

Module specification

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Module Code	ARD638
Module Title	Presenting Practice to Audience
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
Total active learning and teaching hours	84 hrs
Placement / work based learning	0 hrs
Guided independent study	516 hrs
Module duration (total hours)	600 hrs

For office use only	
Initial approval date	15/05/2024
With effect from date	September 2026
Date and details of revision	
Version number	1

Module aims

The "Presenting Practice to Audience" module requires students to create a substantial, self-initiated body of studio work that demonstrates sophisticated conceptualisation and creative application of materials and methods. The outcome of the work is intended for presentation to diverse professional audiences. The module aims to empower students to strategically align public exhibitions and participation contexts with intended viewers and engagement goals, taking into account relevant cultural and industry considerations. Additionally, it seeks to provide students with resilient understandings, networks, and skills that support the establishment of adaptable creative practices aligned with personal visions, enabling participation within cultural areas of employment after graduation.

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

1	Produce a professionally executed body of work showcasing extended individual visual language and demonstration of elevated fine art concepts and technical execution.
2	Strategically select, develop and exhibit elements of advanced individual fine art practice within publicly accessible events or platforms
3	Evaluate the progression of visual language, ideas, material expertise, contextual fluency, risk-taking and communication impact within finished artefacts.
4	Strategically curate and communicate exhibitions and participations to align with professional target audiences.
5	Design appropriate promotional and self-representational materials for effectively conveying the creative identity, skills and offerings cultivated to diverse professional and public groups.
6	Articulate coherent planned transitions encompassing sustainable creative growth, networks establishment, and enterprise awareness beyond graduation.

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.

Assessment will capture both speculative studio practice and professional situating learning outcomes through a combination of realized artefacts, participation reports, promotional portfolios, industry evaluations, and transitional proposals. Detailed rubrics will evaluate sophistication of ideas, materials application, display intentionality, written communication abilities, contextual comprehension, planned progressions, and other module priorities.

Coursework: Studio Practice (70%)

- A proposal that clearly articulates conceptual framework, intended visual language, and the technical execution students plan to employ in their studio practice



- Body of Completed Artworks: A coherent self-directed selection of finished artefacts exhibiting sophisticated ideation and making
- Reflective Visual Journal: Documenting and reflecting upon key artistic decisions, material explorations, contextual insights etc. as work develops

Portfolio: Professional Practice (30%)

- Promotional Portfolio: Showcasing personal creative identity, skills and offerings through self-representational materials tailored for industry
- Exhibition Review: Critical analysis of curatorial alignment choices
- Transition Proposal: Articulating planned sustainable progression encompassing projects, networks, training, and enterprise awareness

The weighting enables the predominant assessment focus to evaluate students' speculative studio practice while also requiring supplemental evidence of growing professional situating abilities. This combination empowers students to advance as self-directed artists equipped to sustain impactful creative careers within intended industries.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-3	Coursework	70%
2	4-6	Portfolio	30%

Derogations

None

Learning and Teaching Strategies

Delivery balances guided assignments, independent explorations, seminars, critiques, lectures, workshops, external projects, work experience opportunities, visiting creatives talks, tutoring, peer learning, and facilities access towards elevating sophisticated practice resonant with professional visions.

Indicative Syllabus Outline

- Contemporary contexts, theorists, issues for fields
- Developing professional creative identities
- Specialist facilities and technical workshops
- Public participation: exhibitions, communities
- Audience alignment: viewers, interactions, encounters
- Critical analysis and reflection practices
- Situating studio work contextually
- Receiving critique on works in progress
- Business, entrepreneurship, networks
- Transitioning: sustainable trajectories
- Health and safety procedures for working across media
- Documenting creative process through visual, written, digital formats
- 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

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

Other indicative reading

Barrett, E. and Bolt, B. (Eds.) (2013), *Carnal knowledge: towards a 'new materialism' through the arts*, IB. Tauris.

Bayles, D. and Orland, T. (2023), *Art and Fear*, London: Souvenir Press.

Cranston, A. (2023), *Never a Joiner*, Edinburgh: Anomie Publishing & Ingleby Gallery.

Dekker A, (2021), *Curating digital art from presenting and collecting digital art to networked co-curation*. Amsterdam: Valiz.

George, A. (2015), *The Curator's Handbook: Museums, Commercial galleries, Independent Spaces*. London: Thames and Hudson.

Guston, P. (2022), *I Paint What I Want to See*. Penguin Books

Laing, O. (2020), *Funny Weather: Art in an Emergency*. W. W. Norton & Company.

King, S. (2016), *Public Art*, London: Slimvolume.

Noble, R. (2009), *Utopias: (Documents of Contemporary Art)*, Whitechapel Gallery.

Obrist, H. U, (2008), *A Brief History of Curating*. Jrp Ringier Kunstverlag Ag.