

**Module Outline**

**Part 1- as validated**

1.	<b>Title</b>	<b>DU1BAFAF5B / DU1BAFAP5B Studio Module 4B: Development of Fine Art Practice</b>
2.	<b>Level *</b>	<b>5</b>
3.	<b>Credits</b>	<b>40</b>
4.	<b>Indicative Student Study Hours</b>	<b>80 hours lectures, practical demonstrations and workshops; 320 hours independent study</b>
5.	<b>Core (must take and pass), Compulsory (must take) or Optional</b>	<b>Core</b>

*\* 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**

A characteristic of art and design courses is the extent to which studio and workshop-based engagement with peers, tutors, technical support staff and visiting professionals informs the development of students' work. This approach not only supports the creative and speculative development of their ideas, but also the development of written, verbal and visual communication skills, as well as their awareness and understanding of the various contextual dimensions relevant to their discipline and practice (cultural, historical, theoretical, political and so on).

Practicing the art (so to speak) of successfully developing and transforming an idea into a resolved outcome requires students to tie together these various threads into a synthesised whole. They need time to do this effectively, which is why another characteristic of art and design courses is that they tend to include modules that are long enough to allow students to apply themselves to project-based work over a more sustained period.

**Purpose**

The purpose of this module is to provide students with the opportunity to apply their various skills, knowledge and understanding to the production of a resolved body of art or design work, informed by theoretical and practical research and exploration, cognisant of relevant contemporary and historical contexts and the relationship between their work and audiences, clients or consumers.

**Principal aims and objectives**

For students to:

- Produce creative and imaginative responses to a brief or idea with greater independence.
- Imaginatively apply appropriate media, techniques, tools and technologies with skill and confidence.
- Produce work in relation to relevant cultural contexts, including audiences, clients or markets.
- Produce resolved art and design work that effectively synthesises their ideas and concepts.

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

1.	Generate and develop creative responses to a specific brief, theme or idea that demonstrate breadth of enquiry with appropriate selection and application of media, techniques, tools and technologies.
2.	Develop their work within the context of contemporary practice and concerns in their discipline, analysing ideas and concepts employing appropriate terminology.
3.	Produce resolved art or design work informed by theoretical and practical research and exploration and an awareness of the relationship between their work and relevant audiences, clients or markets.
4.	Evaluate their resolved art or design work through informed reflection, and assess the impact of the developmental processes employed using appropriate terminology.

**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 3	This will be a portfolio submission based on project work produced throughout the module, plus all relevant research and development material.
2.	Written Evaluation	20%	No	1,000	4	Assessment will be based upon a self-appraisal that summarises student responses to outcome 4.

**Further Details of Assessment Proposals**

Give brief explanation of each assessment activity listed

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

**Material Outcomes and Contextualisation** includes all exploratory and contextual research, either practical or theoretical, that students have conducted throughout the module. In some instances, this may be in the form of a photographic or time-based record of a process or performance.

**Reflective Evaluation** will require students to write a 1,000-word report that demonstrates their ability to produce a thoughtful and measured assessment of their own work and the extent to which they have been able to effectively apply or employ a range of media and processes.

**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

ZU1BAFAP04 BA (Hons) Fine Art PT - Stage 4

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

<b>1. Module Leader</b>	<b>Neil Ayling</b>
-------------------------	--------------------

**2. Indicative Content**

A studio-based, practical and practice led module supported by lectures, seminars, study visits, peer review, group and individual crits. Based upon their learning experience and reflection on the outcomes from Studio Module 5A, students apply that experience to new projects or the further development of ongoing work.

In what is by now a familiar holistic fashion, they are required to extend the breadth and depth of theoretical and practical enquiry, apply analytical and evaluative skills and strengthen their academic competence and learning in order to sustain an independent and coherent artistic practice.

Exhibitions, presentations or displays of work may also be a feature of module content and outcomes will be a refined body of practical work that demonstrates the development of a personal direction in their discipline that is fully supported by primary and secondary research material.

**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	5 Hrs	<p><b>AM: Module Introduction.</b> Seminar presenting the LO's, artists, concepts and processes relevant to the Module.</p> <p><b>PM: Research Process</b> Modelled workshop on effective studio/process-led research and student exemplar.</p>	<p>1 &amp; 2</p> <p>3 &amp; 4</p>

2	Tutorials / Studio	5 Hrs	<p><b>Individual Tutorials</b> Individual tutorials focusing on synthesis of ideas in possible material outcomes and theory to date.</p> <p>+ <b>Studio Process</b> Using processes research, individual students identify relevant activities to extend practice.</p>	1 & 2  1
3	Studio / Workshop	5 Hrs	<p><b>AM: Collage Process</b> Introduction to experimental collage process in a fine art context to generate ideas expanding on initial responses to the brief.</p> <p><b>PM: Collage Development</b> Expansion on collage experiments, utilising collage as an effective tool to generate ideas, rework, alter, edit and multiply into further developments.</p>	1 & 2  3
4	Studio / Workshop	5 Hrs	<p><b>AM: Scale</b> Introduction to the artists and artworks which explore the use of scale to reinvent or approach ideas.</p> <p><b>PM: Scale Development</b> Extended exploration in an autonomous approach to the individual development of ideas, in appropriate materials, exploring scale.</p>	1 & 2  3
5	Studio / Critiques	5 Hrs	<p><b>Cross Years- Group Critiques</b> Group workshop evaluating appropriately selected processes, materials and context in an emerging extended practice.</p>	2 & 4
6	Studio / Workshop	5 Hrs	<p><b>AM: Contextualisation</b> Re-introduction to the application of their work within a fine art canon, building upon previous modules knowledge.</p> <p><b>PM: Applied Contextualisation</b> Exploration of their established individual fine art canon via extended research. increasing and solidifying critical awareness of their historical and contemporary associates.</p>	2  4
7	Exhibition Visit	5 Hrs	<p><b>Exhibition</b> External exhibition visit. Discussing and researching the use of fine art processes utilised by artists and their qualities.</p>	2 & 3
8	Studio / Workshop	5 Hrs	<p><b>AM: Visiting Artist Lecturer</b> Established Visiting Artist Lecture on the production, research and application of their practice. Followed by Q&amp;A.</p> <p><b>PM: VA Seminar &amp; Tutorials</b> Seminar focusing on the synthesis between theory and practice. Followed by tailored individual tutorials with visiting artist.</p>	2  1
9	Studio / Workshop	5 Hrs	<p><b>AM: Titling</b> Introduction and extended workshop on the contextualisation of material outcomes via titles. Introduction to approaches and examples.</p> <p><b>PM: Written Evaluation</b> Introduction and workshop of critical, reflective and analytical evaluation writing. Collaborative group discussions and individual support.</p>	2  4

10	Studio / Critiques	5 Hrs	<b>Group Critiques</b> Group workshop evaluating appropriately selected processes, materials and context in an emerging extended practice.	2 & 4
11	Studio / Workshop	5 Hrs	<b>AM: Mid-Point Show Install</b> Group exhibition of work in progress at this point. Exploring autonomy as a group to organise, curate and select works. Hay Gallery or Project Spaces.	3
			<b>PM: Mid-Point Show Evaluation</b> Collaborative critique of the work in progress exhibition. Considering group show dynamics, conversations and context.	3
12	Exhibition Visit / Seminar	5 Hrs	<b>AM: Exhibition</b> External local exhibition visits. Discussing and researching the success of synthesis between practice and theory in exhibited works.	2 & 3
			<b>PM: Exhibition Seminar</b> Seminar on the critical findings as part of the regional exhibition visits.	4
13	Studio / Workshop	5 Hrs	<b>Written Evaluation</b> Re-introduction and extended workshop of critical, reflective and analytical evaluation writing.	4
14	Studio / Tutorials	5 Hrs	<b>Individual Tutorials</b> Individual tutorials focusing on synthesis of ideas in material outcomes and theory to date.	1 & 4
			+ <b>Studio Process</b> Using processes research, individual students identify relevant activities to extend practice.	1 & 3
15	Studio / Workshop	5 Hrs	<b>Extended Studio Process</b> Using processes and theory research, individual students identify relevant activities to extend practice in studio and workshops.	1 & 3
16	Studio / Workshop	5 Hrs	<b>AM: Curation Process</b> Exploring the contemporary curatorial process and key ideas in relation to material outcomes produced.	3
			<b>PM: Portfolio Presentation</b> Workshop on individual presentation and general guidance for assessment submission.	4
<b>Total Hours</b>		<b>80</b>		

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 drawing materials (L Block), Project Spaces with projectors and laptops (L Block), L156 Seminar Room with projection facility (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 Minorities (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:

Atkins, R. *Artspeak: a guide to contemporary ideas, movements and buzzwords 1945 to the present*, 3<sup>rd</sup> Edition. (New York: Abbeville Press, 2013).

Billing, J. et al. *Taking The Matter Into Common Hands*. (London: Black Dog Publishing, 2007).

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

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

Kocur, Z. *Theory in Contemporary Art since 1985*, 2<sup>nd</sup> Edition; (London: Wiley-Blackwell, 2012).

McCartney, N. *Death Of The Artist: Art World Dissidents And Their Alternative Identities*. (London: I. B. Tauris & Company, 2018).

Osborne, P. *Anywhere or Not at All: Philosophy of Contemporary Art*; (London: Verso, 2013).

Robertson, I. *New Art, New Markets*. (South Loundon: Lund Humphries Publishers, 2018).

## **Websites**

[www.ambitmagazine.co.uk](http://www.ambitmagazine.co.uk) Archive and current issues of Ambit Magazine.

[www.barbican.org.uk/stationtostation](http://www.barbican.org.uk/stationtostation) Archive of Barbican exhibition.

[www.artmonthly.co.uk](http://www.artmonthly.co.uk) Archive and current issues of Art Monthly Magazine.

[www.cvan.org.uk](http://www.cvan.org.uk) Website for the *Contemporary Visual Arts Network*.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk) Website for the *Arts Council*.

[www.instituteofmaking.org.uk](http://www.instituteofmaking.org.uk) Website for *Materials & Processes*.

[www.tate.org.uk](http://www.tate.org.uk) Archive of TATE exhibitions, terminology, artists, catalogues, films and articles.

[www.firstsite.uk.net](http://www.firstsite.uk.net) Regional Institution with archive of exhibitions, events and talks.

[www.critical-theory.com](http://www.critical-theory.com) *Art Research & Theory* website.

[www.an.org.uk](http://www.an.org.uk) *Professional Development Resource* with information on artists processes, networks, opportunities and legal information.

[www.e-flux.com](http://www.e-flux.com) Website discussing *current trends, Art Research & Theory* in contemporary art.

[www.artforum.com](http://www.artforum.com) Listings website of *current trends, Art Research & Theory*.

[www.wetransfer.com](http://www.wetransfer.com) Helpful *free digital file sending* website.