

Module specification

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Module Code	ARD495
Module Title	The Expanded Studio
Level	4
Credit value	40
Faculty	FACE
HECoS Code	100059
Cost Code	GADC

Programmes in which module to be offered

Programme title	Is the module core or option for this programme
BA (Hons) Fine Art	Core

Pre-requisites

None

Breakdown of module hours

Learning and teaching hours	72 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	48 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	120 hrs
Placement / work based learning	0 hrs
Guided independent study	280 hrs
Module duration (total hours)	400 hrs

For office use only	
Initial approval date	15/05/2025
With effect from date	September 2024
Date and details of revision	
Version number	1



Module aims

This module is designed to foster creative intention and personal practice by exploring various materials, methods, and ideas in specialised fine art studio workshops. Students will nurture distinctive creative intentions, exploring unconventional materials, methods, and conceptual directions across drawing, printmaking, painting, sculpture, digital media, performance, and other workshop settings. The aim is to establish confident, self-directed approaches to art-making through studio-based teaching that caters to individual needs. Students will gain broad technical skills and critical awareness, allowing them to undertake ambitious work that engages with contemporary issues and the public. Ultimately, the module encourages an appreciation for the cultural richness that emerges when studio communities collectively re-imagine the potential of their environment through cross-pollinating questions, discoveries, and aspirations.

Module Learning Outcomes - at the end of this module, students will be able to:

1	Demonstrate use of conventional and unconventional approaches across diverse fine art workshops, and processes to broaden individual creative practice.
2	Develop and advance lines of inquiry in studio work through investigative testing of materials and critical reflection.
3	Utilise historical and current specialist fine art sources conceptually to strengthen studio investigations.
4	Exhibit independent studio work realised through sustained personal creative intentions reflecting contemporary issues in fine art.

Assessment

Indicative Assessment Tasks:

This section outlines the type of assessment task the student will be expected to complete as part of the module. More details will be made available in the relevant academic year module handbook.

The assessment approach for The Expanded Studio module is designed to holistically evaluate students' progress in achieving the learning outcomes. Assessment tasks encompass a range of formats to align with the diverse nature of fine art practice. It is a coursework submission that contains evidence of studio-based outcomes (LO1,2, 4), journal/sketchbook of visual and reflective research (LO3,4).

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-4	Coursework	100%



Derogations

None

Learning and Teaching Strategies

The Expanded Studio module uses a lively and student-focused approach to create a great learning environment that matches the module goals. The teaching and learning methods aim to help students in their creative journey by encouraging independence, critical thinking, and building a strong studio practice.

This module will start with demonstrations, lectures, and seminars to make sure students know the tools and equipment in the studio. This sets the scene for students to try out new ways and explore ideas in fine art. Hands-on exercises let students play with different materials, helping them understand how things work and making their creative skills broader.

Supervised sessions and independent study give students support and feedback as they work on their creative projects. Collaborative work lets them share ideas with others, while independent work helps them focus on their own creative ideas connected to contemporary issues in fine art.

Indicative Syllabus Outline

An indicative syllabus outline for the Expanded Studio module includes:

- Introduction to specialised fine art workshops - facilities, equipment, technicians
- Health and safety procedures for working across diverse media
- Historical/contemporary contexts and practitioners related to module focus
- Developing personal creative intentions and lines of inquiry
- Interdisciplinary approaches: combining processes, materials, ideas
- Systematic studio investigation through reflection, documentation
- Material explorations: properties, behaviours, unfamiliar uses
- Conceptual links: materials, messages, audiences, dissemination
- Presentation formats exhibition, performance, publication, interactive
- Working independently and collaboratively
- Situating studio practice amid emerging issues and discourses
- Documenting creative process through visual, written, digital formats
- Giving/receiving feedback on works in progress
- Research skills: contextual, visual, academic conventions
- Professional practices health, safety, equity, ethics, and sustainability

Indicative Bibliography:

Please note the essential reads and other indicative reading are subject to annual review and update.

Essential Reads

Hoffmann, J. (2012), *The Studio*. London: Whitechapel Gallery ; Cambridge, Mass.

Other indicative reading

Abbott, E.A. (2020), *Flatland: A romance of many dimensions*. London: Penguin.

Barson, T., Gorschluter, P. and Tate Gallery Liverpool (2010), *Afro-Modern: Journeys Through the Black Atlantic*. Tate.

Buren Daniel and Repensek Thomas, *The Function of the Studio* October, Vol. 10 (Autumn, 1979), pp. 51-58, The MIT Press

Crary, J. (2022), *Scorched Earth: Beyond the Digital Age to a Post-Capitalist World*. New York, Verso.

Foster, H., Krauss, R. E., Bois, Y.-A., Buchloh, B. H. D., & Joselit, D. (2016), *Art since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames and Hudson

Gottelier, L. and Upritchard, F. ed (2009), *Bart Wells Institute, Dent- De-Leone*, London

Helguera, P. (2011), *Education for socially engaged art*, New York: Jorge Pinto Books.

Hessel, K. (2022), *The Story of Art Without Men*, Hutchinson Heinemann.

Johnstone, S. (2008), *The Everyday: (Documents of Contemporary Art)*, Whitechapel Gallery.

Kholeif, O. (2023), *Internet_Art: From the Birth of the Web to the Rise of NFTs*, Phaidon Press.

Mary Jane Jacob and Grabner, M. (2012), *The Studio Reader: on the Space of Artists*. Chicago: University Of Chicago Press.

Richardson, I. and Wilken, R. (2023), *Bodies and Mobile Media*, John Wiley & Sons.

Watch

Jodorowsky, A. {Dir} (1972), *The Holy Mountain* [DVD]