

Module specification

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Module Code	ARD572
Module Title	Situating Fine Art Practice
Level	5
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	60 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	108 hrs
Placement / work based learning	0 hrs
Guided independent study	292 hrs
Module duration (total hours)	400 hrs

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



Module aims

The aim of the module is to reflect and build upon the skills and knowledge gained in Level 4, encouraging students to extend their individual visual languages and embrace creative risk-taking. This part of the programme takes a reflective turn, guiding students to consider the evolving nature of their artistic practice and the type of artists they are becoming. The module aims to facilitate the realisation of personal creative intentions by providing access to diverse fine art disciplines, promoting an understanding of media potentials, and refining practical skills. Emphasis is placed on creating a creative environment that informs the expansion of practice, pushing students to explore the intersections of strategies, processes, and materials with conceptual ideas. The module seeks to further deepen students' awareness of the impact of mediums, methods, and emergent technologies on their art-making, whether within a specific discipline or through interdisciplinary directions. The aim is to nurture a nuanced understanding and holistic studio skills by examining the broader historical, cultural and social implications of their artistic practice, fostering a comprehensive approach to artistic expression. Additionally, the module guides students in strategically determining effective applications of resources to strengthen the communicative aspects of their evolving artistic practice. It continues to cultivate skills for intentional selection and development of elements within individual fine art practices, preparing students for participation in cross-programme exhibitions, open studios, or external projects, thereby investigating diverse ways in which their artistic work can be encountered by audiences. Furthermore, the module will facilitate live contact with industry, such as the Ty Pawb, allowing students to directly engage with industry professionals and gain practical experience in navigating real-world scenarios.

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

1	Create ambitious artworks by applying knowledge of materials and technical skills across different areas of fine art
2	Appraise artworks that showcase the development of an individualised aesthetic vision
3	Analyse the historical, cultural, and social aspects of fine art to enhance studio work addressing current issues.
4	Organise personal artwork for public viewing, considering specific engagement goals, through exhibitions, open studios, or external projects.

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 module assessment relies on a coursework submission of practical assignments, emphasising research, creative innovation, and adept handling of materials. Students showcase knowledge through various means including physical work, discussions, presentations, and critiques. Submissions include studio practice (LO1,4) and a visual



research journal and evidence reflective research (LO2,3, 4). Assessment considers visual research, exploring ideas in materials. Ongoing dialogue, formative assessments, and critiques contribute to measurement. Achievement is gauged by assignment responses, and staff assess understanding of diversity of student's inquiry.

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

Derogations

None

Learning and Teaching Strategies

The Situating Fine Art Practice module is introduced through studio-based workshops, demonstrations, lectures, and seminars. Students gain theoretical knowledge, apply concepts in hands-on exercises, and extend their visual languages. Supervised sessions and tutorial support ensure constructive feedback on individual projects. Practical exercises engage students in exploring intersections of different elements. Participation in exhibitions or external projects applies intentional decisions, gaining practical experience. Critiques and peer reviews refine their work, while academic research aligns with investigating contextualized studio work. Addressing professional practices and ethics prepares students for external projects and ensures intentional decisions align with ethical standards. Understanding visual communication theories enhances the strategic application of resources. Finally, emphasizing health and safety regulations aligns with responsible resource handling.

Indicative Syllabus Outline

- Exploring contemporary trends, theorists, and issues situating fine art practice
- Evolving individual visual language and creative risk-taking
- Accessing specialist facilities and technical workshops
- Intersections of materials, processes, and ideas in practice
- Impacts of unfamiliar tools and methods on disciplines
- Determining applications of resources and properties
- Blending ideas across multiple fine art forms
- Participating in exhibitions and external projects
- Documenting and analysing creative inquiries
- Situating studio work amid sociocultural contexts
- Receiving critiques and peer review on works in progress
- Academic research and writing conventions
- Professional practices and ethics
- Visual communication theories and strategies
- Realising personal creative intentions
- Health and safety regulations for materials handling

Indicative Bibliography:

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

Essential Reads

Elkins, J. (2020), *What Heaven Looks Like: Comments on a Strange Wordless Book*. Laboratory Books.

Other indicative reading

De Wachter, EM. (2017), *Co-art: artists on creative collaboration*, Phaidon.

Pethick, P. (2021), *Power of Play: How play and its games shape life*, PlayLab.

Dillon, B. (2012), *Ruins: (Documents of Contemporary Art)*, Whitechapel Gallery.

Dawson, I. (2012), *Making Contemporary Sculpture*, The Crowood Press, UK

Hoptman Laura J (2014), *The Forever Now: Contemporary Painting in an Atemporal World*, The Museum of Modern Art, New York.

Hochdörfer A (Editor), Joselit D (Editor), Ammer M (Editor), (2016), *Painting 2.0: Expression In the Information Age*, Prestel.

Burcharth, Ewa Lajer and Graw, Isabelle (2016), *Painting Beyond Itself: The Medium in the Post-Medium Condition*, Steinberg Press.

Hodgson, J. (2019), *Post-Digital Rhetoric and the New Aesthetic*. Columbus: The Ohio State University Press.

Bishop, R., Kristoffer Gansing, Jussi Parikka, Wilk, E., Art and Transmediale E.V (2016), *Across & Beyond : a Transmediale Reader on Post-Digital Practices, Concepts, and Institutions*. Berlin: Sternberg Press.