

**MODULE SPECIFICATION FORM**

Module Title: <b>Negotiated Study 1 (Fine Art)</b>	Level: <b>6</b>	Credit Value: <b>40</b>
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Module code: (if known) <b>ARF604</b>	Cost Centre: <b>Gafa</b>	JACS3 code: <b>W100</b>
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Trimester(s) in which to be offered: <b>1</b>	With effect from: <b>September 2015</b>
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<b>Office use only:</b> To be completed by AQSU:	Date approved: <b>August 2015</b> Date revised: Version no: <b>1</b>
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Existing/New: <b>New</b>	Title of module being replaced (if any): <b>ARF602</b>
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Originating Academic School: <b>Media, Arts and Design</b>	Module Leader: <b>John McClenaghan</b>
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Module duration (total hours): <b>400</b> Scheduled learning & teaching hours: <b>100</b> Independent study hours: <b>300</b>	Status: core/option <b>Core</b> (identify programme where appropriate):
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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>
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**Module Aims:**

- To enable learners to effectively manage their time in achieving objectives during studio and workshop practice.
- To produce a self-initiated body of work which confirms an understanding of advanced concepts and ideas.
- To confirm communication skills and professional integrity to a high level.
- To indicate continuing personal and creative development within a chosen area of study.
- To enable students to locate their practice within a theoretical and critical context.
- To enable students to identify their intended audience and equate this to relevant and appropriate presentation strategies.
- Each negotiated study must indicate how the student will demonstrate the progression of their study from one module to the next.

**Intended Learning Outcomes:**

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

1. Initiate, plan and execute a body of work, and meet deadlines. (KS2), (KS3), (KS6), (KS9)
2. Respond creatively to self-identified aims and objectives and produce a body of work to a high professional standard. (KS3), (KS5), (KS6), (KS9)
3. Present work in an appropriate, professional and coherent manner. (KS1), (KS2), (KS5), (K7), (KS9)
4. Evaluate the work produced critically and objectively. (KS1), (KS4), (KS5), (KS9)
5. Identify areas of study with the potential for future development. (KS1), (KS2), (KS3), (KS5), (KS6), (KS7), (KS9)
6. Demonstrate the ability to locate practice within a theoretical and critical context and identify their intended audience. (KS1), (KS5), (KS6), (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:**

After a written proposal has been discussed and agreed as viable, the student will agree a series of assessment criteria with the responsible tutor and progress to the development and execution stages. The student will be regularly advised on their progress and academic staff will advise on comprehensive relevant research. There will be tutorial contact to resolve conceptual, technical or practical difficulties and establish clearly defined objectives.

Formative assessment will take place during and after the module. The completed work will be summatively assessed at the end of the trimester. Students will be required to present visual written and collected supporting research material which conveys personal intentions and demonstrates considered development, formally and conceptually.

The student will be expected to have fulfilled the criteria agreed at the inception of the module and produce satisfactory final solutions in the form of finished artwork completed by the stated deadline. Written and/or oral evaluation of the project will be presented at the end of the module.

**Assessment Criteria:**

In assessing the learning outcomes, a variety of factors will be taken into account, these include:-

**Critical and Theoretical Knowledge:** Students will demonstrate an understanding of the critical and theoretical context in which practice is located. Analyse information and situations, formulate independent judgements, articulate reasoned arguments through reflection, review and evaluate own and other's work and show an awareness of relevant works of art and key texts.

**Conceptual Ability & Research:** Evidence of the ability to initiate enquiry, research and experiment as the basis for the conceptualisation and development of ideas.

**Visual/Developmental Skills:** Evidence of the acquisition and development of a coherent working process encompassing communicative/evaluative and expressive skills through an understanding of practices, processes and techniques, both visual and verbal, for the coherent articulation of ideas and solutions.

**Practical Skills/Use of Media & Techniques:** Evidence of an awareness, understanding and ownership of their subject and relationship to audience.

**Professional Practice:** Evidence of the ability to demonstrate a responsive and professional attitude to self-management and personal development across a broad range of practice in Fine Art. Students will work independently, set goals, manage workloads and meet deadlines, identify strengths and needs and respond positively to the judgements of others.

In addition to the above assessment criteria students are expected to further demonstrate professional levels of achievement and competence, theoretical, aesthetic and technical. They will also be required to demonstrate a self-reflective and evaluative practice. This will be evidenced by an evaluative statement written at the conclusion of each module and presented at assessment.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)
1	1 – 6	Coursework	100%	N/A	N/A

### **Learning and Teaching Strategies:**

Students are briefed in advance of the commencement of level 6 as to the nature of their negotiated studies. A statement of intent which includes a considered rationale, aims and objectives for each negotiated quadruple module will be discussed and approved through tutorials with appropriate module leaders at the start of this level. Depending on the proposed programme of work, negotiated modules may be undertaken sequentially or under exceptional circumstances in parallel provided this has been agreed in advance of the commencement of Negotiated study 1. The teaching where possible will address the individual need rather than group instruction. The student will determine their own work schedules in negotiation with staff once the individual objectives for the module have been agreed. This module will be delivered through self-directed study and supported by individual tutorials, group seminars and critiques.

### **Syllabus outline:**

The ability to synthesise the various elements which make up the fine art process, and to respond appropriately and creatively is essential to preparing students for life as a fine art practitioner outside the support of education. Students will in negotiation, plan, implement and bring to a conclusion, a body of work. They will set their own aims and objectives and will prioritise their learning development according to their own aspirations. A clear and logical progression will be required throughout the negotiated study period. The quintessential theme to be communicated by the responsible tutors is that a negotiated study module celebrates the learner's achievements and learning during undergraduate study. Where it is relevant, desirable and appropriate students will be encouraged to undertake residencies, commissions or other external activities compatible with their established working process within the module structure.

This flexible structure enables a student to organise a relevant and individual programme of work that may include a residency or commission as well as individual development and research which establishes practice that will inform the presentation of a major piece/s of work for the final year end exhibition. The activity during a negotiated study module will be determined by the participating student in liaison with their tutor and cannot be detailed herein, however, the module will include:

- A proposal of work based on suitable research that is frankly discussed, written and presented to the module leader.
- The student setting projects with achievable objectives within the time allowed and available resources.
- The development of an advanced visual awareness, a personal visual language and the expression of individual creative concerns.
- A period of consolidating skills and personal creativity employed in a programme of self-determined work, allowing the student to concentrate on a specialist area.
- Raising the student's awareness with regard to the current role of contemporary practice which may include live or simulated live briefs.
- An evaluation report which will be produced as the module nears completion.

Students will be encouraged to liaise with outside bodies and may undertake a commission, exhibition or other live brief if this is appropriate and relevant.

#### **Bibliography:**

The student will take responsibility for collecting and assimilating information relevant to their specialist activity. Tutorial guidance will be offered in this process. An emphasis on the reading of contemporary publications and periodicals will be encouraged.

#### **Indicative Reading:**

Bishop, C. (2012), *Artificial hells: participatory art and the politics of spectatorship*. London, Verso Books.

Wollen, P. (2008), *Raiding the icebox: reflections on twentieth-century culture*. London, Verso Books.

Kester, G. (2004), *Conversation Pieces: Community and Communication in Modern Art*, London, UCP.

McCorquodale, D, Siderfin, N, Stallabrass J (eds), (1998), *Occupational Hazard: Critical Writings on Recent British Art*, London, Black Dog Publishing.

Fer, B. (2004), *The Infinite Line: re-making art after modernism*, Yale University Press.

Kwon, M. (2004), *One place after another : site-specific art and locational identity*, MIT Press,  
De Certeau, M. D., & Rendall, S. (1984), *The practice of everyday life*. Berkeley, University of California Press.

Harris, J. (2003), *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism*, Liverpool University Press.

Harvie, J. (2013), *Fair play: art, performance and neoliberalism*. Basingstoke, Palgrave Macmillan.

Storr, R. (2003), *Gerhard Richter, Doubt and Belief in Painting*, New York, MOMA.

Ralph, R. (1997), *'More than Meets the Eye' in Scene of the Crime*, Cambridge, MIT press.

Costello, D. & Vickery, J. (eds) (2007), *Art: Key Contemporary Thinkers*, Oxford, Berg.

Eno, B. (1996), *A year with swollen appendices*. London, Faber and Faber.