

Module specification

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Module code	ARF606
Module title	Fine Art Degree Project
Level	6
Credit value	40
Faculty	FAST
Module Leader	John McClenaghan
HECoS Code	100059
Cost Code	GAAP

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	80 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	0 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	80 hrs
Placement / work based learning	0 hrs
Guided independent study	320 hrs
Module duration (total hours)	400 hrs

For office use only	
Initial approval date	30/03/2020
With effect from date	01/09/2022
Date and details of revision	20/9/2021 Change of Teaching and Learning Hours
Version number	2

Module aims

- 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.

Module 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.
2	Realise personal creative aims and objectives within a body of work produced and installed to a high professional standard.
3	Present work in a coherent and professional manner.
4	Demonstrate an ability and willingness to reflect upon their practice in a manner that shows both criticality and objectivity
5	Execute a body of work that locates their practice within a theoretical and critical context and communicates their intentions coherently to their intended audience.

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.

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 (%)
1	1-5	Coursework	100

Derogations

None

Learning and Teaching Strategies

Students are briefed well in advance of the commencement of level 6 as to the nature of their studies. A statement of intent which includes a considered rationale, aims and objectives for the module will be discussed and approved through tutorials with appropriate

module leaders at the start of this level. 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.

Indicative 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 are key. 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 module. The quintessential theme to be communicated by the responsible tutors is that the 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 informing the statements present in the exhibition space and any published material.

Indicative Bibliography:

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

Essential Reads

none

Other indicative reading

Burcharth, Ewa Lajer and Graw, Isabelle (2016), *Painting Beyond Itself: The Medium in the Post-Medium Condition*, Steinberg Press

- Geimer P and Graw I (2012) Thinking through Painting: Reflexivity and Agency beyond the Canvas, Steinberg Press
- Hoptman Laura J (2014) The Forever Now: Contemporary Painting in an Atemporal World, Museum of Modern Art (New York, N.Y.),
- Hochdörfer A (Editor), Joselit D (Editor), Ammer M (Editor), (2016) Painting 2.0: Expression In the Information Age, Prestel
- 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
 Artforum
 Art News
 Art Review
 Frieze
 Modern Painters
 Parkett

Employability skills – the Glyndŵr Graduate

Each module and programme is designed to cover core Glyndŵr Graduate Attributes with the aim that each Graduate will leave Glyndŵr having achieved key employability skills as part of their study. The following attributes will be covered within this module either through the content or as part of the assessment. The programme is designed to cover all attributes and each module may cover different areas.

Core Attributes

Engaged
 Enterprising
 Creative
 Ethical

Key Attitudes

Commitment

Curiosity
Resilience
Confidence
Adaptability

Practical Skillsets

Digital Fluency
Organisation
Leadership and Team working
Critical Thinking
Emotional Intelligence
Communication