

Module Outline	Part 1- as validated
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1.	Title	DU1BAFAF5E / DU1BAFAP5E Workshop module 2: Sculptural Processes & Practice
2.	Level *	5
3.	Credits	20
4.	Indicative Student Study Hours	42 hours lectures, practical demonstrations and workshops; 158 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

** Foundation Level=3 Degree Year 1 = 4 Degree Year 2 = 5 Degree Year 3 = 6 PG (Masters) = 7*

5. Brief Description of Module (purpose, principal aims and objectives)
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Background

Sculpture is a two-way process; it is based on reacting and adjusting to the materials and processes being used – to discover their limitations. The ability to successfully realise concepts and ideas in three-dimensional form requires an informed understanding of both the visual language of sculpture and the technical properties of each material. Acquiring these skills provides students with a knowledge bank of information to generate, extend, present, hold, support, encase or define their concepts in an informed manner. This all happens against a background of developing their ability to understand and perceive two-dimensional starting points in a translative process across to three-dimensional outcomes.

Purpose

This module will introduce students to the visual language of sculpture and a suitable range of materials and practical concerns related to and informed by contemporary and historical sculptural practice. Alongside introduction and induction into the various tools, materials, processes, techniques and safe working practices, there will be an emphasis on the generation and development of individual ideas through the exploration of materials and technique.

This module will support students in developing their knowledge, skills, understanding and application of the materials and fundamental principles of appropriate sculptural processes alongside process-led approaches that will inform many aspects of their studio and workshop-based studies. The Sculptural Processes & Practices module will support their ability to make informed decisions to appropriately realise three-dimensional works.

Principal aims and objectives

For students to:

- Refine their technical ability to use sculptural processes, tools and technology to realise ideas and explore concepts in a skilful, imaginative and inventive manner.
- Expend their critically awareness and understanding of fine art sculptural practices in relation to their own work within the context of contemporary sculpture theory, materials and contexts.
- Develop their independence in the sculpture-based workshops, making informed judgments that demonstrate a reflective ability to consider the links between intention and outcomes.

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6. Learning Outcomes - On successful completion of this module a student will be able to:

1.	Explore the language of sculpture through the application of a range of materials, techniques and processes with imagination and creativity.
2.	Develop practical outcomes that demonstrate skilful and appropriate application of materials, techniques and processes.
3.	Identify and contextualise their work in relation to relevant historical and contemporary contexts and sculptural practices, employing appropriate terminology.
4.	Summarise and evaluate through reflection their working methods and sculptural outcomes.

7. Assessment

Pass on aggregate or Pass all components
(modules can only be pass all components if this is a PSRB requirement)

Aggregate

Summary of Assessment Plan

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Material Outcomes	80%	No	N/A	1, 2 and 4	This will be a portfolio submission based on project work produced throughout the module (see below for details).
2.	Contextual Research	20%	No	600	3	

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a physical portfolio of work produced throughout the duration of the module, together with contextual research and written reflection. This may be incorporated in sketchbooks or as a separate document, but will most likely include both.

Material Outcomes will be all exploratory and resolved sculptural work produced for this module, together with formative and summative evaluations of progress. At this stage of the course there is scope for students to independently develop their work, and explore personally identified interests. The work submitted should be sufficient in content and volume to demonstrate that the learning outcomes have been met to the minimum standard in relation to the various practices or processes explored.

Contextual Research includes all contextual research and written commentary produced in relation to outcomes 3. This may be incorporated in sketchbooks or as a separate document, but will most likely include both. There should be evidence of a range of practitioners, approaches and historical precedents being consulted, sufficient to demonstrate that a breadth of material has been consulted.

8. Summary of Pre and / or Co Requisite Requirements

n/a

9. For use on following programmes

ZU1BAFAF02 BA (Hons) Fine Art FT - Year 2

ZU1BAFAP03 BA (Hons) Fine Art PT - Stage 3

Module Specification**Part 2- to be reviewed annually**

1.	Module Leader	TBC
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2.	Indicative Content
	<p>This is a studio and workshop-based practical module, designed to introduce materials, techniques and processes related sculpture within the context of fine art practice.</p> <p>Through weekly workshop sessions, working from observed phenomena and conceptual information, students will explore contemporary approaches to a specialist range of sculptural based practices and develop or extend their practical experience and theoretical understanding through a broad range of exploratory experiences involving wood, metal and ceramic based sculptural processes.</p> <p>An understanding of the breadth this area, challenging the preconceived notions and considering how it can inform their personal practice will be explored through an examination of historical and contemporary work.</p> <p>Outcomes are evidenced through the submission of a portfolio of practical work, sketchbooks, related contextual research and written reflection.</p>

3. Delivery Method *(please tick appropriate box)*

Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
Yes					

If the Delivery Method is **Classroom Based** please complete the following table:

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
1	Workshop / Seminar	3 Hrs	AM: Module Introduction. Seminar presenting the LO's, artists, concepts and processes relevant to the Module.	1 & 3 1
			AM: Research Process Modelled workshop on effective studio/process-led research, with initial workshop on drawing into sculpture.	
2	Workshop / Studio	3 Hrs	Steel Fabrication Introduction and extended exploration of steel fabrication. Including bending, cutting and riveting and appropriate tools.	1 & 2
3	Workshop / Studio	3 Hrs	Wood Fabrication Introduction to wood workshop machinery and standard modes of manipulation.	1 & 2
4	Workshop / Studio	3 Hrs	Welding & Forging Processes Introduction and extended exploration of welding and forging processes and appropriate tools / health and safety.	1 & 2

5	Tutorials / Studio	3 Hrs	Individual Tutorials Individual tutorials focusing on emerging process driven material outcomes and contextualisation to date. Studio Process Using processes research, individual students identify relevant activities to extend practice.	3 & 4 1
6	Workshop / Studio	3 Hrs	Carving Process Introduction and exploration of wood and polystyrene carving processes, with appropriate tools.	1 & 2
7	Studio / Critique	3 Hrs	Group Critique Group workshop evaluating appropriate processes, materials and context in material research to date.	3 & 4
8	Exhibition Visit.	3 Hrs	Exhibition External exhibition visit. Visiting show with focus on sculptural and three-dimensional processes and practices.	3
9	Workshop / Studio	3 Hrs	Sculptural Practice Introduction to fine art sculptural practices in relation to historical and contemporary curation, exhibiting and holistic areas of interest.	1 & 2
10	Tutorials / Studio	3 Hrs	Individual Tutorials Individual tutorials focusing on emerging process driven material outcomes and contextualisation to date. + Studio Process Using processes research, individual students identify relevant activities to extend practice.	3 & 4 1
11	Workshop / Studio	3 Hrs	Extended Studio Process Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops	1 & 2
12	Workshop / Studio	3 Hrs	Documentation Process Introduction to the Photography studio, key examples and application of effective documentation of three-dimensional artworks / sculptures / installations / objects.	3 & 4
13	Workshop / Studio	3 Hrs	Extended Studio Process Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops	1 & 2
14	Workshop / Studio	3 Hrs	Portfolio Presentation Workshop on individual presentation and general guidance for assessment submission.	4
Total Hours		42		
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery				

4. Learning Resources

To include contextualised Reading List.

Physical Resources:

Fine Art studios and drawing materials (L Block), L156 Seminar Room with projection facility (L Block), Ceramics Workshop with clay and associated materials (L Block), Mac Suite (H Block), The Minories (Town Centre Campus), TV Studio (B Block), TLR for monitors. (B Block), Wood Workshop with associated tools (L Block). Metal Workshop with associated tools (L Block).

Reading List:

Ceruti, M. & Katrib, R. *Inquiries into Contemporary Sculpture: Where is Production? What About Power? and How Does it Feel?* (London: Black Dog Publishing, 2017.)

Crawford, M. *The case for working with your hands.* (St. Ives: Penguin, 2009.)

Ellegood, A. *Vitamin 3-D, New Perspectives in sculpture.* (London: Phaidon press, 2009.)

Hudek, A. *Documents of Contemporary Art: The Object.* (London: Co-published by Whitechapel Gallery and the MIT Press, 2014.)

Lange-Berndt, P. *Documents of Contemporary Art: Materiality.* (London: Co-published by Whitechapel Gallery and the MIT Press, 2015.)

Morrill, R. *Vitamin C Clay and Ceramic in Contemporary Art.* (London: Phaidon Press Limited, 2017.)

Moszynska, A. *Sculpture Now (World of Art).* London: Thames and Hudson, 2015.)

Plowman, J. *The Sculptors Bible.* (London: A&C Black, 2005.)

Websites:

www.instituteofmaking.org.uk Website for *Materials & Processes.*

www.tate.org.uk Archive of TATE exhibitions, terminology, artists, catalogues, films and articles.

www.firstsite.uk.net Regional Institution with archive of exhibitions, events and talks.

www.critical-theory.com Art Research & Theory website.

www.an.org.uk Professional Development Resource with information on artists processes, networks, opportunities and legal information.

www.henry-moore.org Archive of Henry Moore Studio and Gardens exhibitions, catalogues and articles.

www.sculpture.net Online *Sculpture Community.*

www.sculpture.org.uk Website for *Cass Sculpture Foundation.*

www.e-flux.com Website discussing *current trends, Art Research & Theory* in contemporary art.

www.artforum.com Listings website of *current trends, Art Research & Theory.*

www.wetransfer.com Helpful *free digital file sending* website.