

## Module specification

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Module Code	ARD637
Module Title	Fine Art Practice as Research
Level	6
Credit value	60
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	12 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
<b>Total active learning and teaching hours</b>	<b>84 hrs</b>
Placement / work based learning	0 hrs
Guided independent study	516 hrs
<b>Module duration (total hours)</b>	<b>600 hrs</b>

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

## Module aims

The "Fine Art Practice as Research" module empowers students to advance personal creative inquiries through practice-based research and articulate emergent understandings in writing, strengthening speculative art making. Goals include producing ambitious self-guided artworks that synthesize cohesively with contextual insights from sustainable subject exploration. Research engagement involves refining analysis abilities and applying methodologies connected to practice. Written elements require developing understandings of theoretical, historical/cultural implications surrounding materials and concepts already embedded in processes. Fostering identification of target audiences and presentation strategies fitting integral ideas underpinning finished work is vital. The module encourages skills in resilience for establishing creative practices, both professionally and sustainably after graduation remains essential also. Overall, this module strives to nurture sophisticated idea generation, professional making skills, critical and theoretical grounding, written and communication skills, reflective practice, and ethical understanding across chosen are of study. It also fosters developing lifelong learning capacities, enabling students to have a meaningful impact as self-actualized fine artists within research/writing praxes.

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

1	Independently synthesise an innovative and intentionally directed body of professional-calibre artistic work through the application of specialized skills and contextual analysis.
2	Demonstrate a refined ability to present artistic work in an appropriate, professional, and coherent manner.
3	Critically analyse the complex interrelationship between form, content, and meaning in fine art
4	Identify areas within their artistic practice with the potential for future development,
5	Demonstrate the capacity to situate personal artistic practice within a robust theoretical and critical context, identifying and understanding the intended audience for their work.
6	Independently execute comprehensive research and writing with deep understanding, employing appropriate methodologies, and achieving excellence in presenting the acquired subject knowledge

## 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 assessments will include a Practical based Coursework component of fine art practice and a Curated Process & Context Portfolio gauging contextual, theoretical and research competencies. The coursework assessment will evaluate the full range of conceptual, technical, professional, analytical and developmental learning outcomes connected to studio practice refined through engaged 'hands on' inquiry. The Curated Process Portfolio will enable analysis of knowledge regarding theoretical and contextual awareness, critical analysis of their inquiry-driven investigation, and other capacities underpinning sustainable fine art research praxes.

Submission will include:



**Practical based Coursework:** Students will produce a substantial body of self-directed fine art works created through engaged research and exhibited to professional standards. This may include:

- The originality of concepts and ideas.
- Evidence of self-identification of aims and objectives.
- Technical experience within the context of fine art practice.
- Critical analysis of the interplay between form and content.
- Adherence to professional presentation

The practical coursework will be assessed by criteria including:

- Diverse examples showcasing creativity and originality.
- Clear articulation of personal artistic goals.
- Evidence of a deliberate and intentional creative direction.
- Alignment of artworks with self-identified aims and objectives.
- Evidence of skilful execution in the chosen medium.
- Mastery of technical aspects relevant to the artistic practice.
- Demonstrate a nuanced understanding of the interplay between form and content.
- Consistency in visual language and coherence in the overall presentation.

**Curated Process and Context Portfolio (equivalent to 5000 words):** Students will compile a portfolio selecting key writings that contextualise and articulate the theories, contexts, concepts, inquiries, and insights driving their speculative studio investigations. This may include:

- Initial proposal outlining research questions, topics, and trajectory
- Conceptual frameworks, material methodologies, and theoretical underpinnings.
- Annotated visual research pages connecting sources to practice
- Provide insights into the materials and methods employed in their artworks.
- Excerpts from written journals made during the research process
- Photo essays conveying stages of the studio-based journey
- Concluding statement reflecting on overall significance

The portfolios will be assessed on criteria including:

- Structure, navigability, and logical connections
- Communication clarity and contextual fluency exhibited
- Critical thinking and analysis displayed
- Practice-led orientation convincingly conveyed
- Project realisations and difficulties captured

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-4	Coursework	70%
2	5-6	Portfolio	30%

## Derogations

*None*



## Learning and Teaching Strategies

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In delivering the Fine Art Practice as Research module, a versatile range of teaching methods will be employed to align with the specified learning outcomes and indicative assessment tasks. The emphasis is on cultivating students' abilities to synthesise the diverse elements integral to the fine art process and respond with creativity and relevance, preparing them for real-world practice beyond the educational context. Through negotiation, students will actively plan, implement, and conclude a self-directed body of work, setting personalized aims and objectives that align with their individual aspirations. A crucial aspect of this module involves fostering clear and logical progressions throughout the negotiated study period. Responsible tutors will communicate the essential theme that a negotiated study module serves to celebrate the learner's achievements and learning trajectory during undergraduate study. Moreover, students will be encouraged, where relevant, to undertake residencies, commissions, or other external activities that complement their established working processes within the module structure. This flexible framework empowers students to organise a tailored and relevant program of work, potentially including residencies or commissions, individual development, and research. This comprehensive approach ensures that students establish a practice that informs the presentation of major pieces for the final year-end exhibition.

## Indicative Syllabus Outline

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- Overview of the module's objectives and structure
- Understanding the significance of practice-led research in fine art
- Negotiation and Planning
- Strategies for negotiating and planning a self-directed body of work
- Setting personal aims and objectives aligned with individual aspirations
- Translating aims and objectives into a tangible body of work
- Exploring and experimenting with various artistic processes and techniques
- Developing skills for critically analysing the interplay between form and content
- Evaluating the conceptual meaning within artistic expression
- Establishing a clear and logical progression throughout the negotiated study period
- Ensuring coherence and continuity in the development of the body of work
- Organising individual programs of work, potentially including residencies, commissions, and personal development
- Conducting research to inform the artistic practice
- Developing and refining individual research methodologies
- Emphasizing the integration of practice and theory in the context of fine art research
- Understanding the reciprocal relationship between creating and articulating artistic work
- Academic writing conventions and research
- Professional practices and ethics
- Holistic development of practice
- Engagement: audiences, interactions, encounter

## Indicative Bibliography:

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

### Essential Reads

Vishmidt, M. (2023), *Speculation: (Documents of Contemporary Art)*, Whitechapel Gallery.



**Other indicative reading**

- Barrett, E. & Bolt, B. (Eds.) (2019), *Practice as research: approaches to creative arts enquiry*, Bloomsbury.
- Byrne, D. (2012), *How Music Works*. New York, Three Rivers Press, Penguin Random House
- Fisher, P. (2003), *Wonder, the Rainbow, and the aesthetics of Rare Experiences*. Cambridge, MA: Harvard University Press.
- Geimer P and Graw I (2012), *Thinking through Painting: Reflexivity and Agency beyond the Canvas*, Steinberg Press
- Graw, I., & Lajer-Burcharth, E. (Eds.). (2016), *Painting beyond Itself: the medium in the post-medium condition*. Sternberg Press.
- Koolhaas, R. (1994), *Delirious New York*, Monacelli Press, USA
- Nayeri, F. (2022), *Takedown: Art and Power in the Digital Age*. New York, Astra House
- Ranciere, J. (2009), *The Future of the Image*. London, Verso.