Module Outline		**Part 1- as validated**

1.	**Title**	**DU1BAFAF4E / DU1BAFAP4E** **Workshop module 1: Time-based and Digital Platforms**
2.	**Level ***	**4**
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)

Background

Time-based fine art practice opened up the opportunity to experience art as it unfolds over time, dependent on technology and often a fixed duration. In the age of digital technologies; the presentation, scope and potential of time-based artwork have been reimagined across various platforms; online, router, real-time and interactive. Students need practical introduction and engagement in this significantly expanding and relevant strand of contemporary art practice to successfully apply themselves to identify appropriate vehicles for their fine art ideas and outcomes.

Purpose

This module is intended to support students in their introduction to time-based media and digital practices within the context of contemporary fine art. This will be undertaken via the formulation of their increase independence to explore and produce material outcomes in personal research interest, in appropriate workshops. Across the module they will demonstrate their ability to apply a range of skills, knowledge and understanding with the application of audio-visual equipment, editing processes and time-based practices relevant to their discipline.

Principal aims and objectives

For students to:

- Develop a range of skills in audio visual equipment, editing processes and digital platforms to explore ideas and access concepts in an appreciative and imaginative manner.

- Inform their awareness and understanding of time-based media practices in relation to their own work, within the context of contemporary fine art theory and digital contexts.

- Develop their confidence in the time-based studios, applying judgments that demonstrate an ability to consider the links between intention and outcomes.

6. Learning Outcomes - On successful completion of this module a student will be able to:	
1.	Employ time-based media, techniques and digital processes relevant to contemporary fine art practice to produce practical exploratory outcomes.
2.	Develop work appropriate to different contexts through the application of time-based media, techniques and digital processes.
3.	Consider their own work within the context of time-based media practices.
4.	Engage in reflective evaluation of their working methods and practical 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	Annonymous 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 and Evaluation	20%	No	500	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 or digital portfolio of work produced throughout the duration of the module.

Material Outcomes will be all exploratory and resolved work produced for this module, together with formative and summative evaluations of progress. At this stage of the course, it is anticipated studio-based work will be tutor led, but there is also scope for students to develop their work further, or explore independently identified interests in private study time.
This 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
ZU1BAFAF01 BA (Hons) Fine Art FT - Year 1
ZU1BAFAP01 BA (Hons) Fine Art PT - Stage 1

Module Specification	Part 2- to be reviewed annually

1.	Module Leader	TBC

2.	Indicative Content
	This is a studio-based practical module, designed to introduce technical, curatorial and other processes related to the production and potential of digital art.

Through weekly workshop sessions, working from observed phenomena and conceptual information, students will explore contemporary approaches to time-based practice and develop or extend their practical experience and theoretical understanding through a broad range of exploratory experiences across photography, performance, film and internet-based art.

Understanding the potential of time-based media and how it can inform their personal practice will be explored through an examination of historical and contemporary work.

Outcomes will be evidenced through the submission of a portfolio of digitally informed work, sketchbooks, related contextual research and written reflection. |

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.	2 & 3
			AM: Research Process Modelled workshop on effective studio/process-led research, with initial workshop on 1-minute intervention films.	3 & 1
2	Workshop / Studio	3 Hrs	**Location Based Film Process** Introduction and exploration of D-I-Y film artists and artworks. Developing collaborative short artworks with associated AV equipment.	1 & 2

3	Workshop / Studio	3 Hrs	**Digital Installation Process** Introduction and exploration of digital artists and artworks. Developing immersive installations with digital projectors, films and alternative spaces/surfaces.	1 & 2
4	Workshop / Studio	3 Hrs	**TV Studio Extended Development** Re-introduction to the TV studio, key examples and application of technical processes, live editing, acting and performance.	1 & 4
5	Tutorials / Studio	3 Hrs	**Individual Tutorials** Individual tutorials focusing on emerging time-based / digital driven material outcomes and contextualisation to date. + **Studio Process** Using processes research, individual students identify relevant activities to extend practice	3 1
6	Workshop / Studio	3 Hrs	**Audio Process** Introduction and exploration of digital artists and artworks. Developing immersive installations with digital projectors, films and alternative spaces/surfaces.	1 & 4
7	Workshop / Studio	3 Hrs	**Digital Image Manipulation Process** Working in the Mac suites to undertake inductions into basic and advanced digital image manipulation. Responding to the work of selected artists.	1 & 4
8	Workshop / Studio	3 Hrs	**AV Editing Process** Working in the Mac suites to undertake inductions into basic and advanced film editing in Final Cut/iMovie. Responding to the work of selected artists.	1 & 4
9	Lecture	3 Hrs	**AM: Visiting Artist Lecturer** Established Visiting Digital Artist Lecture on the production, research and application of their digital-based practice. Followed by Q&A.	2 & 3
10	Tutorials / Studio	3 Hrs	**Individual Tutorials** Individual tutorials focusing on emerging time-based / digital driven material outcomes and contextualisation to date + **Studio Process** Using processes research, individual students identify relevant activities to extend practice	3 1
11	Workshop / Studio	3 Hrs	**Digital Exhibition Process** Introduction to the digital platform and key examples of effective digital exhibition output by artists and examples.	2 & 3
12	Workshop / Studio	3 Hrs	**Digital Exhibition Development** Exploration of process to generate documentation or material outcomes via digital platform.	3
13	Studio	3 Hrs	**Extended Studio Process** Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops.	1 & 3
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 *not* classroom based state lecturer hours to support delivery	

4. Learning Resources

To include contextualised Reading List.

Physical Resources:

Fine Art studios and associated materials (L Block), Project Spaces with projectors and laptops (L Block), L156 Seminar Room with projection facility (L Block), Hay Gallery (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).

Reading List:

Bennett, Melissa. 2015. *Are You Experienced?* London: Black Dog Publishing.

De Wachter, Ellen Mara. *Co-Art: Artists On Creative Collaboration*. 1st ed. London: Phaidon Press. 2017.

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

Gronlund, Melissa. 2017 *Contemporary Art and Digital Culture*. London: Routledge, Taylor & Francis Group.

Hicks, A (2014) *The Global Art Compass: New Directions in 21st Century Art*; London: Thames & Hudson.

Kholeif,O. *Moving Image*. (London: Co-published by Whitechapel Gallery and the MIT Press. 2010.)

Kholeif,O. *You Are Here: Art After the Internet*. London: Cornerhouse Publications .2015.)

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

Respini, E. *Art in the Age of the Internet, 1989 to Today*. (Yale: Yale University Press.2**018.)**

Segal, Howard P. *Utopias: A Brief History From Ancient Writings To Virtual Communities*. 1st ed. Hoboken, New Jersey: Wiley-Blackwell. 2012.

Shanken, Edward A. *Art And Electronic Media*. London: Phaidon. 2014.

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 c*urrent 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.legionprojects.com Website for organisation working in experimental digital programming

www.thewrong.org Website for *Digital Arts Biennale.*

www.digitalartistresidency.org Website for online platform DAR.

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