
Foundation Degree in –
Fine Art

Programme Quality Handbook

Academic Year: 2019-20

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1. Programme Specification

Programme/award title(s)	Foundation Degree Fine Art
Teaching Institution	Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of latest OU validation	March 2013
Next revalidation	2017-18
Credit points for the award	120 credits at Level 4 120 credits at Level 5
UCAS Code	****
Programme start date	September 2013
Underpinning QAA subject benchmark(s)	QAA Art and Design (2008) QAA History of Art, Architecture and Design (2008) QAA 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) (2008) 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)	Two year Full Time Four years Part Time
Dual accreditation (if applicable)	Not Applicable
Date of production/revision of this specification	March 2013

Educational aims and objectives

The programme is intended to:

- Provide a rigorous study of the theory and principles underlying the disciplines of Fine Art
- Develop and challenge students by establishing a high degree of expertise in the application, integration and critical evaluation of a range of creative principles and practices
- Encourage experimentation with processes and materials, together with a wide range of workshop skills, in order to realise the potential for processes to communicate ideas visually.
- Provide the opportunity for innovation through the sharing and exchange of research and ideas across disciplines, and by enabling students to work collaboratively.
- Promote Sustainability as an area of concern and exploration in terms of materials, processes, and methodologies together with key environmental concerns
- Provide appropriate experience of work-based learning and the ability to work independently and with flair in a variety of contexts, following professional codes of conduct
- Establish an understanding of the individual, social, ethical, organisational and economic implications of the application of art and design and the role of the entrepreneur in defining contemporary art and design
- Equip students with strong interpersonal skills and the ability to take responsibility for their own professional development
- Be accessible to people of all ages and experiences, and be studied at a college in the South West region.

Relationship to other programmes and awards

2. Programme Outcomes

Intended learning outcomes for Foundation Degree

Level 4

Students who elect to leave their studies early and have successfully achieved 120 credits at level 4 will be awarded the Certificate of Higher Education.

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>A1: Test and explore the possibilities of materials, processes and techniques in order to visualise intentions and ideas.</p> <p>A2: Generate ideas, proposals, and solutions through primary and secondary research in response to sustainable practices and modes of production</p> <p>A3: Establish and apply knowledge of cultural, historical, and contextual factors affecting art, design and culture, and identify relevant contexts, interests and themes in relation to their own practice.</p> <p>A4: Employ processes of investigation, speculative enquiry and creative visualisation, in the articulation of ideas and research interests in a detailed visual form while testing and making use of materials.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. • Generation of Fine Art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities. • Online and library-based research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations, development work, journals, evaluative review and in the making of creative responses to set briefs.</p>

A. Knowledge and understanding	
A5: Research and critically evaluate appropriate ideas which begin to establish a personally defined practice.	

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>B1: Document the interaction between intentions, processes, and visual outcomes in order to develop an understanding of your own work.</p> <p>B2: Develop an awareness through a project brief of the interconnection between economic, social and environmental, systems in specific professional practices and contexts</p> <p>B3: Effectively demonstrate analytic and research skills through written work and formulate coherent evaluations about the interconnections between contexts of practice and own practice.</p> <p>B4: Develop substantive and detailed knowledge and understanding in a designated area of practice in order to inform and develop your creative practice</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Cognitive skills are assessed via a combination of problem solving and texturizing through the process of idea generation and resolution. This would involve critical reasoning, analysis of data, conceptualization, imagination, originality and reflection/revaluation.</p>

B. Cognitive skills	
B5: Evidence an experimental approach to project work and appraise overall strengths and weaknesses of outcomes	

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>C1: Exercise self-management skills in terms of project development, workload, and meeting deadlines while taking responsibility for achieving personal outcomes</p> <p>C2: Organise and develop an innovative and realisable plan in relation to an outside site or work context that effects change sustainably through self-generated initiatives and collaborative networks</p> <p>C3: Select and employ communication and information technologies in a relevant manner in order to communicate and develop your ideas and research interests.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials • Verbal feedback • Effective online research. <p>Assessment</p>

C. Practical and professional skills	
<p>C4: Present ideas, techniques and work in a comprehensive research plan and to audiences in a range of situations exploring critically the final body of resolved works.</p> <p>C5: Contribute to the peer group learning through group interaction and discussion</p>	<p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating a product, data processing and textual analysis.</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>D1: Recognise and evaluate the results of experimentation and risk taking as integral aspects of practical and creative processes.</p> <p>D2: Make professional, technical, or formal choices which realise, develop or challenge existing practise and traditions in relation to sustainable contexts.</p> <p>D3: Contribute constructively to peer group activity through presentations, group critiques, debate, and prepared discussion in order to inform the level of critical debate and discussion.</p> <p>D4: Demonstrate the use of appropriate presentations skills and technologies.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, client focus, communication, self-presentation and networking.</p>

D. Key/transferable skills	
D5: Develop confidence and professionalism in networking, communicating and project development.	

E. Employable Skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>E1: Identify a personal code of ethics and a set of professional and ethical standards within sustainable contexts and around sustainable forms of production</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Tutorials. • Verbal feedback • Effective online research.

E. Employable Skills	
	<p>Assessment Employability skills are assessed through the evidence of knowledge and appropriate professional behaviour, the awareness of sustainable production methods and the professional standards required for future employment.</p>

Intended learning outcomes for Foundaiton Degree

Level 5

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>A6: Apply and examine the complex ways in which artefacts are imbued with layers of significance and meaning in visual cultures</p> <p>A7: Critically investigate the social, cultural, political, environmental histories from which different cultural institutions, modes of communication, practices and structures have emerged.</p> <p>A8: Generate ideas, concepts, proposals, or arguments collaboratively in response to set briefs or as a team initiated activity</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. • Development of Fine Art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities. • Effective online research. <p>Assessment</p>

A. Knowledge and understanding	
<p>A9: Describe and realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts</p> <p>A10: Develop a comprehensive written proposal that articulates a negotiated research plan establishing a distinct creative identity and assessing own capabilities.</p>	<p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.</p>

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>B6: Explore and analyse a range of given techniques, materials or products, in order to reconceptualise or redevelop meanings and significances</p> <p>B7: Use and appraise appropriate research to contextualise own practice as a form of reflective practice in relation to an objective set of references, methodologies, and fields of study.</p> <p>B8: Identify, analyse and communicate appropriate principles that connect specialisms recognising competing perspectives and synergies of practice</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. • Development of Fine Art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p>

B. Cognitive skills	
<p>B9: Collect and synthesise information to inform a choice of solutions to problems in professional contexts</p> <p>B10: Test, identify and integrate appropriate use of materials, media, and processes aligned with ideas and a personal visual language</p>	<p>Cognitive skills are assessed via a combination of problem solving and contextualising through the process of idea generation and resolution. This would involve critical reasoning, analysis of information, conceptualisation, imagination, originality and reflection/evaluation.</p>

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>C6: Accommodate change and uncertainty in the context of examining the relationship between the exploration of ideas, materials and meanings.</p> <p>C7: Articulate ideas, debate and information sourced from key texts through formal visual, verbal and written research.</p> <p>C8: Demonstrate an improvement in practice generated from the critical judgement of others, recognise their personal and professional strengths and areas for development and needs.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Active independent making. • Development of Fine Art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials • Verbal feedback • Online and library-based research. <p>Assessment</p>

C. Practical and professional skills	
<p>C9: Adapts interpersonal and communication skills to a range of professional situations, audiences and degrees of complexity</p> <p>C10: Analyse information and experiences, formulate independent judgements and articulate reasoned argument through reflection, review and evaluation.</p>	<p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating an outcome, information review and contextual analysis.</p>

D. Key/transerable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>D6: The ability to think laterally and originally in creative thinking in relation to materials, techniques and communication</p> <p>D7: Apply information and presentation skills to navigate, manage and retrieve information from a variety of sources</p> <p>D8: Interact effectively with a team, giving and receiving information and ideas, through collective endeavour and negotiation and effective project managements</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Development of Fine Art proposals. • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving exercises. • Tutorials.

D. Key/transferable skills	
<p>D9: Instigate and evaluate the artist's relationship with audiences, users and/or participants</p> <p>D10: Analyses performance of self and others and suggests improvements adapting own performance accordingly.</p>	<p>• Verbal feedback • Online and library-based research.</p> <p>Assessment Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, audience focus, communication, self-presentation and networking.</p>

E. Employable Skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>By the end of the programme learners will be able to:</p> <p>E2: Develop skills and a project theme in order to respond to an internal or external professional brief.</p> <p>E3: Develop the qualities and transferable skills in Fine Art necessary for employment and progression to other qualifications</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Development of ideas • Active independent making. <p>Secondary</p>

E4: Identify, develop and document professional skills related to creative practice that inform and advance a personal choice of career pathway.

- Case studies
- Problem-solving activities • Tutorials
- Verbal feedback • Online and library-based research.

Assessment

Employability skills are assessed through the evidence of knowledge and appropriate professional behaviour, the awareness of sustainable production methods and the professional standards required for future careers.

3. Programme Structure

The diagrams below document the module structure for Level 4 and Level 5 of the FD qualification for full time and part time students.

FD Fine Art - Programme Structure. Full Time – Level 4		
Core modules	Credits	Option modules
Year 1 - Level 4		
Idea & Materiality	20	None
Sustainability *	20	
Critical Reflection	20	
Studio practice	20	
Orientation	40	

Exit Award: Certificate of Higher Education (CertHE). Requires a minimum of 120 credit points at Level 4.

FD Fine Art - Programme Structure. Full Time – Level 5		
Core modules	Credits	Option modules
Year 2 - Level 5		
Making Meanings	20	None
Value & Context	20	
Creativity & Collaboration *	20	
Portfolio / Professional Practice *	20	
Navigation *	40	

Exit Award: Foundation Degree (FD). Requires a total of 240 credit points (minimum of 120 credit points must be at Level 5).

BA (Hons) Fine Art - Programme Structure. Part Time – Level 4 / Year 1		
Core modules	Credits	Option modules
Level 4 / Year 1		
Idea & Materiality	20	None
Sustainability *	20	
Critical Reflection	20	

BA (Hons) Fine Art - Programme Structure. Part-time – Level 4 / Year 2		
Core modules	Credits	Option modules
Level 4 / Year 2		
Studio practice	20	None
Orientation	40	

Exit Award: Certificate of Higher Education (CertHE). Requires a minimum of 120 credit points at Level 4.

BA (Hons) Fine Art - Programme Structure. Part-time – Level 5 / Year 3		
Core modules	Credits	Option modules
Level 5 / Year 3		
Making & Meaning	20	None
Value & Context	20	
Creativity & Collaboration *	20	

BA (Hons) Fine Art - Programme Structure. Part-time – Level 5 / Year 4		
Core modules	Credits	Option modules
Level 5 / Year 4		
Portfolio/Professional Practice *	20	None
Navigation *	40	

Exit Award: Foundation Degree (FD). Requires a total of 240 credit points (minimum of 120 credit points must be at Level 5).

* Key components of these four modules will be Work-Based Learning (work placement, live brief) and Collaborative Learning (peer group, inter-disciplinary, professional collaboration).

Students who elect to leave their studies early and have successfully achieved 120 credits at level 4 will be awarded the Certificate of Higher Education.

Students who elect to leave their studies early and have successfully achieved both 120 credits at level 4 and 120 credits at level 5 will be awarded a FD qualification.

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

The FD Fine Art course at Bridgwater and Taunton College aims to:

- Equip graduates with a range of skills securely underpinned by knowledge of the fundamental principles of art and design.
- Adopt a wide range of methodologies designed to promote ideas and practices around sustainability and diversity in learners.
- Bring different art forms together and in the process create a cross-disciplinary and collaborative platform for students, staff and professional practitioners.
- Offer links with local employers, live project opportunities and the creative industry through work-based learning modules.
- Enable students to develop autonomy in their professional development and abide by professional codes of conduct.
- Designate studio space for each student with access to a variety of well-equipped workshop facilities
- Provide a 'Hot House' atmosphere that provide graduates with the opportunity to develop and put into practice entrepreneurial skills supported by business advice and mentoring.
- Provide a flexible (both part time or full time) programme to students with a range of options to enable a cohesive progression route to BA (Hons) level.
- Enable students who have successfully completed their studies to continue their studies at BA (Hons) level.

Support for students and their learning

During induction week all students are provided with a personal tutor. Formal meetings with the personal tutor are scheduled three times per year.

In addition, students meet with module lead tutors in seminar groups within a project-by-project basis. Each studio project brief differs in duration from five to ten weeks. Students meet the lead tutor for the project briefing, interim discussions, critiques and the final project presentation.

Additional pastoral tutorials can be arranged if 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 timetables weekly and all programmes are given priority times across all the academic year.

A dedicated student support officer has an office within the Arts House building and offers support throughout the academic year.

The HE Study Centre (sited within the main campus building) provides students with academic support in relation to research and writing.

An HE academic support officer is available across the academic year in support of students with dyslexia, dyspraxia, learning difficulties and mental health issues.

4. Criteria for admission

Criteria for admission	
Qualification(s) Required for Entry to the FD Candidates must have:	
Functional Skills requirement	Level 2 or equivalent – English
GCSEs required at Grade C and above.	Five GCSE subjects or equivalent including English at Grade C or above.
Further Education	Foundation Diploma Art & Design (Pass) or National Diploma Graphic Design (MPP) or A2/ AS level Art or an art-based subject (minimum 160 UCAS points including 80 points at A2 level) or AVCE Double Award Arts & Design (minimum grade CC) or Advanced Diploma or Access Certificate Arts and Design.
Accredited Prior Learning (APL) considered.	APL/APEL of applicant’s prior learning at HE level APL can only equate to 50% of the value of the overall qualification.
APEL/APCL possibilities.	APCL may be awarded in respect of a prior completed

programmes of study (e.g. HND, DipHE, PG Diploma) or in respect of one or more modules or units of a programme.

APEL is the award of credit towards an Open University award in respect of knowledge and skills acquired through life, work experience, and/or study which are not formally attested through certification by a recognised professional or academic body.
Academic regulations for OU Validated Awards will be applied.

Interview requirements.

All candidates will be interviewed with portfolio.

Disclosure and Barring Services (DBS) check (Formerly CRB check)

required:

No

Language of study.

English

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 programme is annual monitored through evaluating:

- External examiner reports (considering quality and standards).
- Teaching observations and staff development reviews.
- 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.

The course team use this information to undertake annual monitoring, which, in turn, is monitored by the Bridgwater and Taunton College Academic Board.

The panel considers documents, meets with current/former students and staff before drawing its conclusions. This results in a report highlighting good practice and identifying areas where action is needed.

5. Curriculum map for FD Fine Art

Level 4

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Level	Study module/unit	Programme outcomes																				
		A1	A2	A3	A4	A5	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	E1
4	(ADIM01) Idea & Materiality	✓					✓					✓					✓					
	(ADSD02) Sustainability		✓					✓					✓					✓				✓
	(ADCR02) Critical Reflection			✓					✓					✓					✓			
	(ADSP04) Studio Practice				✓					✓					✓					✓		
	(ADFA05) Orientation					✓						✓				✓					✓	

Level 5

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Level	Study module/unit	Programme outcomes																						
		A6	A7	A8	A9	A10	B6	B7	B8	B9	B10	C6	C7	C8	C9	C10	D6	D7	D8	D9	D10	E2	E3	E4
5	(ADMM06) Making Meanings	✓					✓					✓					✓							
	(ADVC07) Value & Context		✓					✓					✓					✓						
	(ADCC08) Creativity & Collaboration			✓					✓					✓					✓			✓		
	(AD9909) Portfolio & Professional Practice				✓					✓					✓					✓			✓	
	(ADFA10) Navigation					✓					✓					✓					✓			✓

Module Specifications – Level 4

Module Specification ADIM01

1. Factual information			
Module title	Idea and Materiality	Level	4
Module tutor	tbc	Credit value	20
Module type	Taught	Notional learning hours	200

2. Rationale for the module and its links with other modules
<p>This module will enable students to examine the relationship between form and content, through the process of ideas generation and expression of these ideas through a range of physical forms and outputs. It will allow students time to acquaint themselves with technical processes available to them at the college through inductions, and use them confidently in response to the module brief. This exploration and experimentation with materials and processes and the resolution of ideas is central to this module.</p> <p>The module will provide the opportunity for students to consider how ideas can direct materials and processes, and alternatively how materials and processes can direct ideas. This will enable students to begin to develop strategies for their own independent practice within various contemporary Fine Art contexts.</p>

3. Aims of the module
<ul style="list-style-type: none"> • Develop an awareness of the complex relationship between ideas, their exploration and resolution through different materials and processes. • Experiment and explore a variety of materials and processes within Fine Art practice. • Consider own and others' practice within the setting of the Fine Art context, both historical and contemporary. • Contribute to a studio culture of discussion and debate, developing students' 'criticality' in and of their own practice and that of their peers.

4. Pre-requisite modules or specified entry requirements
None – Not applicable for this programme.

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> A1 Test and explore the possibilities of materials, processes and techniques in order to visualise intentions and ideas.</p>	<p>Workshops. Sketchbooks / technical folder.</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i> B1 Document the interaction between intentions, processes, and visual outcomes in order to develop an understanding of your own work.</p>	<p>One to one and group tutorials. Sketchbooks / technical folder. Reflective journal.</p>

C. Practical And Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> C1 Exercise self-management skills in terms of project development, workload, and meeting deadlines while taking responsibility for achieving personal outcomes.</p>	<p>One to one and group tutorials. Independent learning plan (ILP). Evaluation.</p>

D. Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> D1 Recognise and evaluate the results of experimentation and risk taking as integral aspects of practical and creative processes.</p>	<p>One to one and group tutorials. Independent learning plan (ILP). Reflective journal and module evaluation.</p>

6. Indicative content.

This initial module is designed to ensure that students with different prior educational and/or life skill experiences all have the necessary foundation in Fine Art. Students will learn about materials and will develop skills in the workshop inductions. Overall the module forms an essential induction to the discipline and provides orientation for the programme in demonstrating the wide range of traditional and contemporary practices that form Fine Art. It encompasses and connects these practices and connects them to historic and relevant contemporary issues.

Students will experiment with formal, material, and visual ideas in relation to the assignment brief.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.
Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module.
Assessed by 100% coursework.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A1	B1	C1	D1
Portfolio of work	X	X	X	X

9. Teaching staff associated with the module

Tutor's name	Contact details
<i>tbc</i>	@bridgwater.ac.uk
<i>Mark Fearbunce</i>	fearbuncem@bridgwater.ac.uk
<i>Samantha Petrie</i>	petries@bridgwater.ac.uk

10. Key reading list

Ulrich Obrist, H. (2013) *Do it: The Compendium*. Distributed Art Publishers
Stallabrass, J. (2006) *Contemporary Art: A Very Short Introduction*. Oxford University Press
Hughes, R. (1991) *Shock of the New*. Thames and Hudson.
Berger, J. (1997) *About Looking*. London, Writers and Readers.
Goldstein, A. (1995) *Reconsidering the object of Art: 1965-75*. Mass and London: MIT Press.
Freeland, Cynthia. (2001) *But is it Art?* Oxford University Press.
Attfield, J. (2000) *Wild Things: The Material Culture of Everyday Life*. New York: Berg
Stangos, Nikos (1981) *Concepts of Modern Art*. Thames and Hudson.
Cooper, P. (2001) *Living Sculpture*. London, Mitchell Beazley.
Weski, T. (2000) *How You Look At It: photographs of the 20th century*. London, Thames & Hudson.

Journals:

Art Forum / Art in America / Artist Newsletter / Art Monthly / a-n Artists Newsletter / Frieze

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

Websites:

Tate Modern / Britain / St. Ives / Liverpool: www.tate.org.uk
V&A: <http://www.vam.ac.uk/>
Whitechapel: <http://www.whitechapelgallery.org/>
Barbican: <http://www.barbican.org.uk/>
Serpentine Gallery: <http://www.serpentinegalleries.org/>
Institute of Contemporary Arts: www.ica.org.uk
National Portrait Gallery: www.npg.org.uk



Module Specification ADSD02

1. Factual information			
Module title	Sustainability	Level	4
Module tutors	Tbc	Credit value	20
Module type	Project and taught	Notional learning hours	200

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

This core module seeks to introduce the student to the relevance and implications of sustainability to the Fine Art profession. Contemporary contexts of practice and opportunities are explored that demonstrate an impact on our current environmental predicament. The potential impact of sustainability on Fine Art practice will be introduced to the student through the gradual research and development of an innovative, cross-disciplinary and collaborative project proposal to be initiated by them.

Collaboration, innovation, and professionalism are all important facets of the project.

This core module links with a second optional module in sustainable practice for year one, level four students in term two.

3. Aims of the module

- To encourage students to evaluate and celebrate their practices and behaviours in specific local or global contexts that have an impact on our environmental predicament.
- To instil in students an experience of the range of sustainable practices and their potential impact, on a wide range of contemporary contexts.
- To inspire students to work collaboratively, and to discover the potential of innovative projects and ideas of their own.

4. Pre-requisite modules or specified entry requirements

None – Not applicable for this programme.

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> A2 Generate ideas, proposals, and solutions through primary and secondary research in response to sustainable practices and modes of making.</p>	<p>Lecture and seminar. One to one / group tutorials. Sketchbook development.</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i> B2 Develop an awareness through a project brief of the interconnection between economic, social and environmental, systems in specific professional practices and contexts</p>	<p>Lecture and seminar. One to one / group tutorials. Research activity.</p>

C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> C2 Organise and develop an innovative and realisable plan in relation to an outside site or work context that effects change sustainably through self-generated initiatives and collaborative networks.</p>	<p>Collaborative activity. Group tutorials. Presentations.</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> D2 Make professional, technical, or formal choices, which realise, develop or challenge existing practise and traditions in relation to sustainable contexts.</p>	<p>One to one / group tutorials. Seminar. Production of creative outcomes.</p>

E Employable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> E1 Identify a personal code of ethics and a set of professional and ethical standards within sustainable contexts and around sustainable forms of making.</p>	<p>One to one / group tutorials. Lecture and seminar.</p>

6. Indicative content
<p>Students will be given seminars regarding sustainability, and will develop a creative process and output which will be a response to their learning through the sustainability of materials. Encouraged to understand reflective analysis, their research will be mapped through journals or equivalent that is utilised throughout tutorials and group critiques, and to develop</p>

6. Indicative content

a critical awareness of their nascent practice and the impact it has on environmental, economical and social sustainability. It is designed to introduce collaborative working practices with peers to develop process around project, exhibitions, fundraising and publications development. Collaborative practices will be investigated and tested, and the outcome will be mapped via a reflective document and group presentations at the conclusion of the module. Students will be facilitated to develop skills including teamwork, time management, mediation and flexible/reactive planning.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.

Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module.

Assessed by 100% coursework.

80% Portfolio of work

20% Exhibition

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A2	B2	C2	D2	E1
Portfolio of Work	X	X	X		X
Exhibition				X	

9. Teaching staff associated with the module

Tutor's name and contact details	
Tbc	@bridgwater.ac.uk
Mark Fearbunce	fearbuncem@bridgwater.ac.uk
Samantha Petrie	petries@bridgwater.ac.uk

10. Key reading list

Helguera, P. (2011) *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Jorge Pinto Books.

Hudson, W. (2010) *If you could collaborate. It's Nice That*.

Thompson, N. (2012) *Living as Form: Socially Engaged Art from 1991-2011*. MIT Press.

Beshty, W. (2015) *Ethics (Whitechapel Documents of Contemporary Art)*. MIT Press.

Bradley, B. & Esche, C. (eds) *Art and Social Change: A Critical Reader*. Tate.

Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso

Cooper, P. (2001) *Living Sculpture*. London: Mitchell Beazley

Kastner, J. (2012) *Nature (Whitechapel Documents of Contemporary Art)*. MIT Press.

Orr, D. (2004) *Earth in Mind: On Education, Environment, and the Human Prospect*. London and Washington, Island Press

Kastner, J (ed) (2005) *Land and Environmental Art*, London. Phaidon Press Ltd.
Sonfist, A. (2004) *Nature: the end of art: environmental landscapes*, New York Press.
Andrews, M. (2006) *Land, Art: a cultural ecology handbook*. London, Royal Society for the encouragement of Arts,
Grande, J, K, (2004) *Art Nature Dialogues: Interviews with Environmental Artists*. New York, State University of New York Press.
Braungart, M. McDonough, William. (2008) *Cradle to Cradle - remaking the way we make things*. Johnathon Cape, London
Matilisky, B.C. (1992) *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions*. New York: Rizzoli.
Weinberg, A. (2000) *Urban recycling and the search for sustainable community development*. RIBA, Electronic book.
Weintraub, L. (2012) *To Life! Eco Art in Pursuit of a Sustainable Planet*. Los Angeles: University of California Press

Journals:

Clean Slate: The practical journal of sustainable living
Kumar, S. (Nov. 2006): The green imperative: celebrating forty years of Resurgence Magazine.
Taylor, Louise. (1996): Recycling Forms for the next century – austerity for posterity. Craftspace Touring
Kohler, H, (2007): 360 Degrees; Sustainability Magazine. Stuttgart: Daimler Chrysler AG

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

Cape Farewell: <http://www.capefarewell.com/>
Centre for Contemporary Art and the Natural World (Exeter): <http://www.ccanw.co.uk>
Common ground: <http://www.commonground.org.uk>
Earth Artists: <http://earthartists.org>
Ecovention: <http://www.greenmuseum.org/c/ecovention/>



Module Specification ADCR03

1. Factual information			
Module title	Critical Reflection	Level	4
Module tutor	Mark Fearbunce	Credit value	20
Module type	Taught	Notional learning hours	200

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

This module seeks to inspire and motivate students to develop a wide range of research and critical reflection skills in written form. This will take the form of a piece of critically reflective writing and a traditional illustrated academic essay. Research content and tasks will be structured around a contemporary exhibition or site-specific visit of the student's choice. The relative value and potential variety of research and written forms are to be explored, developed and reflected upon – for example, case studies and interviews, critical reading, contextualisation of key histories and theories, reflection on learning strengths, etc.

A professional and visible interface of the student's ideas, emerging professional interests and creative identity are to be developed. This module seeks to enhance and encourage the value of writing, research and communication as an important part of informing creative practice.

This module ensures that academic content and written skills are an integral part of the student's experience in their first year of study. Aspects of contextualisation also ensure that key historical and thematic concepts are developed. The module seeks to ensure that students develop their knowledge of key critical, historical formations, debates and contexts around Fine Art that should inform the terms of their professional practice and their interests.

3. Aims of the module

To motivate students to appreciate the value of research in written and visual forms that connects theoretical and studio contexts in art and design. To develop an awareness about potential merits and obstacles to using writing in Fine Art. To inspire students to develop a wide range of research forms driven by personal research choices and to communicate these through an appropriate platform. To deepen students appreciation of the existing contexts of, or key issues in, the history of Fine Art movements and broader cultural and historical formations around their selected interests.

4. Pre-requisite modules or specified entry requirements
None – Not applicable for this programme.

5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>A3 Establish and apply knowledge of cultural, historical, and contextual factors affecting fine art, and culture and identify relevant contexts, interests and themes in relation to your own practice.</p>	<p>Lecture programme. Seminar. Research task. 2 x bodies of writing: critical reflection and essay.</p>
B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i></p> <p>B3 Effectively demonstrate analytic and research skills through written work and formulate coherent evaluations about the interconnections between contexts of practice and own practice.</p>	<p>Presentation of research. 2 x bodies of writing: critical reflection and essay. End of module evaluation</p>
C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>C3 Select and employ communication and information technologies in a relevant manner in order to communicate and develop your ideas and research interests.</p>	<p>Presentation of research. Presentation in 2 x bodies of writing: critical reflection and essay.</p>
D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>D3 Contribute constructively to peer group activity through presentations, group critiques, debate, and prepared discussion in order to inform the level of critical debate and discussion.</p>	<p>Research task and discussion.</p>

6. Indicative content.

This module presents and underpins key theoretical propositions to provide a range of critical approaches supporting the investigation, interpretation and analysis of contemporary art practices and art history. Students will explore forms of research and writing (both historical and contemporary) and present their findings in order to express and communicate effectively.

Students will write a 2500 word essay and produce a response to an exhibition of 1500 words.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials.

Summative assessment 100% by coursework:

35% A body of writing (1500 words +/- 10%)

65% An illustrated essay (2500 words +/- 10%)

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A3	B3	C3	D3
Body of writing		X		
Illustrated essay	X		X	X

9. Teaching staff associated with the module

Tutor's name and contact details	
Mark Fearbunce	fearbuncem@bridgwater.ac.uk

10. Key Reading Lists

Williams, G. (2014) *How to write about Contemporary Art*. Thames and Hudson.

Nelson, R. & Shiff, R. (2003) *Critical terms for Art History*. 2nd edn. Chicago: University of Chicago Press

Perry, G. (2016) *Playing to the Gallery: Helping Contemporary Art in its Struggle to be Understood*. Penguin.

Ward, O. (2014) *Ways of Looking: How to Experience Contemporary Art*. Laurence King.

Wyman, M. (2004) *Looking and Writing. A Guide for Art History Students*. London, Prentice Hall.

Lymberopolou, A. & Bracewell-Homer, P. (eds) (2012) *Art and Visual Culture: A Reader*. London: Tate Publishing

Bannard, M. (1998) *Art, Design and Visual Culture*. London, Macmillan

Charles H. (2002) *Art in Theory 1900-2000 An Anthology of Changing Ideas*. London, Blackwell

Collings, M. (2000) *This is Modern Art*, Wiedenfeld and Nicholson, London.
Berger John. (1972) *Ways of Seeing*. Penguin, London.
Murray, C. (2002) *Key Writers on Art: The Twentieth Century*. Routledge
Hopkins, D. (2000) *After Modern Art 1945 - 2000*. Oxford: OUP

Journals:

Art Forum / Art Review / Art Monthly / a-n Artists Newsletter / Frieze

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

The Met timeline of Art History <http://www.metmuseum.org/toah/>
Artsy education <https://www.artsy.net/artsy-education>

Module Specification ADSP04

1. Factual information			
Module title	Studio Practice	Level	4
Module tutors	Tbc	Credit value	20
Module type	Taught	Notional learning hours	200

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

This module offers a platform to focus ideas and test them within a specialist pathway with an emphasis on skills and workshop knowledge.

This module enables the student to consider and develop a creativity that establishes own practice within a theoretical framework. It will expand the student's knowledge of a range of concepts, values and debates that inform and influence their creative practice.

The module requires the construction of a comprehensive research plan that identifies ideas and concepts, a scheme of work, and the selection and articulation of appropriate technical processes and materials in a final body of resolved works.

3. Aims of the module

- Introduce a range of practical skills, processes and equipment in accordance with professional practice and applied to a variety of situations and contexts.
- Develop an awareness and understanding of curatorial and display methods within their various field.
- Enable a student to engage, negotiate and collaborate with student peers, staff team and to work independently and with others.
- Provide the opportunity for documentation and analytical review of own and others' concepts and practical work.
- Gain confidence in working within a creative environment and utilising its facilities.

4. Pre-requisite modules or specified entry requirements

UCAS application / meets entry requirements of course (as detailed within the College's prospectus).

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>A4 Employ processes of investigation, speculative enquiry, and creative visualisation, in the articulation of ideas and research interests in a detailed visual form while testing and making use of materials.</p>	<p>Workshop skills Independent technical practice. One to one / group tutorials.</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B4 Develop substantive and detailed knowledge and understanding in a designated area of practice in order to inform and develop your creative practice.</p>	<p>Workshop skills Sketchbook development One to one / group tutorials</p>

C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C4 Present ideas, techniques and work in a comprehensive research plan and to audiences in a range of situations exploring critically the final body of resolved works.</p>	<p>Sketchbook development Research and development plan. Presentations. One to one / group tutorials.</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>D4 Demonstrate the use of appropriate presentations skills and technologies.</p>	<p>Presentation, group tutorials, peer evaluation.</p>

6. Indicative content.
<p>This module provides a platform to focus ideas and practices within a specialist discipline. Students will produce a body of work developing skills within that specialist discipline for example sculpture, textile, screen etc.</p>

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.

Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module.

Assessed by 100% coursework.

80% Portfolio of work

20% Presentation

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A4	B4	C4	D4
Portfolio of work	X	X	X	
Presentation				X

9. Teaching staff associated with the module

Tutor's name and contact details	
<i>Tbc</i>	@bridgwater.ac.uk
<i>Mark Fearbunce</i>	fearbuncem@bridgwater.ac.uk
<i>Samantha Petrie</i>	petries@bridgwater.ac.uk

10. Key Reading Lists

Weintraub, L. (2003) *Making contemporary art: how today's artists think and work*. London: Thames and Hudson

Weintraub, L. (2003) *In the making: creative options for contemporary art*. New York: DAP

Obrist, H. U. (2013) *Do it: The Compendium*. New York: Independent Curators International

Osborne, P. (2013) *Anywhere or not at all: the philosophy of contemporary art*. New York: Verso

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

Willats, J. (1997) *Art And Representation*. Princeton University Press.

Wells, L. (2000) *Photography - A Critical Introduction*. Abingdon, Routledge

Eisenstein, S. (1991), *Writings: Towards a Theory of Montage*. London: British Film Institute Publishing

Tallman. (1996) *The Contemporary Print*. London, Thames and Hudson.

Wale and Barfield. (2001) *Digital Printmaking*. London, A&C Black.

Harrison, C. (2001) *Essays On Art and Language*. London, Blackwells.

Elkins, James. (1999) *What Painting is: how to think about oil painting, using the language of alchemy*. Abingdon, Routledge,

Marshall, L. (1993) *A guide to Learning Independently*. Buckingham, The Open University Press.

Journals:

Art News / Art Review / Frieze / Modern Painters

Websites:

Serpentine Gallery – www.serpentinegallery.org

Institute of Contemporary Arts - www.ica.org.uk.

Hayward Gallery - www.southbankcentre.co.uk

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

Learner, T. (2000) *The impact of modern paints*. London, Tate Gallery Publishing.

Hopkins, D. (2000) *After Modern Art 1945-2000*. Oxford: Oxford University Press.

Collings, M. (1999) *This is modern art*. London: Wiedenfield & Nicolson.



Module Specification: ADFA05

1. Factual information			
Module title	Orientation	Level	4
Module tutor	Tbc	Credit value	40
Module type	Taught	Notional learning hours	400

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

This module introduces students to ideas, approaches and forms of practice that set out to establish the student's own understanding and context for their own creative practice.

The four specific forms allow students to select, and develop, a body of work. They are:

- 1. Site, space and situation 2. Narrative Forms 3. Creative Networks 4. Sustainable strategies

In this last module of the first year, students are given a platform to reflect and test their own creativity. They will explore forms of practice to focus and guide their interest. This activity will prepare them for their second year of study.

Students will be expected to engage within a project which develops fully from the outset through clearly defined research process, creative development, and project development.

This module encourages students to 'think' through making and allow 'making' to inform 'thinking' – creative and reflective practice.

3. Aims of the module

- Develop an informed, awareness of contexts and forms, which span the different disciplines of students chosen fields of creative practice.
- Consider the implication of 'sustainability' in relation to materials and processes relevant to Art and Design practices. Offer creative platforms, which allow students to engage in practice informed by ideas, creative interests and professional expectations.
- To begin to install the relevance of authorship in their work and creative practice.

4. Pre-requisite modules or specified entry requirements
None – not applicable in this programme of study.

5. *Intended learning outcomes*

A. Knowledge and Understanding	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> A5 Research and critically evaluate appropriate ideas which begin to establish a personally defined practice.	One to one / group tutorial & critiques. Sketchbooks. End of module evaluation.
B. Cognitive Skills	Learning and teaching strategy
<i>At the end of the module learners will be able to:</i> B5 Evidence an experimental approach to project work and appraise overall strengths and weaknesses of outcomes.	Sketchbook development, one to one / group tutorial & critique. End of module evaluation. Presentation.
C. Practical and Professional Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> C5 Contribute to the peer group learning through group interaction and discussion.	Group tutorial & critique Presentations.
D Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> D5 Develop confidence and professionalism in networking, communicating and project development.	Student presentation and critique.

6. Indicative content.
Students are offered the opportunity to make work from a selection of forms of practice which relate to their own creative practice.

7. Assessment strategy, assessment methods and their relative weightings
Formative assessment: Seminar feedback, group and individual progress tutorials. Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module. Assessed by 100% coursework. 70% Portfolio of work 30% Exhibition

8. Mapping of assessment tasks to learning outcomes				
	Learning outcomes			
Assessment tasks	A5	B5	C5	D5
Portfolio of work	X	X	X	
Exhibition				X

9. Teaching staff associated with the module	
<i>Tutor's name and contact details</i>	
<i>Tbc</i>	@bridgwater.ac.uk
<i>Mark Fearbunce</i>	fearbuncem@bridgwater.ac.uk
<i>Samantha Petrie</i>	petries@bridgwater.ac.uk

10. Key reading list
<p>Batchelor, D. (2008) <i>Colour: documents of contemporary art Whitechapel</i>. Ventures, London.</p> <p>Eco, U. (1989) <i>The open work</i>. Harvard Press, Massachusetts.</p> <p>Reckitt, H. (2001) <i>Art and Feminism</i>. London, Phaidon.</p> <p>Mulvey, L. (1974) <i>Visual Pleasure and Narrative Cinema - Film Theory and Criticism</i>. New York: Oxford University Press.</p> <p>Bachelard, G. (1958) <i>The Poetics of Space</i>. London, Beacon Press.</p> <p>Oliviera, P. (2003) <i>Installation Art in The New Millennium</i>. Thames and Hudson Ltd. London.</p> <p>Stiles, K. (1996) <i>Theories and documents of contemporary art: a sourcebook of artists' writings</i>. London, California Press.</p>

Suderburg, E. (2000) *Space Site Intervention, Situation Installation Art*. University of Minnesota Press. Minneapolis, London.

Vidler, A. (2000) *'Warped Space, Art, Architecture and Anxiety in Modern Culture'*. Mit Press.

Betterton, R. (2004) *Unframed: practices and developments in women's contemporary painting*. Taurus London.

Hicks, A. (1989) *The school of London: the resurgence of contemporary painting*. London, Phaidon.

Hanfling, O. (1994) *Philosophical Aesthetics: An Introduction*. London: Blackwell.

Shusterman, R. (2002) *Surface and Depth: Dialectics of criticism and culture*, London: Cornell University Press.

Journals:

Art Monthly / Artforum / AN Magazine / Frieze / Modern Painters

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

Tate Modern / Britain: www.tate.org.uk
Tate Liverpool: www.tateliverpool.org.uk
Institute of Contemporary Arts: www.ica.org.uk.
Hayward Gallery: www.southbankcentre.co.uk



Module Specifications – Level 5

Module Specification: ADMM06

1. Factual information			
Module title	Making Meanings	Level	5
Module tutor	Tbc	Credit value	20
Module type	Taught	Notional learning hours	200

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

This module will enable the student to examine the relationship between the processes of making and production and the generation of ideas and interpretative meanings. It will develop a student's awareness and engagement with how works of Fine Art communicate to a particular audience through researching historical, social and cultural signification both nationally and globally.

Through the processes of making and constructing, a student will be provided with the opportunity to consider and question the selection and manipulation of materials and processes and to reflect and evaluate upon the effectiveness and value of the meanings these generate within the practical work produced. The students will be engaged with production processes informed by context, meaning, aesthetics, and interpretation within specific cultural identities.

An ability to perceive and understand how works of art and design can generate meanings is essential in developing an understanding of the context for interpretation and provides an opportunity for students to think independently and to test, question, explain and challenge assumptions relating to their own work and that of others. Meaning making is not merely a point of orientating towards established conventions, but involves responding to unpredictable encounters in other-orientated ways.

It will enable a student to consider that the work they produce is not a passive object communicating aspects of knowledge between artists/designers and their intended audiences but has the ability to transform, translate, distort and modify the meaning or the associations it may carry.

3. Aims of the module

Introduce and consider methods and modes of production in terms of social, cultural and historical interpretation. Develop an awareness and critical understanding of how art and design communicates meanings and how these can and may be interpreted. Enable a student to engage with and develop own practice in terms of making, communication and interpretation. Provide the opportunity for imagination and innovation in ideas generation and practice. Provide the opportunity for testing ideas and challenging assumptions within peer group. To develop verbal communication and critical reflection.

4. Pre-requisite modules or specified entry requirements

None – Not applicable for this programme.

5. *Intended learning outcomes*

A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>A6 Apply and examine the complex ways in which artefacts are imbued with layers of significance and meaning in visual cultures.</p>	<p>Lecture / Seminar. One to one / group tutorials. Sketchbooks with reflective commentary. End of module evaluation</p>

B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i></p> <p>B6 Explore and analyse a range of given techniques, materials or products, in order to reconceptualise or redevelop meanings and significances.</p>	<p>Workshops Sketchbooks with reflective commentary One to one / group tutorials End of module evaluation</p>

C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>C6 Accommodate change and uncertainty in the context of examining the relationship between the exploration of ideas, materials and meanings.</p>	<p>Sketchbooks Workshops One to one / group tutorial Seminar</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>D6 The ability to think laterally and originally in creative thinking in relation to materials, techniques and communication.</p>	<p>Workshop / studio experimentation Reflective commentary in sketchbook</p>

6. Indicative content.
<p>Students explore the meanings and significance of creative forms through the construction and deconstruction of objects, artefacts and propositions.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>Formative assessment: Seminar feedback, group and individual progress tutorials. Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module. Assessed by 100% coursework.</p>

8. Mapping of assessment tasks to learning outcomes				
Assessment tasks	Learning outcomes			
	A6	B6	C6	D6
Portfolio of work	X	X	X	X

9. Teaching staff associated with the module	
Tutor's name and contact details	
Tbc	@bridgwater.ac.uk
Samantha Petrie	petries@bridgwater.ac.uk

10. Key reading list
<p>Downs, S. (2009) <i>Drawing now: between the lines of contemporary Art</i>. London, Taurus.</p> <p>Beaudrillard, J. (1996) <i>The System of Objects</i>, London, Verso.</p> <p>Dant, T. (1999) <i>Material Culture in the Social World</i>. Buckingham. Open University Press.</p> <p>Spoto, D. (1998) <i>The Dark Side of Genius</i>, Frederick Muller. London. Taurus.</p> <p>Mattick, Paul. (2003) <i>Art in Its Time</i>. Routledge, London.</p> <p>Bolt B. (2004) <i>Art Beyond Representation – The Performative Power of the Image</i>. London. Taurus.</p> <p>Weintraub, L. (2003) <i>Making Contemporary Art; How Today's Artists Think And Work</i>. London. Thames & Hudson.</p> <p>Bachelard, G. (1958) <i>The Poetics of Space</i>. London. Beacon Press.</p> <p>Umberto, E. (2009) <i>The Infinity of Lists - Homer to Joyce</i>. Machelose Press London.</p> <p>Monaco, J. (2004) <i>'How to Read a Film: The World of Movies, Media and Multimedia</i>. Oxford University Press.</p> <p>Ward, Glenn. (2003) <i>Postmodernism</i>. London. Phaidon.</p> <p>Reckitt, H and Phelen, P. (2004) <i>Art and Feminism</i>. London. Phaidon,</p> <p><u>Journals:</u> Art Monthly / Artforum / AN Magazine / Frieze / Modern Painters</p>

11. Other indicative text (e.g. websites)
<p>Tate Modern / Britain: www.tate.org.uk</p> <p>Tate Liverpool: www.tateliverpool.org.uk</p> <p>Institute of Contemporary Arts: www.ica.org.uk.</p> <p>Hayward Gallery: www.southbankcentre.co.uk</p>



Module Specification: ADVC07

1. Factual information			
Module title	Value and Context	Level	5
Module tutor	Tbc	Credit value	20
Module type	Taught	Notional learning hours	200

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

This module introduces students to the relevance of specific contexts, values and methodologies on aspects of Fine Art theory and practice. Fine Art contexts and values are explored in such a way to challenge, deepen and broaden a student's critical analysis of art and design work and of their own creative practice. The module also presents a range of methodological approaches to the student that helps deepen and broaden the student's contexts of critical analysis of both theoretical and studio contexts. The module also helps for progressing students in preparation for academic research and writing at level six.

3. Aims of the module

- To encourage critical thinking through debate of contemporary contexts, values and issues. To widen the range of reference and depth of understanding that students bring to their studio practice. To introduce a range of methodological approaches.
- To engage with values, contexts, and identity in student practices, with growing sophistication. To develop knowledge and understanding of study, research and writing skills.

4. Pre-requisite modules or specified entry requirements

Successful completion of 120 Credits at level 4.

5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> A7 Critically investigate the social, cultural, political, environmental histories from which different cultural institutions, modes of communication, practices and structures have emerged.</p>	<p>Primary and secondary research. Lectures and seminars Essay / writing tasks</p>

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i> B7 Use and appraise appropriate research to contextualise own practice as a form of reflective practice in relation to an objective set of references, methodologies, and fields of study.</p>	<p>Essay / writing tasks. Presentation.</p>

C Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> C7 Articulate ideas, debate and information sourced from key texts through formal visual, verbal and written research.</p>	<p>Essay / writing tasks Seminar / group tutorial</p>

D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i> D7 Apply information and presentation skills to navigate, manage and retrieve information from a variety of sources.</p>	<p>Presentation and group tutorial. Essay / writing tasks.</p>

6. Indicative content.
<p>Students will complete a written essay (with a total word count of 2000 words in addition to the bibliography) and a set of four research (critical commentary) tasks at 500 words each.</p>

7. Assessment strategy, assessment methods and their relative weightings
<p>Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials. Summative assessment 100% by coursework:</p>

7. Assessment strategy, assessment methods and their relative weightings

1. 50% 4 research tasks (500 words each)
2. 50% Illustrated essay (2000 words +/- 10%)

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A7	B7	C7	D7
Research tasks	X		X	
Illustrated essay		X		X

9. Teaching staff associated with the module

Tutor's name and contact details	
Tbc	@bridgwater.ac.uk

10. Key reading list

Mirzoeff, Nicholas (2010) *Bodyscape: art, modernity and the ideal figure*. London, Routledge.

Barker, Emma (1999) *Contemporary Cultures of Display*. Yale University Press.

Edwards, S. (1998) *Art and its Histories: a reader*, Buckingham, Open University Press.

Fernie, E. (1995) *Art History and its Methods: a critical anthology*. London, Phaidon.

Roskill, M. (1989) *What is Art History - 2nd Edition*, University of Massachusetts Press.

Deepwell, J. (1995) *New Feminist Art Criticism: critical strategies*. Manchester University Press.

Mirzoeff, N. (2002) *The Visual Culture Reader*. London, Routledge.

Schnieder, L. (2010) *The Methodologies of Art – An Introduction*. London, Icon Editions.

Arnold, D. (2003) *Art and Thought*. Oxford. Blackwell,

Besley, C. (2002) *Critical Practice (New Accents)*, London, Routledge.

Journals:

Journal of Visual Art Practice / Art Monthly / Artforum / AN Magazine / Modern Painters

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

The Arnolfini Art Centre, Bristol: www.arnolfini.org.uk/
 Spacex Art Gallery, Exeter: spacex.org.uk/
 Somerset Art Works: www.somersetartworks.org.uk/



Module Specification: ADCC08

1. Factual information			
Module title	Creativity and Collaboration	Level	5
Module tutor	Tbc	Credit value	20
Module type	Taught	Notional learning hours	200

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

This module enables students to work collaboratively with a peer, outside practitioners, agency, organisation or business. Each student will develop a body of visual work that relates to the interests and concerns of the interactions and interdisciplinary processes explored and developed during the collaboration.

Students will have the opportunity to develop personal and team skills in communication and networking and learn to share, negotiate and exchange ideas.

Students will investigate, research and document the interdisciplinary nature of the creative industries and outside agencies.

The module will enable students to develop how they conceive and implement innovative connections between themselves and their chosen collaborators. This process informs their understanding of working in creative partnerships and establishing the value of cross-disciplinary practice.

3. Aims of the module

- Enable students to become more employable through networking and negotiating within other disciplines, outside agencies and the art world. Develop students' inter-personal skills and team-working skills through collaborative practice. Provide the opportunity for more ambitious projects through sharing of research, ideas development and production of visual outcomes.
- Enable students to experience and understand other disciplines, viewpoints and practice leading to greater reflection upon own ideas.

4. Pre-requisite modules or specified entry requirements

Successful completion of 120 Credits at level 4.

5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>A8 Generate ideas, concepts, proposals, or arguments collaboratively in response to set briefs or as a team initiated activity.</p>	Workshops. Team discussion and critiques.
B. Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module learners will be able to:</i></p> <p>B8 Identify, analyse and communicate appropriate principles that connect specialisms, recognising competing perspectives and synergies of practice.</p>	Practical reviews. Collaborative working and idea generation.
C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>C8 Demonstrate an improvement in practice generated from the critical judgement of others, recognise their personal and professional strengths and areas for development and needs.</p>	Student presentation. Group critiques. Reflective documentation.
D Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>D8 Interact effectively with a team, giving and receiving information and ideas, through collective endeavour and negotiation and effective project managements.</p>	Team critiques. Peer review.
E Employment related skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>E2 Develop skills and a project theme in order to respond to an internal / or external agency brief.</p>	One to one and group tutorials.

E Employment related skills	Learning and teaching strategy
	Independent learning plan (ILP).

6. Indicative content.

Students will work collaboratively and develop a creative proposal into a final body of work. Each student will establish and reflect upon their own skills aligned with others – learning and reflecting as the project progress.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.
Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module.

Assessed by 100% coursework.

70% Portfolio of work

30% Presentation

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A8	B8	C8	D8	E2
Portfolio of work	X	X			X
Presentation			X	X	

9. Teaching staff associated with the module

Tutor's name and contact details	
Tbc	@bridgwater.ac.uk

10. Key reading list

De Wachter, E.M. (2017) *Co-Art: Artists on Creative Collaboration*. London: Phaidon

Green, C. (2002) *The Third Hand: Collaboration in Art from conceptualism to postmodernism*. E-library. E book.

Hudson, W. (2010) *If you could collaborate*. It's Nice That.

Journals:

Artforum / AN Magazine

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

The British Council – Erasmus Network: www.britishcouncil.org/erasmus.htm
International Erasmus Student Network (IESN): www.esn.org/
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/



Module Specification: ADPP09

1. Factual information			
Module title	Portfolio and Professional Practice	Level	5
Module tutor	Tbc	Credit value	20
Module type	Taught	Notional learning hours	200

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

The module enables the student to develop their understanding of engaging with the workplace and issues relating to employability.

The module requires students to construct a comprehensive research plan that identifies ideas and concepts, a scheme of work, and appropriate technical processes and materials. From the outset these are to be considered in relation to the setting by which the work is to be disseminated to an audience. This can be developed through a live project, placement, digital or physical publication.

Students align their creativity with contemporary Fine Art working practices in a creative or professional context, establishing an understanding of the value of their work and its potential within employable sectors. The integrity of the work is verified by the academic staff team and by industry professionals.

3. Aims of the module

To provide an opportunity for students to critically reflect upon their practice, and express these ideas in the form of an exhibition and/or publication. To enable students to develop a comprehensive portfolio of evidence toward entering the professional environment or further study to BA (Hons) level. To provide the opportunity for students to investigate the ethical issues relevant to their practice. To provide the opportunity for students to develop workplace skills relevant to their practice. To provide the opportunity for students to identify and manage information and communicate appropriately in the professional and/or academic environments.

4. Pre-requisite modules or specified entry requirements

Successful completion of 120 Credits at level 4.

5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>A9 Describe and realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts.</p>	<p>Lecture. Team discussion. Group critiques. Live project / portfolio / placement.</p>
B Cognitive Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>B9 Collect and synthesise information to inform a choice of solutions to problems in professional contexts.</p>	<p>Lecture. Research journal / sketchbooks.</p>
C. Practical and Professional Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>C9 Adapts interpersonal and communication skills to a range of professional situations, audiences and degrees of complexity.</p>	<p>Research Plan sketchbooks.</p>
D Performance and Practice	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p> <p>D9 Instigate and evaluate the artists or designer's relationship with audiences, users, and/or participants.</p>	<p>Self directed study. Practical workshops. Professional critique. Portfolio clinic.</p>
E Employable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be able to:</i></p>	<p>Tutorial.</p>

E Employable Skills	Learning and teaching strategy
E3 Develop the qualities and transferable skills from art and design necessary for employment and progression to other qualifications.	Self directed study. Practical workshops. Critique.

6. Indicative content.

This module has a concentrated approach on employability from a Fine Art perspective, including enterprise and entrepreneurship. It is designed to further collaborative working practices with peers and to continue to develop process around project, exhibitions, fundraising and publications development.

Students will be facilitated to develop skills including teamwork, time management, mediation and flexible/reactive planning. This includes utilising visits to local, regional, national and international projects and exhibitions to feed into individual research.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.

Summative assessment: Professional Practice Folder evidencing the requirements of the module.

Assessed by 100% coursework: Professional Practice Folder

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A9	B9	C9	D9	E3
Professional Practice Folder	X	X	X	X	X

9. Teaching staff associated with the module

<i>Tutor's name and contact details</i>	
<i>Tbc</i>	@bridgwater.ac.uk

10. Key reading list

Weintraub, L. (2003) *In the Making: Creative Options for Contemporary Art*. D.A.P. New York.

Stone, C. (2000) *'Networking'*. Vermilion. London.

Lilley, K. D. (2003) *'On display: planning exhibitions as civic propaganda or public consultation'*, Planning History (vol25)

Karp, I. Lavine, Steven. (1991) *Exhibiting cultures: the poetics and politics of museum display*. Smithsonian Institute Washington.

Kent, S. (2001) *Getting a job in the arts and media*. Kogan Page, London.
Charity, R. (2005), *Reviews: Artists and Public Space*. Oxford, Black Dog.

Journals:

Artists Newsletter / Art Monthly / Galleries Magazine / AN Magazine

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

Websites:

Artefact (UK): www.artefact.co.uk

Public art on-line: www.publicartonline.org.uk/publications

Axis Artists: www.axisartists.org.uk

Cultural Enterprise: www.culturalenterpriseoffice.co.uk

The Wellcome Trust: www.wellcome.ac.uk

The Arts Council: www.artscouncil.org.uk/information

Arts Admin: www.artsadmin.co.uk

Other:

The Code of Practice For the Visual Arts: www.a-n.co.uk

Artists' Toolkits – Professional Practice Resources: www.a-n.co.uk



Module Specification: ADFA10

1. Factual information			
Module title	Navigation	Level	5
Module tutor	Tbc	Credit value	40
Module type	Taught	Notional learning hours	400

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

To help facilitate the progression from education to employment this module offers a platform for each student to consider, question and inform the establishment of their own creative identity. A process that broadens the relationship to work based learning gained in earlier modules from both a practical and a professional perspective.

Students are encouraged to question and respond to the contemporary changing, interdisciplinary nature of professional creativity. This is gained through a direct dialogue with contemporary practitioners.

The module requires the construction of a comprehensive research plan that identifies ideas and concepts, a scheme of work, and the selection and articulation of appropriate technical processes and materials in a final body of resolved works.

Students need to clearly consider the way their own creativity is manifest in relation to sustainability and the wider concerns of contemporary creative practice informing their own value system. Students negotiate from three arenas to locate their creative practice and develop their professional identity. These arenas are: from within a studio (practice) based activity, at a site-specific location or coupled with an outside practitioner agency or business.

3. Aims of the module

To develop in students the ability to conceive, research and develop ideas for the creation of personal work in an informed and independent manner. To provide students with an opportunity to identify and develop a personal visual language and utilise appropriate and relevant materials and processes. To enable students to identify problems clearly and objectively and respond imaginatively. To provide students with an opportunity to select, organise and execute presentation of work in a manner that relates to ideas and concepts. To enable a student to initiate ideas, and take responsibility within an individual or group situation and to liaise confidently with internal and external agencies.

4. Pre-requisite modules or specified entry requirements
The successful completion of modules to the value of 120 credits at level 4.

5. Intended learning outcomes

A. Knowledge and Understanding	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> A10 Develop a comprehensive written proposal that articulates a negotiated research plan establishing a distinct creative identity and assessing own capabilities.	Practical and critical reflection: Journal / Blog. Self directed study.
B. Cognitive skills	Learning and teaching strategy
<i>At the end of the module learners will be able to:</i> B10 Test, identify and integrate appropriate use of materials, media, and processes aligned with ideas and a personal visual language.	Professional critique. Peer critique. Display.
C. Practical and Professional Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> C10 Analyse information and experiences, formulate independent judgements and articulate reasoned argument through reflection, review and evaluation.	Practical and critical reflection. Journal / Blog. Self directed study.
D Performance and Practice	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> D10 Analyses performance of self and others and suggests improvements adapting own performance accordingly.	Peer review.
E Employable Skills	Learning and teaching strategy
<i>At the end of the module, learners will be able to:</i> E4 Identify, develop and document professional skills related to creative industries that inform and advance a personal choice of career pathway.	Professional presentation and workshop. Professional critique.

6. Indicative content.

Students will produce a body of work specifically tailored around their chosen discipline and their own emerging creative identity. The work will be presented within an exhibition space as well as contained within physical and digital portfolios.

7. Assessment strategy, assessment methods and their relative weightings

Formative assessment: Seminar feedback, group and individual progress tutorials.

Summative assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks and resolved work(s) undertaken as part of the module.

Assessed by 100% coursework.

60% Portfolio of work

40% Exhibition

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A10	B10	C10	D10	E4
Portfolio of work	X		X	X	
Exhibition		X			X

9. Teaching staff associated with the module

Tutor's name and contact details

Tbc

@bridgwater.ac.uk

10. Key reading list

Welchman, J. (2001) *Art after appropriation – essays on art in the 1990s*. London, Arts International.

Berger, J. (2001) *The Shape of a Pocket*. Bloomsbury, London.

Sontag, S. (1978) *'On Photography'*. London, Penguin.

Cage, J. (1968) *Silence, Lectures and Writings*. London, Phaidon Press.

Hertz, R. (1993) *Theories of Contemporary Art*. New Jersey: Prentice Hall

Richter, G. (1995) *The Daily practice of Painting: writings and interviews*. London, Thames and Hudson.

Lippard, L. (1992) *Eva Hesse*. New York, Da Capo Press.

Morgan, S. (1995) *Rites of Passage: Art for the End of the Century*. London, Tate Gallery.

Harris, J. (1993) *Modern Art: Practices and Debates: Modernism in Dispute - Art Since the Forties*. - Book 4, Yale University Press.

Journals:

Art Monthly / Artforum / AN Magazine / Frieze / Modern Painters

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

Websites:

Artefact (UK): www.artefact.co.uk

Public art on-line: www.publicartonline.org.uk/publications

Axis Artists: www.axisartists.org.uk

Cultural Enterprise: www.culturalenterpriseoffice.co.uk

The Wellcome Trust: www.wellcome.ac.uk

The Arts Council: www.artscouncil.org.uk/information

Arts Admin: www.artsadmin.co.uk

Other:

The Code of Practice For the Visual Arts: www.a-n.co.uk

Artists' Toolkits – Professional Practice Resources: www.a-n.co.uk

Assessment Matrix

LEVEL 4 Certificate of Higher Education (CertHE) / Foundation Degree (FD) / Higher National Award

Very weak fail (0% - 29%)

Assessment category	Performance criteria
Knowledge and understanding	Largely inaccurate or irrelevant material. Little or no evidence of factual and conceptual understanding of the subject, or of reading/research.
Cognitive skills - including analysis, evaluation, and critical judgement	No evidence of analysis. Unsubstantiated opinions.
Practical, Professional and Employability skills - including applications and problem solving	No evidence of ability to relate theory to practice.
Key/Transferable skills - including communication and presentation	Unstructured and/or incoherent. Markedly poor English and/or very inappropriate style. Citations and bibliography incorrectly given or missing. May be seriously deficient in quantity.
<i>Variations within this mark range will generally relate to the level of error and muddle in the approach to the question, and the relative levels of lack of knowledge of the material, coupled with the paucity and weaknesses of the arguments used.</i>	

Fail (30% - 39%)

Assessment category	Performance criteria
Knowledge and understanding	Shows an insufficient level of factual and conceptual understanding of the subject. Little or no evidence of reading/research beyond a partial reproduction of information gained through class contact.
Cognitive skills - including analysis, evaluation, and critical judgement	Work is entirely or almost entirely descriptive, showing little or no evidence of analysis. Has accepted information uncritically. Unsubstantiated opinions usually present.
Practical, Professional and Employability skills - including applications and problem solving	Little or no evidence of ability to relate theory to practice.
Key/Transferable skills - including communication and presentation	Structure is very weak or lacking. Material is incoherent. Serious or extensive mistakes in grammar or syntax. Very immature style. Citations and bibliography incorrectly given or missing.
<i>Variations within this mark range will generally relate to the level of understanding, the approach to the question, and the relative levels of weakness of the arguments used.</i>	

Pass (40 - 49%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed only a basic level of factual and conceptual understanding of the subject. Reading/research is limited to that gained through class contact.
Cognitive skills - including analysis, evaluation, and critical judgement	There is some evidence of analysis and evaluation but work is mainly descriptive with an uncritical acceptance of information, and unsubstantiated opinions may be evident. Lack of logical development of an argument.
Practical, Professional and Employability skills - including applications and problem solving	Shows only a limited understanding of application or attempt to apply knowledge across situations. Responses may not be meaningful.
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.

Pass (50 - 59%)

Assessment category	Performance criteria
Knowledge and understanding	Some evidence that understanding has been enhanced through wider reading, but is still limited to basic texts.
Cognitive skills - including analysis, evaluation, and critical judgement	Better understanding of the subject has enabled the student to analyse information using simple logic. On balance the work is still descriptive.
Practical, Professional and Employability skills - including applications and problem solving	Reasonable attempt to apply understanding to other contexts. Responses start to be meaningful.
Key/Transferable skills - including communication and presentation	Structure lacks coherence and mistakes in presentation are evident.

Merit (60 - 69%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a sound understanding of the subject appropriate to this level. There is evidence of wider reading which goes beyond that gained from tutor contact.
Cognitive skills - including analysis, evaluation, and critical judgement	Intelligent attempt at analysing and evaluating information. Well argued with appropriate amount of evidence, substantiated opinions are given.

Practical, Professional and Employability skills - including applications and problem solving	Is able to apply the knowledge to different contexts and generate a range of responses to given situations.
Key/Transferable skills - including communication and presentation	Structure is coherent and logical showing progression to the argument. There are few mistakes in presentation or citation.

Distinction (70 - 79%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a broad factual and conceptual understanding of the subject relative to the level through extensive reading.
Cognitive skills - including analysis, evaluation, and critical judgement	Has analysed and evaluated information using defined techniques and principles. Can collate and categorise ideas and information and can select what is relevant to support analysis and evaluation and develop a coherent argument, appropriate to the level of development. Has developed an early critical approach to information.
Practical, Professional and Employability skills - including applications and problem solving	Can generate a range of appropriate responses to given problems, some of which may be innovative.
Key/Transferable skills - including communication and presentation	Well-organised presentation which develops flow and progression in a well-structured argument. Syntax/grammar indicates an appropriate level of maturity.

Distinction (80% +)

Assessment category	Performance criteria
Knowledge and understanding	Has developed an exceptionally broad factual and conceptual understanding of the subject relative to the level through extensive reading.
Cognitive skills - including analysis, evaluation, and critical judgement	Has an exceptional ability to analyse and evaluate information. Able to collate, categorise ideas and information with fluency and insight. Capable of developing and sustaining a coherent argument that is exceptional for this level of development. Has developed a critical approach to information.
Practical, Professional and Employability skills - including applications and problem solving	Can generate a range of effective responses to given problems, some of which may demonstrate innovation and considerable insight that are unusual at this level.
Key/Transferable skills - including communication and presentation	Exceptionally well-organised presentation which develops flow and progression in a well-structured argument. Syntax and grammar indicate a high level of maturity.

LEVEL 5 Foundation Degree (FD) / Higher National Awards

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 relevant 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.
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 level of error and muddle in the approach to the question, and the relative levels of lack of knowledge of the material, coupled with the paucity and weaknesses of the arguments used.</i>	

Fail (30% - 39%)

Assessment category	Performance criteria
Knowledge and understanding	Shows an insufficient level of factual and conceptual understanding of the subject as required at this level. Little or no evidence of reading/research beyond a partial reproduction of information gained through class contact.
Cognitive skills - including analysis, evaluation, and critical judgement	Work is entirely or virtually entirely descriptive, showing little or no evidence of analysis. Student has accepted information uncritically. Unsubstantiated opinions may be common.
Practical, Professional and Employability skills - including applications and problem solving	Little or no evidence of ability to relate theory to practice.
Key/Transferable skills - including communication and presentation	Structure is weak or lacking. Material is incoherent. Mistakes in syntax/grammar. Immature style. Other presentational aspects, including citations and bibliography may be incorrect or missing.
<i>Variations within this mark range will generally relate to the level of understanding, the approach to the question, and the relative levels of weakness of the arguments used.</i>	

Pass (40 - 49%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed sufficient knowledge and understanding of the subject/discipline relative to the level. Reading/research is limited. Knowledge has not been developed to any depth. Difficulties may be encountered with theoretical and conceptual aspects.
Cognitive skills - including analysis, evaluation, and critical judgement	Has demonstrated only a basic ability to analyse a range of information. A basic attempt to evaluate may be evident, with a tendency towards uncritical acceptance of the data. Unsubstantiated opinions may be evident.
Practical, Professional and Employability skills - including applications and problem solving	Shows little understanding in applying a range of ideas/information to a given purpose. Appropriate responses may not have been formulated to a given problem.
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.

Pass (50 - 59%)

Assessment category	Performance criteria
Knowledge and understanding	Better understanding than for lower classification, developed through wider reading and/or research. Still dependent on limited range of sources, mainly drawn from class contact.
Cognitive skills - including analysis, evaluation, and critical judgement	Application of theory to practice is better and there is evidence of a development of analysis and evaluation of a range of information. Critical skills are being demonstrated but developed only to a basic level.
Practical, Professional and Employability skills - including applications and problem solving	Is relatively comfortable in applying knowledge to different situations, but tends to be formulaic and lacks innovative response.
Key/Transferable skills - including communication and presentation	Some attempt at structure and organisation but lacks consistency. Presentation style and grammar shows limitations.

Merit (60 - 69%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a sound understanding of the subject relative to the level, through wider reading/research. Sound conceptual understanding has been demonstrated.

Cognitive skills - including analysis, evaluation, and critical judgement	Has demonstrated analysis and evaluation of the selected information in support of the argument. Discussion logically developed from sequentially established facts. Assertions well supported.
Practical, Professional and Employability skills - including applications and problem solving	Has demonstrated a sound ability to apply an appropriate and selective range of information to a range of problems/situations and has formulated/designed appropriate responses which may show originality.
Key/Transferable skills - including communication and presentation	Has presented a logical structure to an argument. Few mistakes are evident in grammar/syntax and the maturity in the use of the language is appropriate to the level. Presentational style is sound.

Distinction (70 - 79%)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a detailed knowledge of the subject relative to the level through extensive reading/research. Very good conceptual understanding has been demonstrated.
Cognitive skills - including analysis, evaluation, and critical judgement	Has analysed a range of information by applying main theories from the subject/discipline. Has selected appropriate techniques of evaluation. Has demonstrated ability to determine relevance and to be selective to support a logical and well-structured argument/reasoning.
Practical, Professional and Employability skills - including applications and problem solving	Has demonstrated competence and confidence to apply an appropriate and selective range of information to problems/situations and has formulated/designed appropriate responses to resolve a given problem. Responses are likely to show innovation and creativity.
Key/Transferable skills - including communication and presentation	Arguments are well structured and rigorous. Syntax indicates increasing maturity. Presentation is well structured and shows very little evidence of mistakes.

Distinction (80% +)

Assessment category	Performance criteria
Knowledge and understanding	Has developed a very detailed knowledge of the subject relative to the level through extensive reading/research. An excellent conceptual understanding has been demonstrated.
Cognitive skills - including analysis, evaluation, and critical judgement	Has selected appropriate and effective techniques of evaluation. Has demonstrated an exceptional ability, at this level, to determine relevance and to be selective to support a logical and well-structured argument/reasoning. Work is particularly cogently argued/reasoned using a body of evidence, which is very well selected, collated and presented.
Practical, Professional and Employability skills -	Has demonstrated an exceptional competence and confidence to apply an appropriate and selective range of

including applications and problem solving	information to problems/situations and has formulated/designed appropriate responses to address a given problem. Responses are likely to show considerable innovation and creativity.
Key/Transferable skills - including communication and presentation	Exceptionally well-organised presentation. Arguments are well structured and rigorous. Syntax/grammar indicate notable maturity for this level.