

**MODULE SPECIFICATION FORM**

Module Title: <b>Practice in Context (Fine Art)</b>	Level: <b>5</b>	Credit Value: <b>20</b>
---	-----------------	-------------------------

Module code: <b>ARF507</b> (if known)	Cost Centre: <b>Gafa</b>	JACS3 code: <b>W100</b>
--	--------------------------	-------------------------

Trimester(s) in which to be offered: <b>1</b>	With effect from: <b>September 2015</b>
---	---

<b>Office use only:</b> To be completed by AQSU:	Date approved: <b>August 2015</b> Date revised: Version no: <b>1</b>
---	--

Existing/New: <b>New</b>	Title of module being replaced (if any): <b>Materials and Processes 2</b>
--------------------------	---

Originating Academic School: <b>Media, Arts and Design</b>	Module Leader: <b>Marisse Mari</b>
--	------------------------------------

Module duration (total hours): <b>200</b>	Status: core/option <b>Core</b> (identify programme where appropriate):
Scheduled learning & teaching hours: <b>50</b>	
Independent study hours: <b>150</b>	

Programme(s) in which to be offered: <b>BA (Hons) Fine Art and MFA Fine Art.</b>	Pre-requisites per programme (between levels): <b>N/A</b>
--	---

**Module Aims:**

- To encourage further development of individual visual language.
- To access facilities such as, photography, printmaking, glass, 3D, painting, video and computer applications via ongoing demonstrations and workshops.
- To provide students with a creative space where speculation and creative risk taking is made tangible through action and reflection.
- To extend the students awareness of how materials, processes, equipment, media and their potential applications can impact upon their main fine art discipline or expand their practice.

**Intended Learning Outcomes:**

At the end of this module, students will be able to:

1. Consolidate and extend personal visual language of expression using a range of media. (KS2), (KS6).
2. Explore the synthesis between theory and practice and demonstrate this through their solutions to assignments. (KS1), (KS3), (KS5), (KS6), (KS9).
3. Demonstrate creative and technical skills acquired in one or more facilitating area. (KS3), (KS6), (KS7).
4. Demonstrate the value of materially based exploration, speculation and creative risk taking in relation to making evaluations, judgements and decisions. (KS3), (KS4).
5. Integrate knowledge and experience gained during this module into personal studio practice. (KS7), (KS9).

**Key skills for employability**

1. Written, oral and media communication skills
2. Leadership, team working and networking skills
3. Opportunity, creativity and problem solving skills
4. Information technology skills and digital literacy
5. Information management skills
6. Research skills
7. Intercultural and sustainability skills
8. Career management skills
9. Learning to learn (managing personal and professional development, self-management)
10. Numeracy

**Assessment:**

Students will be assessed on their creative development as evident in their exploration and application of a range of materials, processes, equipment, media and their potential applications. Solutions should be arrived at through extended engagement with these media and processes and demonstrably applied within studio practice. Students will also be expected to keep a reflective visual research journal, which evidences a self-critical evaluation of their work. Assessment will also take into account attendance participation and performance during demonstrations and workshops as evidenced in journals, as a way of evaluating the extent to which students have taken steps to improve your studio practice. Assessment will be based on a body of work including a reflective visual research journal.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)
1	1 – 5	Coursework	100%	N/A	N/A

**Learning and Teaching Strategies:**

This module is commonly delivered via a series of ongoing demonstrations and workshops exploring material, process and strategy. This module encourages a self-initiated approach placing responsibility with the student to develop a personal approach to enquiry, idea generation, and problem solving as well as skill acquisition. Students will have the opportunity to participate in a variety of workshops which help them achieve the aims and objectives of this and other modules.

Key lectures by programme staff will analyse and explore various positions and strategies adopted by artist in different contexts and across different Fine Art disciplines, as a way of stimulating speculative actions likely to create new opportunities within each students work.

**Syllabus outline:**

This module further develops Fine Art methodology and extends awareness and technical understanding of materials, processes, equipment, media and their potential applications, which can facilitate the students chosen area of practice. The module aims to supplement and complement theoretical and practical work in other modules throughout level 5, exploration through studio practice and reflection various positions and strategies adopted by artist.

**Indicative Content:**

Demonstrations and workshops in areas such as, photography, video, printmaking, glass, computer applications, painting, sculpture and other 3D applications. Keynote lectures and seminars raising awareness of potential strategies for practice.

**Bibliography:**

**Essential Reading:**

Obrist, H. U., Boltanski, C., & Lavier, B. (2013), *Do it: the compendium*. New York: Independent Curators International/D.A.P.

Thornton, S. (2014), *33 artists in 3 acts*. London, Granta.

Amirsadeghi, H., Elsler, M. H., Blazwick, I., Cork, R., Morton, T., & Friend, R. (2012), *Sanctuary: Britain's artists and their studios*. London, Thames & Hudson.

Rush, M (1999), *New Media in late 20th-century art*, London, Thames & Hudson.

**Indicative Reading:**

Causey, A. (1998), *Sculpture since 1945* Oxford, Oxford University Press.

Warr, T. (ed) (2000), *The Artist's Body*, London : Phaidon,

Reckitt, H. (ed) (2001), *Art and Feminism*, London: Phaidon.

Beers, K. (2014), *100 painters of tomorrow*.

Campany, D. (ed) (2003), *Art and Photography* London; New York: Phaidon.

Elkins, J. (1999), *What painting is: how to think about oil painting, using the language of alchemy*, New York: Routledge.

The module leader will often direct students to additional texts in line with contemporary developments and current module delivery. These can be drawn from the extended list of indicative reading in the Contextual Studies 2 module.

**Periodicals**

Aesthetica

Afterall

Artforum

Art Review

Cabinet

Elephant

Frieze

Modern Painters