



University
Centre
Somerset

Part of Bridgwater & Taunton College



*Bachelor Degree (Honours) in Art
(Top-up) – **Fine Art***

Programme Quality Handbook

Academic Year: 2018-19

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1. **Programme Specification**

Programme/award title(s)	BA (Hons) Fine Art;
Teaching Institution	Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of latest OU validation	2014/2015
Next revalidation	
Credit points for the award	120
UCAS Code	
Programme start date	September 2016
Underpinning QAA subject benchmark(s)	QAA Art and Design (2008); History of art, Architecture and design (2008); Communication, media, film and cultural studies (2008)
Other external and internal reference points used to inform programme outcomes	The Framework for Higher Education Qualifications (FHEQ) (2015) Foundation Degree Qualification Benchmark (FDQB) (2010) SEEC Credit Level Descriptors (2010)
Professional/statutory recognition	
Duration of the programme for each mode of study (P/T, FT,DL)	One year Full Time Two years Part Time
Dual accreditation (if applicable)	Not Applicable
Date of production/revision of this specification	

Educational aims and objectives

The programme is intended to:

- Prepare students for personal development, further study, professional practice and employability
- Deliver intellectually and creatively challenging programmes of study in a range of Fine Art disciplines
- Provide environments within a range of appropriate teaching and assessment approaches to promote and support learning in Fine Art
- Promote teaching and learning, offering students appropriate choices within specified parameters, through a credit rated structure
- Ensure the relevance of programmes by drawing upon research, scholarship, creative and professional practice
- Widen access and offer opportunities for the study of Fine Art at BA (Hons) level.
- Develop a range of subject-specific conceptual and technical abilities for continuing practice in students' chosen areas
- Provide an academic framework that stimulates debate, the identification of interests, intentions and ideas, that encourages innovation, and the questioning of received habits, codes and conventions of thought, making and signification
- Promote informed awareness of the cultural, social, historical and contemporary contexts of Fine Art
- Develop students' key (transferable) skills to support and complement subject-specific skills
- Offer opportunities to facilitate progression to MA/MPhil/PhD or PGCE.

Relationship to other programmes and awards

The BA (Hons) Fine Art three-year programme has been written as a progression route for suitable candidates from Access to Higher Education / Foundation Diploma / National Diploma or A-Level courses.

The BA (Hons) Fine Art Top up programme has been written as a progression route from the Fine Art FD programme.

2. Programme outcomes

i. Intended learning outcomes are listed below for Level 6

A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>A11: Demonstrate critical understanding of research methodologies in relation to their field of practice through research, making and associated documentation of practice</p> <p>A12: Critically analyse, critique and evaluate in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources.</p> <p>A13: Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work</p> <p>A14: Apply specialist knowledge and expertise to resolve ideas and intentions through research, interpretation and synthesis</p>	<p>Primary</p> <ul style="list-style-type: none"> • Active independent making. • One-to-one and group seminars • Directed and independent study. • Research and recording <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving, reflection and analysis • Tutorials. • Verbal feedback • online and library-based research. <p>Assessment</p> <ul style="list-style-type: none"> • Key knowledge and understanding is assessed via a combination of presentations, critiques and seminars and in the development of Fine Art studio practices and theoretical work

B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>B11: Interpret and synthesise knowledge, ideas and information to generate new solutions and creative outcomes.</p> <p>B12: Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation.</p> <p>B13: Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis where outcomes are evaluated.</p> <p>B14: Plan for the production of practical work and test and evaluate this in relation to ideas.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of Fine Art ideas through practice making and reflection • One-to-one and group seminars • Directed and independent study. • Research and recording <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving • Reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <ul style="list-style-type: none"> • Cognitive skills are assessed via a combination of presentations, critiques and seminars and in the development of Fine Art studio practices and theoretical work. This would involve critical reasoning, analysis, conceptualisation, imagination, originality, active making and reflection/evaluation.

C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>C11: Formulate own planning to take responsibility for managing own workloads and in negotiating independent learning</p> <p>C12: Establish a framework for the development of own learning using analysis, project initiative and reflection to appraise actions, own capabilities and alternatives</p> <p>C13: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner.</p> <p>C14: Present practical work in a range of situations using appropriate methods and apply professional skills to support their own practice and /or the practice of others.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of Fine Art ideas through practical making and reflection • One-to-one and group seminars • Directed and independent study. • Research and investigation <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving, reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Practical and professional skills are assessed through a combination of presentations, critiques and seminars and in the presentation of Fine Art studio practices and theoretical work. This would include investigative skills, analysis and organising and presenting a body of work.</p>

D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>D11: Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others</p> <p>D12: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.</p> <p>D13: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of Fine Art ideas through practical making and reflection • One-to-one and group seminars • Directed and independent study • Research and investigation <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving • Reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Key/transferable skills in collaborative or group work are assessed through individuals recording progress in self-motivation, time management, audience focus, communication, self-presentation and networking activities. This can take the form of a journal and presentation.</p>

3. Programme Structure

The diagrams below document the module structure for Level 6 of the BA (Hons) Fine Art (Top-Up) qualification for full time and part time students.

BA (Hons) Fine Art - Programme Structure. Full Time – Level 4, 5 and 6		
Core modules	Credits	Option modules
Context Inspiration & Innovation Resolution	30 30 60	None

Programme Structure - LEVEL 6 Part-time Yr1			
Core modules	Credit points	Optional modules	Credit points
Inspiration & Innovation	30	None	
Context	30		

Programme Structure - LEVEL 6 Part-time Yr2			
Core modules	Credit points	Optional modules	Credit points
Resolution	60	None	

Students who have successfully achieved 120 credits at level 6 will be awarded a BA (Hons) qualification.

Students who have achieved 100 credits at level 6 will be awarded an Ordinary Degree

Distinctive features of the programme structure

Where applicable, this section provides details on distinctive features such as: where in the structure above a professional/placement year fits in and how it may affect progression, any restrictions regarding the availability of elective modules where in the programme structure students must make a choice of pathway/route

- A contemporary programme encouraging digital, moving image, sound and performance themes
- The programme also embraces traditional skills and the adaptation of applied art processes including wet photography, printmaking and ceramics facilities that are now rare in modern institutions.
- The inter-disciplinary nature of the programme supports collaboration with employers, community and environmental organisations as well as local practitioners. This is also supported internally via the use of an extensive range of workshops and the potential to work with students across the spectrum of Creative Arts degree programmes at the College
- State-of-the-art workshop facilities supported by a Technical Demonstrator team and studios encouraging innovative use
- Opportunities to support the growth of emerging creative practice locally by building on the legacy of 150 years of Arts School tradition in Taunton.
- Professional quality exhibition space and gallery
- Industry standard large-format print facilities to produce student work
- Access to extensive and specialist in-house art shop
- Foundation Degree is embedded within the first two years of the three year BA (Hons) so students will automatically meet the Foundation Degree Benchmark requirements by undertaking work placements, commissions and community projects. This allows better preparation for employment or self-employment on completion of the BA (Hons) degree programme
- Address the needs and ambitions of a range of learners, placing them at the centre of their learning experience and enabling them to learn from each other.
- Commit to the development of the independent practitioner who on graduation can effectively use and extend their creative practice through further study, cultural engagement, employment, research or self-fulfilment
- Provide the opportunity to explore the dynamic relationship between modes of making, thinking and writing that reflect models current in contemporary practice.
- Develop and support students' emerging creative identities through research, studio practice, and a breadth of material and technical processes available.
- Utilise a wide range of assessment methods and approaches to enhance student learning and reflection
- Designated studio space for each student
- Provide a balance between group learning, seminars, collaborative processes, and individual development
- Sustain a friendly and supportive atmosphere with approachable staff and a studio culture that provides a social and dynamic environment that is crucial at HE level within the creative arts.

Personal and Professional Development (PDP) is an integral part of the curriculum, providing the skills and knowledge students will need to be an active member of a learning community, to become a self-sufficient learner, and to be able to enter the professional world and manage their subsequent career development.

Please note – within the BA (Hons) Fine Art programme there are no optional or pre-requisite modules for either the full time or part time modes of study.

Support for students and their learning

During induction week all students are provided with a personal tutor. A formal meeting with the personal tutor is scheduled each term.

In addition, students meet with module leaders in seminar groups within a project-by-project basis. Students meet the lead tutor for the project briefing, interim discussions, critiques and the final project presentation.

Additional pastoral tutorials can be arranged as necessary.

Students are accommodated within purpose-built studio spaces where they are afforded their own space. Adjacent to the studios and sited within the Arts House building is a range of computer and workshop facilities. These are timetabled weekly and all programmes are given priority times across all the academic year.

Criteria for admission

All candidates will be invited to attend and interview bringing with them a portfolio containing examples of their work. Applicants applying for a 'top-up' course will need to have successfully completed a FdA qualification within a related subject area such for example: Fine Art or hold a qualification which is equivalent to level five.

Candidates for full-time courses will need to apply through the UCAS system (www.ucas.com), for those applying for part-time you can apply to the College direct.

Applicants who do not meet these course entry requirements may still be considered if the Admissions and Programme Managers identify that the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement; a strong academic or other professional reference; or a combination of these factors.

All previous qualifications will need to be evidenced at enrolment on the course, including GCSEs.

Language of study

All classes are conducted in English. If English is not your first language you will be asked to provide evidence of your English language ability in order to apply and start the course. The standard English language requirement for entry is IELTS 6.0 with a minimum of 5.5 in any one paper, or equivalent.

Information about assessment regulations

Assessment will take the form of:

Formative Assessment – this is an interim review of student work undertaken at key points during particular modules. It provides an indicative measure of student progress, allows students to consider their work in relation to that of their peers, allows students to agree with staff any adjustments needed in order to satisfy course requirements, and is designed to help staff improve student performance. It does not contribute to the final unit mark.

Summative Assessment - is that carried out at the end of a unit. It provides an evaluation of student progress at the end of the module, generates a module mark, and confirms the conditions for referral or retake.

The Purpose of Assessment

Assessment measures student performance in completed module. It is therefore retrospective and should not necessarily be taken as a guide to future success.

Assessment can have the following purposes:

- To measure student performance over a specified part of the course by published criteria against a stated requirement;
- To provide students with feedback about their performance, helping them to identify strengths and weaknesses;
- To determine the suitability to progress to the next stage of the course;
- To determine the award of an appropriate qualification.

The assessment process is designed to recognise and credit achievement rather than to penalise failure. If a student fails a unit there will be a further chance to improve work and pass.

Methods for evaluating and improving the quality and standards of teaching and learning.

The quality of the BA (Hons) Fine Art programme is annual monitored through evaluating:

- External examiner reports (considering quality and standards).
- Peer observation of teaching and staff development review.
- National student surveys (NSS) and Student Perception Questionnaires (SPQ).
- Statistical information, considering issues such as pass rate.
- Student feedback (Student Voice), including module evaluation questionnaires.

This information is used to undertake annual monitoring by the Somerset College and Open University Academic Board.

Curriculum map for Level 6 – BA (Hons) Fine Art

This table indicates the three modules used for assessing the particular programme learning outcomes.

Level	Module	Learning Outcomes															
		A11	A12	A13	A14	B11	B12	B13	B14	C11	C12	C13	C14	D11	D12	D13	D14
6	Inspiration and Innovation	✓		✓		✓		✓		✓		✓		✓		✓	
	Context		✓				✓				✓				✓		
	Resolution				✓				✓				✓				✓

Module Specifications – Level 6

Module specification: ADCT11

1. Factual information			
Module title	Context	Level	6
Module tutor	Molly Rooke	Credit value	30
Module type	Taught / Self Directed - <i>Theory</i>	Notional learning hours	300

2. Rationale for the module and its links with other modules
<p>This module enhances each student's appreciation of in-depth research, building knowledge in relation to their own evolving creative practice and preparing them for their Resolution module. Students will develop academic writing skills in the contexts of their creative practice by selecting and developing an appropriate research theme.</p> <p>In order to expand upon their chosen theme and shape an effective essay structure, they will learn how to develop valuable research content from a wide range of primary and secondary sources. In this process of research, key cognitive skills are developed such as synthesis, creative and critical thinking, problem solving, and evaluation. With supervision and guidance through tutorials, learners will develop personal study modes and take responsibility for planning and implementing independent learning.</p> <p>Students must present the relevance and in depth significance of their research linked to their practical work completed in the Inspiration and Innovation module. This alignment, shown through the presentation, ensures students have to select research that informs their studio work and allows for the effective development and integration of those contexts in meaningful ways that they understand and of which they have ownership.</p>

3. Aims of the module
<p>This module enables learners to:</p> <ul style="list-style-type: none"> Develop and integrate individual research interests that will provide a broader context for the student's creative practice, both present and future

3. Aims of the module

- Assemble a clearly structured and well informed essay that enhances students' learning to an appropriate level in relation to the contexts of their practice
- Demonstrate and bring to fruition cognitive, analytical and research skills.
- Produce, communicate and evaluate ideas and systematic research
- Develop students' ability of critical self-evaluation and support them to become independent learners

4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> A12: Critically analyse, critique and evaluate in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources.</p>	<p>Formal lectures. Group / One-to-one tutorials. Student presentations. Seminars</p>

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i> B12: Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation.</p>	<p>Formal lectures. Group / One-to-one tutorials. Student presentations.</p>

C. Personal and Enabling Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> C12: Plan for the development of own learning using analysis, project initiative, and reflection to appraise actions, own capabilities, and alternatives</p>	<p>Student presentations. Peer review. Staff review.</p>

C. Personal and Enabling Skills	Learning and teaching strategy
	Tutorial guidance and support.

D. Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D12: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.	Presentation on assessment criteria. Group seminar. Self directed study.

6. Indicative content.
<p>Students will attend lectures, seminars and tutorials to reinforce the knowledge and understanding necessary for this module; topics such as: research skills, theoretical standpoints, writing academically and referencing.</p> <p>Students will propose, through a presentation, their planned work for this module. This will include the proposed structure of an essay, themes related to their fine art studio work, research strategies, and links to professional practice where appropriate.</p> <p>Using available support from staff, library resources and peers, students will research, develop and write a formal essay. This will be assessed at the end of the module.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>100% - Coursework.</p> <p>20% - Literature review and presentation (1,000 words) 80% - Formal essay (5,000 words) Fully referenced and formally presented essay.</p>

8. Mapping of assessment tasks to learning outcomes				
Assessment tasks	Learning outcomes			
	A12	B12	C12	D12
Presentation with literature review		x	x	
Essay	x	x	x	x

9. Teaching staff associated with the module	
Name and contact details	
Molly Rooke	rookem@bridgwater.ac.uk

1. Further recommended reading list
<p>Key texts:</p> <p>Collins, H. (2015) <i>Creative research: the theory and practice of research for the creative industries</i>. London: Bloomsbury. 9782940411085</p> <p>Edwards, S. and Wood, P. (2013) <i>Art & visual culture 1850 - 2010: modernity to globalisation</i>. London: Tate 9781849760973</p> <p>Francis, P. (2013) <i>Inspiring writing in art and design: taking a line for a write</i>. Chicago: University of Chicago Press 978-1841502564</p> <p>Gompertz, W. (2016) <i>What are you looking at?: 150 years of modern art in the blink of an eye</i>. London: Penguin Group 9780241965993</p> <p>Mirzoeff, N. (2013) <i>The visual culture reader</i>. 3rd. London: Routledge 9780415782623</p> <p>Osborne, P. (2013). <i>Anywhere or not at all: the philosophy of contemporary art</i>. New York: Verso. 9781781680940</p> <p>Sabatini, A. (2016) <i>Contemporary aesthetic research: theory and practice in the arts</i>. London: Routledge 9781138913776</p> <p>Schneider Adams, L. (2010) <i>The methodologies of art: an introduction</i>. 2nd end. Philadelphia, Pennsylvania: Westview Press. 9780813344508.</p> <p>Further reading:</p>

- Berger, J. (1972). *Ways of seeing*. London: Penguin Group. 9780141035796
- Carroll, N. (2009) *On criticism*. Abingdon: Routledge 9780415396219.
- Clarke, M. (2007). *Verbalising the visual: translating art and design into words*. Lausanne, Switzerland: AVA Publishing 9782940373017
- Hall, S. (2012) *This means this, this means that: a user's guide to semiotics*. 2nd. London: Laurence King. 9781856697354
- Hudson, S. and Noonan-Morrissey, N. (2015) *The art of writing about art*. 2nd. Stamford, Connecticut: Cengage Learning 9781285442587
- Jones, A. (2003) *The Feminism visual culture reader*. London: Routledge.
- Walsh, M (2012) *Art and psychoanalysis*. London: I. B. Tauris 978-1848857988
- Wilson, G. (2014) *How to write about contemporary art*. London: Thames and Hudson. 9780500970447

11. Other indicative text (e.g. websites)

Databases

[Art & Design](#)

Art Source: is an Art & Architecture full-text database created from a merger of *Art Full Text*, *Art & Architecture Complete*, *Art Index*, and *Art Index Retrospective*. It includes over 750 full-text journals and 220 full-text books. Subjects include fine art, ceramics, sculpture, graphic design, advertising, printmaking, photography, costume design, media, interior design, and architecture

<http://web.b.ebscohost.com/ehost/search/basic?sid=e14d91f3-32b5-4616-b9bc-da80cf01d408%40sessionmgr110&vid=0&hid=107>

Art Museum Image Gallery (H W Wilson): a database with access to thousands of high quality art images and related multimedia from museums around the world.

<http://web.b.ebscohost.com/ehost/search/basic?sid=8dd5af79-aff5-415b-a57b-93522716cde9%40sessionmgr110&vid=0&hid=107>

[JISC Media Hub](#) a definitive academic video, image and audio resource, searching 1,326,000+ multimedia records. <http://jiscmediahub.ac.uk>

JSTOR: The Art, Art History & Architecture Discipline Collection provides a diverse set of high-quality journals that serve researchers and scholars in fields that rely on art

<http://about.jstor.org/content/art-art-history-architecture>

SCRAN: access to images, sounds, movies and learning resources - 370,000 records from museums, galleries and archives that are copyright cleared to use in teaching and learning.

<http://www.scran.ac.uk>

VADS: an image collection providing over 100,000 art & design images that are freely available and copyright cleared for use in learning, teaching and research in the UK. <http://www.vads.ac.uk>

General

Academic Search Elite: a comprehensive multidisciplinary database of over 2,300 full-text journals and 13,600 Indexed and abstracted journals.

<http://web.a.ebscohost.com/ehost/search/basic?sid=7ba237d2-6993-4336-9890-714f7f063a71%40sessionmgr4002&vid=0&hid=4212>

Core: provides open access materials from repositories and journals worldwide and makes them available to the public for free unrestricted access to research.

<http://core.ac.uk>

Gale:

InfoTrac: a full text newspaper database that provides access to a selection of UK and international newspapers.

General OneFile: is a one-stop source for news and periodical articles on a wide range of topics. Millions of full-text articles, many with images – updated daily

http://find.galegroup.com/menu/commonmenu.do?userGroupName=som_jisc&finalAuth=true

Green File database: 5,000 full-text articles - research information on all aspects of human impact on the environment.

<http://web.a.ebscohost.com/ehost/search/basic?sid=648963f9-84ef-40aa-946c-0b95ef133ce8%40sessionmgr4005&vid=0&hid=4212>

Libraries West: Access to Research: access to a wide range of published academic research covering many different subjects, including medicine, art, history and the sciences, using a public library user account.

<http://accesstoresearch.pls.org.uk>

DVD/eStream (IMP)

DVD14/032 (2009). Aesthetics: philosophy of the arts. Viewtech Video.

(28-SEP-2008). Ways of seeing 1 : photography and the art of the past. BBC4.

<http://imp.somerset.ac.uk/view.aspx?id=1971~4s~tathzDqg>

(29-SEP-2008). Ways of seeing 2 : female nude. BBC4.

<http://imp.somerset.ac.uk/view.aspx?id=1972~4t~UWISjCBD>

DVD08/368A (30-SEP-2008). Ways of seeing 3 : celebration of possessions. BBC4.

DVD08/368B (01-OCT-2008). Ways of seeing 4 : advertising images and paintings. BBC4

Module specification: ADII12

1. Factual information			
Module Title	Inspiration and Innovation	Level	6
Module tutor	Molly Rooke	Credit value	30
Module type	Studio based - <i>Practice</i>	Notional learning hours	300

2. Rationale for the module and its links with other modules	
<p>This module enables students to establish and test their ideas and research through practical exploration within their own specific fine art practice. Students have the opportunity to practically explore through Fine Art making, to investigate and develop their initial ideas. This will form the basis of their practical programme at level 6. Students will initiate a programme of practical making based on their own interests and inspirations within fine art practice and test a range of ideas through practical innovation and experimentation. This will be supported through practice-based research with analytical review and link to the contextual research themes and essay undertaken in the Context module. This practical work will form a platform of which to develop a resolved body of fine art work in the final Resolution module.</p> <p>The purpose of this module is the development of innovative approaches to fine art practice.</p> <p>Students will enhance their creative process through considering its wider professional contextualisation.</p> <p>Students will research and develop their own self-initiated project within fine art practice. They will carry out a series of experimental exercises that test the value of their own ideas. The module will support the development of a fluency in practical fine art skills as necessary to individual needs. The module will also support the development of visual communication, contextual understanding and awareness of the functions and audiences for fine art.</p>	

2. Rationale for the module and its links with other modules

Students will be required to test and incorporate new exploratory practices in relation to innovative ideas. This will enable students to acquire new skills along with progressing skills already established. Students should initiate an investigative approach that questions, challenges and expands their practice through a range of processes, materials and ideas. They will aim to develop and extend familiar ways of working and communicating ideas whilst exploring and identifying new skills and needs.

3. Aims of the module

This module enables learners to:

- Acquire new skills in material usage and processes.
- Employ the use of innovative and experimental production methods.
- Implement methods of working that links experimental outcomes to the generation of both ideas and concepts.
- Formulate theoretical and contextual links between research and practice through a willingness to explore new methods, forms and ideas.

4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes	
A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A11: Demonstrate critical understanding in relation to their field of practice through research, making and associated documentation of practice</p> <p>A13: Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work</p>	<p>Practical testing and making. Workshop based activities. One-to-one / group tutorials. Group presentation / critiques. Technically supported material and process investigation.</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B11: Interpret and synthesise knowledge, ideas and information to generate new solutions and creative outcomes.</p> <p>B13: Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis where outcomes are evaluated.</p>	<p>Individual and group tutorials. Group presentations/ critiques. Group discussion/ debate</p>
C. Personal and Enabling Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C11: Plan and take responsibility for managing own workloads and in negotiating independent learning</p> <p>C13: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner.</p>	<p>Time management exercises Tutorials / Seminars Peer reviews / group critiques One-to-one tutorial support.</p>

D. Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D11: Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others</p>	<p>Practical testing, making and reflecting. One-to-one tutorial support Group critiques Group discussion/ debate</p>

6. Indicative content.
<p>Students devise a project brief that introduces a complex creative enquiry for fine art practice, linked to the theoretical concerns of their Context module. Responding to the brief they will follow their own interests within fine art in the exploration, review and development of a substantial body of practical creative work. This broad body of work will contain evidence of practical enquiries supported by analysis and practice-based research, with a clear indication of where further, more focussed enquiry may lead in the final module: Resolution.</p> <p>The specific practice of each student will vary depending on interests but may include: painting, sculpture, printmaking, drawing, installation, performance, film and video, digital, sound, photography, textiles, ceramics, site specific, mixed media or collaborative practice. Students will be encouraged to continue exploring interdisciplinary approaches and embracing hybridity within their practice where appropriate.</p> <p>Throughout this module, students are encouraged by the staff team to develop an advanced relationship to aesthetic, material and theoretical exploration that clearly informs their own creative practice. It would be expected that students would have a good level of relevant autonomous skills, which would be discussed and developed with support from the staff team. Students are expected to plan their own time independently, although they are supported through tutorials and seminars throughout this module.</p> <p>Students are expected to investigate and document potential professional partners. This may include galleries, art publications, organisations, events or initiatives. This may also include suppliers, manufacturers, other businesses or organisations. Where necessary, students will be encouraged to make communication with these external agencies to foster professionalism within their current practice in support of their material, production or presentation aims. This will then be used to enable students to meet their objectives in the Resolution module.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>100% - Coursework</p>

7. Assessment strategy, assessment methods and their relative weightings

- The testing and development of ideas through practical exploration and making (a body of work that might include finished pieces, test pieces, material experiments, models, drawings, sketchbooks etc.)
- A physical or online journal, or other form of documenting progress, that may include: practice-based research, reflective, analytical and evaluative practices, links to professional practice and indications of future development.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes						
	A11	A13	B11	B13	C11	C13	D11
Testing and development of ideas	x	x	x	x		x	
Journal			x	x	x	x	x

9. Teaching staff associated with the module

Name and contact details

Molly Rooke	rookem@bridgwater.ac.uk
Mark Fearbunce	fearbuncem@bridgwater.ac.uk
Samantha Petrie	petries@bridgwater.ac.uk

10. Further recommended reading list

The following texts may be applicable to individual students for this module depending on their practice, although it is expected that students independently locate appropriate sources for this module that are relevant to their interests.

Aguirre, P and Azimi, N. (2011) *Vitamin P2: new perspectives in painting*. London: Phaidon. 9780714861609.

Bacharach, S and Fjærestad, S.B. (2016) *Collaborative art in the twenty-first Century*. London: Routledge. 9781138935747

Boden, M A. (2010) *Creativity and art: three roads to surprise*. Oxford: Oxford University Press; New York.

<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=488671> **Electronic book**

Craig-Martin, M. (2015) *On being an artist*. London: Art/Books

Demos, T J. (2006) *Vitamin Ph: new perspectives in photography*. London: Phaidon 9780714846569

Dexter, E. (2013) *Vitamin D2: new perspectives in drawing*. London: Phaidon 9780714865287

Edwards, B. (2013). *Drawing on the right side of the brain: a course in enhancing creativity and artistic confidence*. London: Souvenir Press.

<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=693933> Electronic book

Getlein, M. (2016) *Art visionaries*. London: Laurence King 978-1780675770

Grant, S. (2012) *In my view: personal reflections on art by today's leading artists*. London: Thames and Hudson. 9780500238967.

Gross, J.R. et al. (2015) *Drawing redefined: Roni Horn, Esther Klas, Joelle Tuerlinckx, Richard Tuttle and Jorinde Voigt*. Yale: Yale University Press 978-0300215915

Ludwig, L K. (2009) *Collaborative art journals and shared visions in mixed media*. Beverly, Massachusetts: Quarry Books. 9781592535200.

Maslen, M. (2011) *Drawing projects: an exploration of the language of drawing*. London: Black Dog. 9781907317255.

Mieves, C and Brown, I. (2016) *Wonder in contemporary artistic practice* London: Routledge 9781138855816

McElhinney, J.L (2016) *Art Students League of New York on painting: lessons and meditations on mediums, styles, and methods*. New York: Watson-Guption Publications

Pedrosa, A., Hoptman, L. and Hoffmann, J. (2014) *Vitamin 3-D: new perspectives in sculpture and installation*. London: Phaidon Press. 978-0714868578.

Schwartzman, M. (2011) *See yourself sensing: redefining human perception*. London: Black Dog 9781907317293

Selby, A & Beech, D. (2016) *Art and text*. London: Black Dog. 9781910433188

Seminega, I.M. (2015) *The creative entrepreneur: business made beautiful for artists, makers and designers*. London: Ilex Press 9781781572702

Stobart, J. (2011) *Extraordinary sketchbooks: inspiring examples from artists, designers, students and enthusiasts*. London: A&C Black Publishers. 9781408134429.

Suzuki, S and Campbell, B. (2013) *Wait, later this will be nothing: editions by Dieter Roth*. New York: Museum of Modern Art 9780870708503

Wilson, M. (2013) *How to read contemporary art*. London: Thames and Hudson. 9780500970447

Yot, R. (2011) *Light for visual artists: understanding and using light in art and design*. London: Laurence King Publishing. 9781856696609.

11. Other indicative texts (e.g. websites)

DVD/eStream (IMP)

(08-SEP-2014). Abstract artists in their own words. BBC4.

<http://imp.somerset.ac.uk/View.aspx?ID=2864~4u~vy7hUNN2>

BANKSY (2010). Exit through the gift shop: Banksy. Revolver .

<http://imp.somerset.ac.uk/view.aspx?id=348~3C~M9v6Sm>

(22-MAY-2014). Making art work: first idea to final piece. BBC2.

<http://imp.somerset.ac.uk/View.aspx?ID=2567~4u~vy7eUNN5>

(09-JUN-2014). Culture show : Ryan Gander - the art of everything. BBC2.

<http://imp.somerset.ac.uk/View.aspx?ID=2618~4r~SAdCPyf2>

(10-SEP-2014). Polka dot superstar : the amazing world of Yayoi Kusama. BBC4.

<http://imp.somerset.ac.uk/View.aspx?ID=2888~4A~CILJdWaO>

Journals:

Aesthetica – available online through 'Art source' Database

Artist Newsletter (AN) - www.a-n.co.uk

Art Monthly

Art Review – available online through 'Art source' Database

Artforum International

Communication Arts

Creative Review

Elephant

Frieze – available online through 'Art source' Database

Modern Painters

Print

Printmaking Today
Sculpture
Turps Banana

Websites:

Art Galleries and Collections

Arnolfini	http://www.arnolfini.org.uk/
The Barbican	http://www.barbican.org.uk
Bath Contemporary	http://www.bathcontemporary.com
Centre for Contemporary Art and the Natural World (CCANW)	
http://www.ccanw.co.uk	
The Guggenheim Art Gallery (New York)	www.guggenheim.org
Hayward Gallery	www.southbankcentre.co.uk
Hauser & Wirth Somerset	http://www.hauserwirthsomerset.com
Institute of Contemporary Arts (London):	www.ica.org.uk
The Louvre Art Gallery (Paris):	www.louvre.fr/en
The Metropolitan	http://www.metmuseum.org/
National Portrait Gallery (London):	www.npg.org.uk
Off the Wall Art Gallery	http://www.galleryoffthewall.com
Saatchi Gallery	http://www.saatchigallery.com
SpaceX Art Gallery (Exeter):	www.spacex.org.uk
Serpentine Gallery	www.serpentinegallery.org.uk
Spike Island	http://www.spikeisland.org.uk
Tate Modern / Tate Britain (London):	www.tate.org.uk
The Royal Academy of Arts	http://www.royalacademy.org.uk/
National Gallery	http://www.nationalgallery.org.uk/
The White Space Gallery	http://www.whitespacegallery.co.uk
V&A	http://www.vam.ac.uk/



Module Specification: ADRN13

1. Factual information			
Module title	Resolution	Level	6
Module tutor	Molly Rooke	Credit value	60
Module type	Studio based - <i>Practice / Theory</i>	Notional learning hours	600

2. Rationale for the module and its links with other modules

Students will establish a searching and increasingly independent enquiry into fine art practice with a clear focus on professional context.

The 'Resolution' project should be both a theoretical and practical culmination of the preceding modules Context and Inspiration and Innovation, demonstrating an advanced articulation of ideas and concerns through fine art practice.

The process of project enquiry will result in an authoritative and autonomous body of practical work in a specialised area of fine art. This resolved and significant body of work will be refined through informed decision making and editing, which will be professionally presented to an outside audience.

Students will be required to produce a body of work that encompasses research development and the resolution of ideas in their chosen direction within fine art. It will culminate in the display of work in an appropriate context and setting.

This should contribute to the ongoing development of their online portfolio to support choices in a professional context beyond the degree programme.

3. Aims of the module

To enable learners to:

- Plan, create and produce a substantial and coherent body of work, informed by associated research and making processes, and fine art contexts.
- Revise and refine a negotiated conceptual and practical proposal to establish a creative identity
- Develop a professional portfolio that establishes a public profile using appropriate media or technologies

3. Aims of the module

- | |
|--|
| <ul style="list-style-type: none">• Set out a critical framework in which practical outcomes can be reflected upon and analysed. |
|--|

4. Pre-requisite modules or specified entry requirements

None

5. Intended learning outcomes	
A. Knowledge and understanding	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A14: Apply specialist knowledge and expertise to resolve ideas and use of materials and processes through research, interpretation and synthesis	Updated proposal (tutorial support) Studio work (making) Tutorials / Group critiques / presentations
B. Cognitive skills	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B14: Have managed the production of practical work and test and evaluate this in relation to ideas.	Group critiques, studio work
C. Personal and Enabling Skills	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> C14: Present practical work to audiences in a range of situations using appropriate media and apply professional skills to support their own practice and /or the practice of others.	Group critiques Seminars Building and exhibiting work in group show/s
D. Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D13: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.	Studio work (making) Preparing work for exhibition/s / other appropriate modes of presentation

6. Indicative content.
<p>Prior to the outset of this module each student will develop and present a project proposal that indicates their specific area of study. This will expand upon their work in the previous modules (Inspiration and Innovation, and Context)</p> <p>This final module facilitates the student's production of a body of fine art work that relates specifically to their field of study and demonstrates their ability to cope and resolve the technical, creative and theoretical problems that may arise from it. It is expected that the final selection of fine art work will demonstrate a resolution of the project, yet the module as a whole will promote the innovative development of material, aesthetic and theoretical approaches to fine art practice.</p>

6. Indicative content.

Once the staff team has agreed project proposals, students will embark upon a detailed developmental process through substantial practical making, supported by ongoing research and analysis. This process will inform and direct a focused and significant body of fine art work. Students will be supported in the evolution and realisation of their project proposals through regular studio discussions and debates with the staff team and peer groups. It is expected that students document, and reflect on, the development of their ideas, technical and aesthetic developments and supporting theoretical research in an appropriate physical and/or digital format.

Where necessary, students are expected to work with external individuals and organisations to realise their material, production or presentation needs. For example: sourcing materials or bespoke items from suppliers or manufacturers, liaising with landowners for site specific installation, attending meetings for collaborative work etc.

At the end of the module each student will present work of a professional standard in an exhibition, or other appropriate setting, and formal verbal presentation.

7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

25% Development

- The advanced development of complex ideas and practical exploration (a body of work that might include finished pieces, test pieces, material experiments, models, drawings, sketchbooks etc.)
- A physical or online journal, or other form of documenting progress, that may include: practice-based and theoretical research, reflective, analytical and evaluative practices and links to professional practice.

75% Exhibition

- The presentation of the selected resolved body of work (the exhibition)
- A visual and formal verbal presentation of the work (viva voce)

Assessment tasks	A14	B14	C14	D13
Development	x	x		
Exhibition	x	x	x	x
Viva voce				x

9. Teaching staff associated with the module	
Name and contact details	
Molly Rooke	rookem@bridgwater.ac.uk
Mark Fearbunce	fearbuncem@bridgwater.ac.uk
Samantha Petrie	petries@bridgwater.ac.uk

10. Further recommended reading list
<p>For this module, students are expected to extend their theoretical and practice-based research independently from their previous modules in support of their specific fine art practice. The following list includes reading that may support students wishing to pursue their fine art practice professionally after the course.</p> <p>Bhandrai, H.D. and Melber, J. (2014) <i>ART/WORK: everything you need to know (and do) as you pursue your art career</i>. New York: Free Press 978-1416572336</p> <p>Branagan, A. (2011) <i>The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals</i>. London: A & C Black. 9781408119037 700.</p> <p>Burzlafl Bostic, M. (2015) <i>2015 artist's & graphic designer's market: how to sell your art and make a living</i>. 40thend. Rohnert Park, CA: North Light Books 9781440335686</p> <p>Congdon, L. and Mateo Iiasco, M. (2014) <i>Art Inc.: the essential guide for building your career as an artist</i>. San Francisco, California: Chronicle Books 9781452128269</p> <p>Davies, G. (2010) <i>Copyright law for artists, photographers and designers</i>. London: A & C Black. 9781408124741</p> <p>Gomez-Palacio, B. and Vit, A. (2010) <i>Flaunt: designing effective, compelling and memorable portfolios of creative work</i>. Austin, Texas: Under consideration LLC 9780982625309</p> <p>Houghton, R. (2012) <i>Blogging for creatives</i>. London: Ilex Press 9781908150264</p> <p>McKenna-Cress, P and Kamien, J. (2013) <i>Creating exhibitions: collaboration in the planning, development and design of innovative experiences</i>. London: John Wiley & Sons 9781118306345</p>

McKenzie, N. (2012) *The artist's business and marketing toolBox: how to start, run and market a successful arts or creative business: volume 1*. Seattle: CreateSpace Independent Publishing Platform 9781470102081

Seminega, I.M. (2015) *The creative entrepreneur: business made beautiful for artists, makers and designers*. London: Ilex Press 9781781572702

Smithson, P. (2009) *Installing exhibitions: a practical guide*. London: A & C Black Publishers Ltd 9781408110164

Richard, D. (2013) *How to start a creative business: the jargon-free guide for creative entrepreneurs*. Newton Abbot: David & Charles 978-1446302736

Rushton, A. (2013) *The artist's guide to selling work*. 2nd rev. edn. London: Bloomsbury Visual Arts 978-1408183786

V22 in Collaboration (2013) *Artists' survival guide*. London: Grey Tiger 978-0956441980

11. Other indicative text (e.g. websites)

DVD/eStream (IMP)

(19-MAR-2013). What do artists do all day? : Norman Ackroyd. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=713~3y~HrINbV>

(25-MAR-2013). What do artists do all day? : Polly Morgan. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=729~3F~pcoG6l>

(22-OCT-2014). What do artists do all day? : Michael Landy. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3004~4h~GFh0Q57O>

(04-JUN-2013). What do artists do all day?: Cornelia Parker. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=1185~4p~QbzvuuJt>

(06-NOV-2013). What do artists do all day?: Edmund de Waal. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=1861~4q~qLPfesUK>

(13-NOV-2013). What do artists do all day?: Shani Rhys James. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=1884~4v~69mSEO7b>

(13-MAR-2014). What do artists do all day?: Marvin Gaye Chetwynd. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=2351~4l~LqqiFjRb>

(18-MAR-2014). What do artists do all day?: Frank Quitely. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=2348~4r~SAdzPBf2>

(26-MAR-2014). What do artists do all day?: Antony Gormley. BBC4.
<http://imp.somerset.ac.uk/view.aspx?id=2370~4m~m0FUpkbk>

(15-OCT-2014). What do artists do all day?: Akram Khan. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=2982~4v~6amTEO79>

(05-NOV-2014). What do artists do all day?: Jake and Dinos Chapman. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3028~4n~NPvt9emN>

(08-JUN-2015). What do artists do all day?: Tracey Emin. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3502~4k~jEaJVeFP>

(15-JUN-2015). What do artists do all day?: Sue Webster. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3521~4l~LrqlFgRb>

(24-AUG-2015). What do artists do all day? : Derek Boshier. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3625~4q~qNPdeoUO>

(26-AUG-2015). What do artists do all day? : Sir Peter Blake. BBC4.
<http://imp.somerset.ac.uk/View.aspx?ID=3628~4t~UYIPjxBJ>

Professional Practice:

Self Employment www.hmrc.gov.uk/selfemployed
Artist Newsletter www.a-n.co.uk
Princes Trust www.princestrust.org.uk
Cultural Enterprise www.culturalenterpriseoffice.co.uk
DAC- Copyright <http://www.dacs.org.uk/knowledge-base>
How copyright protects your work - GOV.UK
<https://www.gov.uk/copyright/overview>
Art Business.com
http://www.artbusiness.com/register_and_copyright_art_for_artists.html
UK Copyright Service
https://www.copyrightservice.co.uk/register/p26_howto_register_artwork

Groups / Forums / Organisations:

Royal Society for the Encouragement of the Arts (RSA) www.thersa.org
The Arts Council www.artscouncil.org.uk/information
Axis Artists www.axisartists.org.uk
Arts Admin www.artsadmin.co.uk
Somerset Art Works www.somersetartworks.org.uk/
The Centre for Creative Collaboration www.creativecollaboration.org.uk/
The Devon Artist Network www.devonartistnetwork.co.uk/
The Open studio Network www.openstudiosnetwork.co.uk/

The Gide Group	www.gidegroup.wordpress.com/
Artefact (UK)	www.artefact.co.uk
The British Council Erasmus Network	https://erasmusplus.org.uk
International Erasmus Student Network (IESN)	http://www.esn.org
Public art on-line	www.publicartonline.org.uk/publications
Funding for Artists	http://fundingforartists.org.uk/artists/
Art Quest	http://www.artquest.org.uk/funding/
Grants for the Arts	http://www.lotterygoodcauses.org.uk/funding/grants-arts

Assessment Matrix

LEVEL 6 Bachelors / Bachelors Top-up / Bachelors with Honours / Bachelors with Honours Top-up

Assessment grading criteria: Studio Practice - Level 6						
Grade	From 0% to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 85%	From 86 to 100%
<p>The research and development of ideas</p> <p>Knowledge / understanding, Analysis, context and synthesis of ideas.</p>	<ul style="list-style-type: none"> • Inadequate time management. • Little or no evidence of serious engagement in research or the development of ideas. • Inadequate knowledge or evidence of contemporary theory and practice. 	<ul style="list-style-type: none"> • Research methods are narrow lacking reflective analysis and evidence of an informed critical approach. • Insufficient knowledge of contemporary theory and practice to support the development of ideas. 	<ul style="list-style-type: none"> • Research methods are documented with some critical and analytical dialogue. • Familiar with some examples of contemporary theory and practice but these are narrow and not always relevant to the work produced. 	<ul style="list-style-type: none"> • Research materials demonstrate a facility for questioning and reasoning. • Is familiar with a range of contemporary theory and practice and can apply these with limited appropriateness. 	<ul style="list-style-type: none"> • Deploys advanced methods of enquiry in conjunction with a professional aptitude for questioning, analysing and reasoning. • Demonstrates a clear understanding of contemporary theory/practice capable of supporting personal proposals and solutions. 	<ul style="list-style-type: none"> • Deploys outstanding methods of enquiry supported by cogent critical reasoning and lucid analysis. • Demonstrates through work and debate a command of relevant contemporary theory and practice. • Effectively employs advanced theoretical and or conceptual tools to formulate proposals and personal solutions.
<p>The presentation of work</p> <p>Application of knowledge and understanding to process, materials and visual constructs.</p>	<ul style="list-style-type: none"> • Work lacks evidence of context and contemporary relevance. • Can provide no convincing justification for choice and application of ideas, processes and materials. • Shows little evidence of exploration / work remains unresolved. • Work presented to a poor standard. 	<ul style="list-style-type: none"> • Work exhibits some evidence of context and contemporary relevance. • Can deploy techniques and ideas with limited investigation to achieve competently resolved but predictable outcomes. • Work lacks critical analysis and considered selection • Work presented to a comfortable standard. 	<ul style="list-style-type: none"> • Work exhibits broad evidence of context and contemporary relevance. • Can deploy techniques and ideas with valuable investigation to achieve competently valid outcomes. • Work is carefully considered for selection and critically reviewed. • Work presented to a competent standard. 	<ul style="list-style-type: none"> • Work exhibits clear evidence of context and contemporary relevance. • Clearly deploys techniques and ideas with informed investigation to achieve resolved outcomes • Synthesises ideas to achieve well organised and resolved work which communicates its intentions and meanings clearly. • Work presented to a professional standard. 	<ul style="list-style-type: none"> • Work exhibits advanced evidence of context and contemporary relevance. • Achieves originality through an inventive and imaginative use of appropriate processes and techniques. • Achieves solutions that provoke thoughtful responses to the work's primary context. • Work presented beyond an advanced and professional standard. 	<ul style="list-style-type: none"> • Work exhibits exemplary evidence of context and contemporary relevance. • Demonstrates conceptual and practical originality through a creative synthesis of ideas, techniques and processes. • Innovative use of materials, processes and approach to presentation. • Outstanding presentation of work.
<p>The evaluation of creative process</p> <p>Critical reflection - verbal / written communication.</p>	<ul style="list-style-type: none"> • Reflection lacks focus to support realisation. • Lacks facility to evaluate the work and the working process. • Has few ideas / opinions to express. 	<ul style="list-style-type: none"> • Critical reflection informs creative process. • Lacking a critical approach and unable to evaluate progress in detail. • Expression of thoughts 	<ul style="list-style-type: none"> • Critical reflection clearly informs and directs the development / presentation of ideas. • Needs strong guidance to recognise these elements. • Able to express 	<ul style="list-style-type: none"> • Evaluation examines, informs and directs the development of creative process. • Responds objectively to tutorial guidance in the development of work. • Clearly articulates 	<ul style="list-style-type: none"> • Evaluation critically reviews the validity and significance of all work produced. • Applies independent judgement • Confident in formulating and expressing personal ideas effectively. 	<ul style="list-style-type: none"> • Fully recognises and understands inherent structure, content, and potential of work. • Confident in applying own criteria and judgement. • Advanced articulation, rationalisation and justification of a

		and ideas confused.	intentions and ideas.	intentions and ideas.		personal perspective.
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Assessment Grading Criteria: Theory - Level 6						
Grade	From 0 to 39%	From 40 to 49% -	From 50 to 59%	From 60 to 69%	From 70 to 84%	From 85 to 100%
Research The context of research processes - historic / cultural / political.	<ul style="list-style-type: none"> Inadequate primary and secondary resources Little attempt at referencing No attempt to engage with or approach to methodology Inadequate definition of aims and no evidence of imagination and originality Inadequate development of theoretical components. 	<ul style="list-style-type: none"> Limited variety and use of primary and secondary resources Use of referencing system with some inaccuracy Little understanding of methodology and its application Limited autonomy Confused in aim and expression Rudimentary articulation of visual study and text 	<ul style="list-style-type: none"> Average use of primary and secondary resources, with limited application to ideas Consistent use of valid referencing system Average use of methodology and some awareness of its application Ability to develop autonomy with some guidance Some individuality and intelligent assembly of research material Demonstrated a relationship between visual enquiry and written text. 	<ul style="list-style-type: none"> Good use of primary and secondary resources Well constructed and meaningful correspondence between theory and practice Good use of methodology and clear awareness of its application Creativity and autonomy are achieved Good imagination and some elements of originality, experimentation and creativity in research Practical and theoretical ideas linked and developed to appropriate standard 	<ul style="list-style-type: none"> Used primary and secondary sources effectively Well constructed and purposeful correspondence between theory and practice. Has engaged in contextual reading and made precise use of referencing system Very good integration of methodology and its limitations Creativity and autonomy are achieved Excellent qualities of imagination, creativity in research and conclusions 	<ul style="list-style-type: none"> Advanced use of primary and secondary sources Imaginative, purposeful and well-constructed correspondence between theory and practice Has engaged in contextual reading and made exact use of referencing system Excellent integration of methodology and exploration of its limitations Exceptional understanding of creative thinking Outstanding qualities of imagination, and creativity in research and conclusions
Structure The detailed framework to support the proposition / argument / debate.	<ul style="list-style-type: none"> Inability to define or express aims Unfocussed subject No analysis Objectives not identified Lacks the ability to connect the argument with the appropriate knowledge 	<ul style="list-style-type: none"> Confused in aims, methodology, and expression in both practical and theoretical components Difficult subject focus Limited analysis Weak objectives Excessive reliance on paraphrasing and sources displays superficial understanding Little documentation of work with limited critical reflection 	<ul style="list-style-type: none"> Has made an intelligent assembly of received opinions Maintenance of subject focus with guidance Use of analysis and/or synthesis with minimal guidance Argument is displayed with an average level of confidence and application of sources Ability to document and analyse own and others work. Average structure of research and presentation 	<ul style="list-style-type: none"> Displays the ability to handle source material in the development of coherent opinions Competent subject focus with minimal guidance Good use of analysis and/or synthesis with guidance Good documentation and critical reflection of own and others work linking aspects of theory to practice Good structure and presentation of research. 	<ul style="list-style-type: none"> Consistently displays the ability to handle source material with excellence Maintains competent subject focus with independence Thoughtful analysis and synthesis used to resolve ideas Excellent documentation and critical reflection of own and others work with very good links between theory and practice Very good presentation of research. Visual work is coherent and distinctive. 	<ul style="list-style-type: none"> Displays the ability to handle source material with excellence and coherence Independently maintains focus and contributes in depth to subject Innovative analysis and synthesis used to conclude ideas Outstanding documentation and critical reflection of own and others work Lucid presentation of research. Visual work is coherent, challenging and distinctive.
Presentation The framework / context and approach in presenting	<ul style="list-style-type: none"> Lack of proof reading and editing. Limited use of terminology and poor writing style. 	<ul style="list-style-type: none"> Frequent errors / insufficient editing. Some use of terminology and fair writing style. 	<ul style="list-style-type: none"> Average number of errors with some editing undertaken. Average use of terminology and fluent writing style. 	<ul style="list-style-type: none"> Competent proofreading and editing. Appropriate use of terminology and coherent writing style. 	<ul style="list-style-type: none"> Precise proofreading and effective editing. Challenging use of terminology and coherent writing style. 	<ul style="list-style-type: none"> Excellent proof reading and exceptional editing. Sophisticated use of terminology and lucid writing style. Exceptional use of academic frameworks

the written work	<ul style="list-style-type: none"> • No use of academic frameworks • Poor oral communication and insufficient time management. 	<ul style="list-style-type: none"> • Limited use of academic frameworks • Fair oral communication and time management. 	<ul style="list-style-type: none"> • Use of academic frameworks • Clear oral communication. 	<ul style="list-style-type: none"> • Good use of requested academic frameworks • Effective oral communication and time management. 	<ul style="list-style-type: none"> • Very good use of academic frameworks • Very good oral communication and time management. 	<ul style="list-style-type: none"> • Exemplary oral communication and time management.
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LEVEL 6 Bachelors / Bachelors Top-up / Bachelors with Honours / Bachelors with Honours Top-up

Very weak fail (0% - 29%)

Assessment category	Performance criteria
Knowledge and understanding	Little or no evidence of factual and conceptual understanding of the subject, appropriate to this level, or of reading/research.
Cognitive skills - including analysis, evaluation, and critical judgement	No evidence of appropriate analysis. Unsubstantiated opinions.
Practical, Professional and Employability skills - including applications and problem solving	No evidence of ability to relate theory to practice at this level.
Key/Transferable skills - including communication and presentation	Unstructured and/or incoherent. Markedly poor English and/or inappropriate style. Other presentational aspects, including citations and bibliography may be incorrect or missing. May be seriously deficient in quantity.
<i>Variations within this mark range will generally relate to the adequacy of the approach to the question, and the relative lack of understanding of the material, the paucity and weaknesses of the arguments used, and the factual and conceptual inadequacies. This is likely to be coupled with responses that are largely unrelated to the question and often limited in quantity.</i>	

Fail (30% - 39%)

Assessment category	Performance criteria
Knowledge and understanding	Shows an insufficient level of factual and conceptual understanding of the subject appropriate to this level. Little or no evidence of reading/research beyond a reproduction of information gained through class contact.
Cognitive skills - including analysis, evaluation, and critical judgement	Work is entirely or virtually descriptive, showing little or no evidence of appropriate analysis. The student has accepted information uncritically. Unsubstantiated opinions may be common.
Practical, Professional and Employability skills -	Little or no evidence of ability to relate theory to practice as appropriate to this level.

including applications and problem solving	
Key/Transferable skills - including communication and presentation	Structure weak and/or inconsistent and lacking in sequential development. Mistakes in grammar or syntax. Immature style. Citations and bibliography poorly or inconsistently presented.
<i>Variations within this mark range will generally relate to the level of understanding, the approach to the question, the factual and conceptual inadequacies, and the relative levels of weakness of the arguments used.</i>	

Third (40% - 49%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a sufficient knowledge base of the subject/discipline at Bachelors level. Some important/current writings/issues have not been explored. Has developed a limited depth of knowledge/ understanding in an area of specialisation.
Cognitive skills - including analysis, evaluation, and critical judgement	Has shown sufficient ability to critically appraise and evaluate new information. Likely to have used limited techniques of analysis. May have shown little awareness of any limitations and contradictions. Unsubstantiated opinions may be evident. Lack of logical development of an argument is likely to characterise the work.
Practical, Professional and Employability skills - including applications and problem solving	The work may show limited understanding of applications appropriate to this level. There is a limited ability to apply diagnostic and creative skills to a range of practical situations. Attempt at problem solving ability is stronger when applied to routine/standard problems, previously encountered. Lack of logical and effective novel solutions will be evident.
Key/Transferable skills - including communication and presentation	Structure of work is weak or inconsistent, and does not allow the development of a coherent argument. English may lack the expected maturity at this level. Presentation details may be basic and show limitations.

Lower Second (50% - 59%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a deeper understanding of the subject/discipline than a third classification. Extent of reading is lacking in some significant areas. Can review and consolidate a basic knowledge base. Has developed a greater depth of knowledge/understanding in an area of specialisation.
Cognitive skills - including analysis, evaluation, and critical judgement	Fair ability to analyse and evaluate the significance and meaning of information and its relevance to the argument. Some evidence of independence of thought. Some awareness of limitations and contradictions shown.

Practical, Professional and Employability skills - including applications and problem solving	Reasonably sound ability to apply diagnostic skills to a range of practical situations. However creativity and innovation may be largely absent. Problem solving ability is still stronger when applied to routine/standard problems, previously encountered.
Key/Transferable skills - including communication and presentation	There is an overall structure evident but does not offer strong flow and progression. May be inconsistent in places. Presentation style and grammar may show limitations.

Upper Second (60% - 69%)

Assessment category	Performance criteria
Knowledge and understanding	Has demonstrated a very sound knowledge and understanding of the subject through wider reading. Significant and up-to-date sources have been identified and used effectively. Sound conceptual understanding demonstrated.
Cognitive skills - including analysis, evaluation, and critical judgement	Good skills of critical appraisal and evaluation of new/abstract data. Has employed a range of techniques of analysis. Has shown good awareness of limitations and contradictions. Good evidence of independent thinking.
Practical, Professional and Employability skills - including applications and problem solving	Has demonstrated an ability to diagnose and apply conceptual knowledge to a new practical problem/situation and generate responses which are logical and meaningful and are likely to offer some originality and creativity.
Key/Transferable skills - including communication and presentation	Able to present a logical structure showing flow and progression. Presentation and organisation of work is likely to show few mistakes/limitations. Mature style.

First (70% - 79%)

Assessment category	Performance criteria
Knowledge and understanding	Has demonstrated a very thorough knowledge and understanding of the subject through wide reading. Significant up-to-date sources have been effectively explored. Conceptual understanding is highly developed.
Cognitive skills - including analysis, evaluation, and critical judgement	Has demonstrated a high level of critical appraisal and judgement in analysis, evaluation and synthesis of data and abstractions. Has employed a wide range of techniques of analysis. Has shown a high level of awareness of limitations and contradictions. Cogently argued/ reasoned using a well selected, collated and presented body of evidence.
Practical, Professional and Employability skills - including applications and problem solving	Has demonstrated an ability to diagnose and apply appropriate and selective conceptual knowledge to a practical problem/situation in order to produce valid, creative/original solutions which are logical, meaningful and effective.

Key/Transferable skills - including communication and presentation	Able to present a tightly structured, rigorous argument showing flow and progression. Presentation and organisation of work is of a very high standard, likely to be stimulating, showing a high level of maturity and originality.
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High First (80% +)

Assessment category	Performance criteria
Knowledge and understanding	Has demonstrated outstanding knowledge and understanding of the subject through wide reading. Significant up-to-date sources have been explored analytically. Conceptual understanding is highly developed. Shows deep insight. Mature, very original and imaginative, exceeding normal expectations of undergraduate work.
Cognitive skills - including analysis, evaluation, and critical judgement	Has demonstrated a very high level of critical appraisal and judgement in analysis, evaluation and synthesis of data and abstractions. Has employed a wide range of techniques of analysis. Has shown a very high level of awareness of limitations and contradictions. Work is cogently argued/reasoned using a body of evidence, which is very well selected, collated and presented.
Practical, Professional and Employability skills - including applications and problem solving	Has demonstrated an ability to diagnose and apply appropriate and selective conceptual knowledge to a practical problem/situation in order to produce valid, creative/original solutions which are logical, meaningful and effective. Has shown evidence of critically evaluating the existing view of the subject. Exemplary problem solving skills evident.
Key/Transferable skills - including communication and presentation	Able to present a tightly structured, rigorous argument showing flow and progression. Presentation and organisation of work is of a very high standard, likely to be highly stimulating and at the limits of what may be expected at undergraduate level.

