial proposal, which is then used to test the student's level of success in meeting these predetermined objectives. The negotiation of the project should ensure a symbiotic relationship between the demands of the professional context and the development of individual creative practice. Students receive tutorial support throughout the module according to individual needs. Technical/workshop training is offered to all students according to the demands of their particular project.</p> <p>viii), ix) The structure of the project is specifically designed to make students test their skills within a professional context. To achieve this, they will be expected to undertake all negotiations with outside bodies themselves and also to take full responsibility for the delivery of the agreed objectives (i.e. the exhibition, the work placement, the residency etc). The learning which takes place during the module is recorded and evaluated and presented as part of the overall assessment strategy.</p>
Reading Strategy	<p>All students will be encouraged to make full use of the printed and electronic resources available to them through membership of the University. These include a range of electronic journals and a wide variety of resources available through web sites and information pathways. The University Library's web pages provide access to subject relevant resources and services, and to the library catalogue.</p>
Indicative Reading List	<p>Ward, Ossian. <i>The Artist's Yearbook 2006: all the information and advice you need to get ahead in the UK art world</i>, Thames & Hudson, 2005 (on shelf).</p> <p>Bodman, S. <i>Artists' Books Creative Production and Marketing, 3rd Edition</i>. May 2010, Impact Press, UWE Bristol, ISBN 978-1-906501-05-1. Free download from: http://www.bookarts.uwe.ac.uk/surv10.htm</p> <p>Ruston, Anabelle. <i>The artist's guide to selling work</i>, A & C Black, 2005, ISBN 0713671599 (on shelf).</p> <p>Butler, D. <i>Making Ways: The Visual Artist's Guide to Surviving and Thriving</i>, AN Publications.</p> <p>Bayley, S. (2008) <i>Life's a pitch: how to sell yourself and your brilliant ideas</i>. Corgie.</p> <p>Howkins, J. (2007) <i>The Creative Economy: How People Make Money from Ideas</i>; London: Penguin, (2nd edition)</p> <p>Jones, Susan. <i>Fundraising, the artist's guide to planning and financing work</i>, AN Publications, 1993 (on shelf).</p>

Burns, P. (2007) *Entrepreneurship and Small Business*. 2nd edition. London: Palgrave Macmillan.

Chapin, K. (2010) *The Handmade Marketplace: How to Sell Your Crafts Locally, Globally, and Online*. North Adams, Massachusetts: Storey Publishing LLC.

Florida, Richard. 2002. *The Rise of the Creative Class*. Cambridge, MA: Basic Books.

Perkins, S. (2006) *Talent Is Not Enough: Business Secrets for Designers*. Berkeley, CA: Peachpit Press.

Part 3: Assessment

Assessment Strategy	<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 clarity and rigour evident in the objectives set up in defining a suitable placement for individual career/research aspirations;	the proposal demonstrates a clear understanding of the likely synergy between the student's creative ambition and a selected professional context for the development of their practice. There is evidence of professional organisation and independence in the research and negotiation of an appropriate project;
	ii) the ability to analyse clearly, in writing, the professional experience of the project in terms of the issues set out in the initial proposal;	the evaluation report demonstrates that the student can clearly identify and explore the relationship between contextualisation and practice in a workplace and use critical reflection to develop personal perspectives and refine professional practice;
	iii) the articulation of the relationship between professional context and emergent creative possibilities demonstrated either through documentation or a body of work;	the work demonstrates a synergy between creative intention and professional ambition within the negotiated context. There is evidence that professional contextualisation has contributed to the development of new strategies for future development;
	iv) the level of professionalism demonstrated in the development and execution of the project or the body of work submitted.	the outcomes demonstrate that the student has been ambitious and intelligent in the negotiation and execution of the project work. There is a high level of integrity evident in the selection of the programme of study and evidence of professional intent in the execution and dissemination of the outcomes, both visually and in written form.
	Levels of Achievement	
	70% - the work presented substantially exceeds the threshold profile described in relation to the assessment criteria. 100% Distinction The overall profile of the student demonstrates an exceptional level of attainment in relation to the threshold profile. -	
	60% - 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. less than 70% Merit -	
	50% - 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. less than 60% Pass -	

	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.		

Identify final assessment component and element		
% weighting between components A and B (Standard modules only)	A:	B:
	80%	20%
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. A body of practical work and associated research	80	
Component B Description of each element	Element weighting (as % of component)	
1. Critical Design Log/Journal to include report on professional placement/project	20	

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. A body of practical work and associated research	80	
Component B Description of each element	Element weighting (as % of component)	
1. Critical Design Log/Journal to include report on professional placement/project	20	
If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.		