

MODULE SPECIFICATION FORM

Module Title: Negotiated Study 2 (Fine Art)	Level: 6	Credit Value: 40
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Module code: ARF605 (if known)	Cost Centre: Gafa	JACS3 code: W100
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Trimester(s) in which to be offered: 2	With effect from: September 2015
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Office use only: To be completed by AQSU:	Date approved: August 2015 Date revised: Version no: 1
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Existing/New:	Title of module being replaced (if any): ARF603
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Originating Academic School: Media, Arts and Design	Module Leader: John McClenaghan
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Module duration (total hours): 400	Status: core/option Core (identify programme where appropriate):
Scheduled learning & teaching hours: 100	
Independent study hours: 300	

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

- To enable students to effectively manage their time in achieving objectives during studio and workshop practice.
- To produce a self-initiated body of work for exhibition which confirms an understanding of advanced concepts and ideas.
- To produce a critical mass of visual and other research that synthesises the creative, the critical and the professional dimension of Fine Art practice.
- To confirm communication skills and professional integrity to a high level.
- To indicate the learners continuing personal and creative development within their chosen area of study.
- To confirm the location of their practice within a theoretical and critical context, identify their intended audience and equate this to relevant and appropriate presentation skills.

Intended Learning Outcomes:

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

1. Plan, execute, and exhibit a body of work within an exhibition or related context. (KS2), (KS3), (KS6), (KS9)
2. Realise personal creative aims and objectives within a body of work produced and installed to a high professional standard. (KS3), (KS6), (KS9)
3. Present work in a coherent and professional manner. (KS1), (KS4), (KS5), (KS7), (KS9)
4. Demonstrate an ability and willingness to reflect upon their practice in a manner that shows both criticality and objectivity. (KS1), (KS2), (KS4), (KS5), (KS6), (KS7), (KS9)
5. Identify relevant context(s)/areas for further research capable of sustaining their practice beyond undergraduate study. (KS1), (KS3), (KS4), (KS5), (KS6), (KS7), (KS9)
6. Execute a body of work that locates their practice within a theoretical and critical context and communicates their intentions coherently to their intended audience. (KS2), (KS3), (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, which builds upon their experience of Negotiated Study 1, has been discussed and agreed as viable, students will agree a set of objectives with the responsible tutor and progress to the development and execution stages. Students will be continually monitored and advised on their progress; the tutor will advise on comprehensive relevant research. There will be tutorial contact to resolve conceptual, technical or practical difficulties and establish clearly defined objectives. Critical group discussion and formative assessment will take place during the module. The completed work will be summatively assessed at the end of trimester. Students will be required to present reflective visual research journals, written and collected supporting research material and a series of studies, preparatory work and/or maquettes, which convey personal intentions and demonstrate, considered development, formally and conceptually. A written commentary should provide evidence of critical analysis and the ability to identify areas for further development. Students 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 made to exhibition standard and completed by the stated deadline. Written and/or oral evaluation on project will be presented at the end of the module.

Assessment Criteria:

Critical and Theoretical Knowledge: 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 show that they can 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 presentation skills. Students will also be required to demonstrate a self-reflective and evaluative practice throughout their final trimester. 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 well 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 ultimately leads to 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:

Joselit, D. (2013), *After art*, Princeton: Princeton University Press.

Ranciere, J. (2009), *The future of the image*. London, Verso.

Bourriaud, N. (2002), *Relational Aesthetics/Translated by Simon Pleasance & Fronza Woods*, Dijon, Les Presses du Reel.

O'Doherty, B. (1999), *Inside the white cube: the ideology of the gallery space*. Berkeley, University of California Press.

Rendell, J. (2006), *Art and Architecture: A Place Between*, London, I.B. Tauris.

George, A. (ed) (2003), *Art, Lies and Videotape: Exposing Performance*, London, Tate.

Kaye, N. (2000), *Site Specific Art: Performance, Place and Documentation*, London, Routledge.

Foster, H. (ed) (1985), *Postmodern Culture*, London, Pluto Press.

Barker, E. (ed) (1999), *Contemporary Cultures of Display*, London, OUP.

Bovier, L. & Obrist, H. U. (2008), *A brief history of curating*. Zürich, JRP Ringier Kunstverl.

Marincola, P. (2008), *What makes a great exhibition?: Questions of practice*. Philadelphia, Pa, Philadelphia Exhibitions initiative, Philadelphia Center for Arts and Heritage.

Periodicals

Aesthetica

Afterall

Apollo

Artforum

Art News

Art Papers

Art Review

Cabinet

Elephant

Frieze

Modern Painters

Mute

Parkett

Raw Vision