

**University of the West of England
MODULE SPECIFICATION**

Code: UAAA6H-30-M **Title:** PRACTICE IN A PROFESSIONAL CONTEXT **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

This is a practice based module, where you will be expected to produce a body of work developed from your previous modules work but is also gives you the opportunity to negotiate a programme of study which explores and evaluates multidisciplinary print within a professional context. The 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. 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 School.

Upon completion of this module you should be able to demonstrate the following:

Knowledge and Understanding

- i) To develop your practice, building on skills learnt from your previous modules;
- ii) To continue to develop your contextual understanding in relation to your practice;
- iii) To have knowledge of professional practice within a context appropriate to the development of your personal creative practice;

Intellectual skills

- iv) the analysis and articulation of a set of issues to consider in a professional environment;
- v) To continue to develop your research and synthesis the new information into your practice;
- vi) the analysis and evaluation of professional experience in the development of practice;

Subject/Professional/Practical Skills

- vii) the development of new skills appropriate to your practice and the negotiated professional project;
- viii) the relationship between professional knowledge and understanding and personal creative practice;

Transferable Skills

- ix) the deployment and application of skills to meet the demands of a range of sometimes unpredictable or unexpected situations;

x) Creativity and skills needed to develop your practice

Syllabus Outline

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 learning outcomes and assessment criteria. All proposals must address the following:

- the relevance of the project proposal to student work;
- the expected outcomes (these may vary from an exhibition or limited edition publication through to an evaluation of the operation of a private press or reprographic house to attending 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.

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:

- the negotiation of a residency
- the organisation, curation and staging of a public exhibition
- work placement with mentoring opportunities (i.e. private press)
- 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)

Teaching and Learning Methods

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 objects set out in the initial proposal. Aspects of this evaluation will be recorded in the critical logbooks and synthesised into the student's ongoing creative practice.

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 with the development of individual creative practice. Students receive tutorial support throughout the module according to individual need. Technical/workshop training is offered to all students according to the demands of their particular project.

At the end of the module, student presentations enable the group to share their experiences and to learn from the diverse range of professional contexts explored by the group.

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 published edition, the residency etc). The learning which takes place during the module is recorded and evaluated and presented as part of the overall assessment strategy.

Reading Strategies

<http://www.uwe.ac.uk/library/resources/art/>

The titles on the Essential reading list are available in the Bower Ashton Library and should be regarded as key texts. All titles are held in Bower Ashton Library or are available as free download PDF from www.bookarts.uwe.ac.uk

Essential reading:

Ward, Ossian. *The Artist's Yearbook 2006: all the information and advice you need to get ahead in the UK art world*, Thames & Hudson, 2005 (on shelf).

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>

Bodman, S (ed.), *Artist's Book Yearbook 2010-2011*, Impact Press, UWE Bristol, ISBN 978-1-906501-02-0 (on shelf).

Ruston, Anabelle. *The artist's guide to selling work*, A & C Black, 2005, ISBN 0713671599 (on shelf).

Butler, David. *Across Europe the artist's personal guide to travel and work*, AN Publications, 1992 (on shelf).

Jones, Susan. *Fundraising, the artist's guide to planning and financing work*, AN Publications, 1993 (on shelf).

Duffin, Debbie. *Organising your own exhibition a guide for artists*, ACME, 1987. (on shelf)

Grant, Daniel. *The fine artist's career guide: making money in the arts and beyond*, 2nd ed. 2004 (on shelf).

Suggested Further reading:

Allan, Lois. *Contemporary Printmaking in the Northwest*, Craftsman House, 1997 (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).

Hults, Linda, C. *The Print in the Western World: An Introductory History*. Madison, Wisconsin: University of Wisconsin Press, 1996. (on shelf)

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>

Parraman, C. *A Survey of Photomechanical Prints*, Impact Press, Bristol, 2000. (on shelf)

Antreasian, Garo Z., and Clinton Adams. *The Tamarind Book of Lithography: Art & Techniques*. Los Angeles: Tamarind Lithography Workshop, 1971. (on shelf)

Salter, Rebecca. *Japanese Woodblock Printing*, A&C Black Printmaking Series, 2001 (on shelf)

Linocuts of the machine age, Claude Flight and the Grosvenor School Stephen Coppel, Scolar Press, 1995. (on shelf)

Hayter, Stanley William. *New Ways of Gravure: Innovative Techniques of Printmaking Taken from the Studio of a Master Craftsman*. New York: Watson-Guipill Publications, 1981.

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

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.

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 useful websites:

www.printeresting.org - online resource for interesting printmaking miscellany.

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

www.artistsbooks.com Johan Deumen's site for sales of artists' books with useful reference books.

www.worldprintmakers.com - Contemporary prints and printmakers from round the Globe.

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.

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

www.artistbooks.ning.com Artist Books 3.0 - where artists' books and the book arts meet online...

www.artmetropole.com - artist's book & media centre in Toronto, site has a selection of multiples, book works, artists' books & reference material, links.

www.booklyn.org Booklyn Artists Alliance, features their published artists' books, courses and workshop programmes.

www.bookworks.org.uk Book Works, main UK artists' publications.

www.fpba.com Fine Press Book Association membership details and information, plus some useful links.

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 byDate
(Associate Dean/Programme Director)

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

Practice in a Professional Context (30 credits) UAAABX-30-M	
Assessment Criteria: <i>Students will be assessed according to your fulfilment of the learning outcomes in respect of the following criteria:</i>	Threshold standard (‘M’ Level)
i) the clarity and rigour evident in the of 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 your 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 with due regard to issues of equity and social justice;
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, visually or in written form.

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.
<i>* for the purpose of assessment the level of achievement is measured against the overarching profile given through the five threshold statements.</i>	

