

Module Outline

Part 1- as validated

1.	Title	DU1BAFAF6B / DU1BAFAP6B Studio Module 6B: Professional Fine Art Practice
2.	Level *	6
3.	Credits	40
4.	Indicative Student Study Hours	78 hours lectures, practical demonstrations and workshops; 322 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Core

** 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)

Background

In common with the majority of studio-based degree courses in art and design, the final semester of the course is predominantly focussed on the production and preparation of FMP work to be publicly presented, displayed or exhibited. This often takes place in the spaces that students have been occupying throughout their course, although the shows are always open to the public. All students are involved in working as a group to prepare the space and collectively implement their plans for publicising and displaying or presenting their work. Many courses also take their work to external showcases from colleges all over the country, such as New Designers, D&AD and Free Range. These opportunities to present their work to a wider audience are an important aspect of the students' preparation for entering professional practice.

Purpose

For student to demonstrate the skills, knowledge and abilities they have developed throughout their studies through the production of a body of art or design work that is ambitious, rigorous, refined and resolved, independently produced, and presented or exhibited to a suitably professional standard.

Principal aims and objectives

For students to:

- Apply a refined, ambitious and inventive approach to the realisation of a substantial piece, or body of work.
- Gain experience of working as part of a team to plan and prepare the presentation or display of their work to a professional standard.
- Be prepared for entering professional practice.

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

1.	Produce a substantial piece or body of work to an appropriate professional standard that is refined, ambitious, inventive and demonstrates an effective synthesis between ideas or concepts and practical outcomes.
2.	Demonstrate appropriate contextualisation of their work in relation to audiences, clients or markets.
3.	Succinctly articulate the underpinning ideas or concept their work is based on, employing appropriate language and terminology.
4.	Apply professional standards of preparation and installation to the exhibition or presentation of their work, including any relevant ethical considerations and appropriate Health and Safety practice.

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 and Contextualisation	80%	No	N/A	1 and 2	This will be a portfolio submission based on project work produced throughout the module, plus written and visual research material relevant to outcome 2.
2.	Exhibition/Display/Presentation of Material Outcomes	20%	No	N/A	3 and 4	Assessment will be based upon the standard of exhibition or presentation of resolved work and a brief accompanying personal statement.

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a physical body of work produced throughout the duration of the module, together with supporting written work.

Material Outcomes and Contextualisation includes practical outcomes and all written and/or visual material relating to the contextualisation of their work in relation audiences, clients or markets. In some instances, this may be in the form of a photographic record of a process or performance.

Presentation will assess the extent to which students have professionally and effectively presented their work, together with a brief summary articulating the underpinning ideas or concept their work is based on.

8. Summary of Pre and / or Co Requisite Requirements

n/a

9. For use on following programmes

ZU1BAFAF03 BA (Hons) Fine Art FT - Year 3

ZU1BAFAP06 BA (Hons) Fine Art PT - Stage 6

Module Specification

Part 2- to be reviewed annually

1.	Module Leader	TBC
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2. Indicative Content

This is an FMP or 'capstone', studio-based, practice orientated module supported by lectures, seminars, study visits, peer review, group and individual critiques.

This module requires students to produce a major body of work for assessment and public exhibition or presentation that represents the culmination and synthesis of their acquired learning, understanding, knowledge and skills.

Critical analysis and reflection on the work produced for Studio Module 6A module should be the springboard for consolidating and extending the conceptual sophistication and synthesis of the work for this module. This should result in a rigorous, resolved, independently produced and substantial body of work that is ambitious, refined and conceptually synthesized and to an appropriate professional standard. Experimentation, taking risks and striving to be innovative should also characterize the overall approach.

At the end of the module, students will apply professional standards of preparation and presentation to the public exhibition or presentation of their work to a level that is suitable for display either on campus or in external venues.

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	Seminar / Workshop	6 Hrs	AM: Module Introduction. Seminar presenting the LO's, artists, concepts and processes relevant to the Module.	2 & 3
			PM: Research Process Modelled workshop on effective extended and developed studio/process-led research, using exemplar.	1 & 4

2	Studio / Tutorials	6 Hrs	<p>Individual Tutorials Individual tutorials focusing on the identification of practice research interests. Considering autonomous, ambitious and professional qualities.</p> <p>+</p> <p>Studio Process Using processes and theory research, individual students identify relevant activities to professionalise practice.</p>	2 & 3 1
3	Studio / Workshop	6 Hrs	<p>AM: Contextualisation Re-introduction to the application of their work within a fine art canon.</p>	2
			<p>PM: Applied Contextualisation Confident and established frameworks for their own critical awareness and practice</p>	2
4	Exhibition Visit	6 Hrs	<p>Exhibition External exhibition visit. Visiting ambitious, established and professional group exhibitions. To focus awareness on professional exhibition standards.</p>	2 & 4
5	Studio / Critiques	6 Hrs	<p>Cross Pathway- Group Critiques Group workshop evaluating ambition, risk, synthesis and emerging professionalisation of practice.</p>	1 & 2
6	Lecture / Seminar / Tutorials	6 Hrs	<p>AM: Visiting Curator Lecturer Established Visiting Curator Lecture on the production, presentation and curation practice. Followed by Q&A.</p>	2 & 3
			<p>PM: VC Seminar & Workshop Seminar focusing on the application of curatorial theory into exhibition presentations. Followed by workshop exploring presentation via contemporary curatorial practice.</p>	1 & 4
7	Workshop	6 Hrs	<p>RISK IT Workshop encouraging blue sky thinking and an ambitious, proactive approach to the final stages of the FMP. Collaborative workshop.</p>	1 & 4
8	Studio	6 Hrs	<p>Extended Studio Process Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops. Preparing for Critiques the following week.</p>	1
9	Studio / Critiques	6 Hrs	<p>Group Critiques Group workshop evaluating extended development of prolonged research interests to date.</p>	3
10	Studio / Workshop	6 Hrs	<p>Statement Process Group workshop investigating professional, articulate and relevant writing for artists statements.</p>	3
11	Studio	6 Hrs	<p>Extended Studio Process Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops. Preparing for individual tutorials the following week.</p>	1

12	Studio / Tutorials	6 Hrs	Individual Tutorials Individual tutorials focusing on the identification of practice research interests. Considering autonomous, ambitious and refined qualities. + Studio Process Using processes and theory research, individual students identify relevant activities to refine practice.	2 & 3
13	Studio / Workshop	6 Hrs	Extended Curation Process Using processes and theory research, individual students identify relevant activities to present practice. Preparing for exhibition presentation	2 & 1
14	Studio / Workshop	6 Hrs	AM: Curation Process Exploring the refinement and detail of the contemporary curatorial process.	2
			PM: Portfolio Presentation Workshop on individual presentation and general guidance for assessment submission.	4
Total Hours		78		
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), Project Spaces with projectors and laptops (L Block), L156 Seminar Room with projection facility (L Block), Hay Gallery (L Block), Ceramics Workshop with clay and associated materials (L Block), Print Room with printing inks and associated materials (L Block), Mac Suite (H Block), The Minories (Town Centre Campus), TV Studio (B Block), TLR for monitors, editing, DVD players and audio equipment. (B Block), Wood Workshop with associated tools (L Block).

Reading List:

Bennett, M. *Are You Experienced?* (London: Black Dog Publishing. 2015.)

Berger, J. *Ways Of Seeing*. 4th Edition. (London: Penguin. 2008.)

Bourriaud, Nicolas. *Relational Aesthetics*. (Dijon: Les @Presses du réel.2010.)

Cox, G. & Lund, J. *The Contemporary Condition: Introductory Thoughts on Contemporaneity & Contemporary Art*. (Berlin: Sternberg Press. 2016.)

Graham, B. & Cook, S. *Re-thinking curating: art after new media*. (Cambridge MA: MIT Press. 2010.)

Ngai, S. *Our Aesthetic Categories*. (Cambridge MA: Harvard University Press. 2014.)

Phillips, L. *40 Years New*. (London: Phaidon. 2017)

Schechner, R. *Performance Studies: An Introduction*. 3rd edition. (London: Routledge. 2013.)

Osborne, P. *The Postconceptual Condition*. (London: Verso. 2018.)

Websites

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

www.artexchange.org.uk Website of Art Exchange: *Talks, Exhibitions, Seminars & Workshops*.

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.wysingartscentre.org Website of Wysing Art Centre: *Talks, Exhibitions, Seminars & Workshops*

www.fpg.org.uk Website for Focal Point Gallery; *Talks, Exhibitions, Seminars & Workshops*.

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.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.

www.thewhitepube.co.uk Website presenting a contemporary viewpoint on exhibition reviews, writing and critiques.

www.uccfineart.com Website for the documentation and facilitation of *BFA Research*.