

MODULE SPECIFICATION FORM

Module Title:	Advanced Professional Practice (Fine Art)	Level:	7	Credit Value:	60
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Module code: (if known)	ARF714	Cost Centre:	GAF A	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: New	Title of module being replaced (if any):
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Originating Academic School:	Media Art and Design	Module Leader:	Steve Keegan
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Module duration (total hours):	600	Status: core/option/elective (identify programme where appropriate):
Scheduled learning & teaching hours:	60	
Independent study hours:	540	

Programme(s) in which to be offered: MFA Fine Art	Pre-requisites per programme (between levels): None
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<p>Module Aims:</p> <ul style="list-style-type: none"> • To provide a flexible platform for students to carry out a significant body of individual work, related to an identified situation, problem, subject, or hypothesis. • To provide the student with the opportunity to demonstrate higher-level practical, critical and professional skills, leading to the production of an agreed outcome. • To enable students to liaise with organisations and potential partners and work to professional standards in bringing artworks to audience. • To encourage students to exhibit their work, enter competitions; participate in exhibitions, events/publications where appropriate. • To explore how the work produced could present potential opportunities for career development.

Intended Learning Outcomes:

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

1. Plan and execute a body of independent work. (KS2), (KS3), (KS5), (KS6), (KS8), (KS9)
2. Demonstrate creativity, autonomy and self-direction in planning and implementing tasks aimed at addressing self-identified problems. (KS2), (KS3), (KS5), (KS6), (KS9)
3. Produce a significant body of creative work at a professional level. (KS3),(KS5), (KS8), (KS9)
4. Display mastery in specialist or interdisciplinary Fine Art practice synthesising advanced technical, practical, critical and professional skills. (KS1), (KS3), (KS5), (KS6), (KS7), (KS8), (KS9)
5. Demonstrate awareness of current debates and/or new insights at the forefront of the field. (KS5), (KS6), (KS8), (KS9)
6. Critically evaluate the potential of relevant current creative methodologies within the context of professional practice. (KS1), (KS4), (KS5), (KS6), (KS7), (KS8), (KS9)
7. Produce a body of work suitable for presentation to audience within an exhibition or related context.(KS2), (KS3), (KS4), (KS5), (KS7), (KS8), (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:

Normally, students will first identify a research project to work on, devising a learning contract and plan of work with their tutor(s). This will take the form of a written proposal.

Students will be required to produce a resolved body of practical work demonstrating a high level of achievement that can be presented to audience within an exhibition or related context. This should be accompanied by a reflective journal featuring progress reports/position statements and critical reflection recording their progress as they work towards achieving the aims of their agreed programme of study.

The format of the assessment is flexible to incorporate the diverse range of projects that students may elect to work on. The submission should include a combination of practical work and critical reflection and analysis.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)
1	1 - 7	Course work	100%	N/A	N/A

Learning and Teaching Strategies:

The module is largely directed by the student, who will agree a scheme of negotiated study with their tutor at the outset of the module. Students will be monitored throughout by their tutor. They will need to demonstrate sustained engagement throughout the process evidenced through the completion of a body of work and accompanying reflective commentary.

Syllabus outline:

This will vary in response to the requirements of the Negotiated Learning Contract devised by each student.

Bibliography:

Particular texts will be dependent upon the negotiated learning contract devised by the student and the subject discipline(s) that they intend to work in. However, the following are provided as broadly applicable texts.

Indicative reading:

O'Neill, P. (2012), *The culture of curating and the curating of culture(s)*. London, The MIT Press.

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

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

Perry, G. (1999), *Art and its histories: Book 3*. New Haven, Yale Univ. Press.

Leckey, M. (2013), *The universal addressability of dumb things*. London, Hayward Pub.

Garcia, T., Ohm, M. A., & Cogburn, J. (2014), *Form and object: A treatise on things*. Edinburgh: Edinburgh University Press.

Sullivan, G. (2005), *Art practice as research: Inquiry in the visual arts*. California, Sage Publications.

Weintraub, L. (2003), *Making contemporary art: How today's artists think and work*. London: Thames & Hudson.

Cameron, J. (2006), *The Sound of Paper: Inspiration and Practical Guidance for Starting the Creative Process*. Penguin UK.

Barnbaum, B. (2010), *The Art of Photography: An Approach to Personal Expression*. Rocky Nook.

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

Hirschhorn, Thomas. *Critical Laboratory: The Writings of Thomas Hirschhorn*. Edited by Lisa Evans, J & Hall, S (1999), *Visual Culture: The Reader*. Sage Publications Ltd.

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

Lee, and Hal Foster. MIT Press.

Lee, PM. (2012), *Forgetting the Art World*. MIT Press.

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

Robinson, K. (2011), *Out of our minds: Learning to be creative*. Capstone.

Websites

Tate Research <http://www.tate.org.uk/research>

Tate Channel <http://www.tate.org.uk/context-comment/audio-video>

White Cube Channel <http://whitecube.com/channel/>

Art 21 <http://www.art21.org/>

Art & Education <http://www.artandeducation.net/>

Periodicals

Cabinet. 2000. Brooklyn, N.Y.: Immaterial Inc.

Afterall Central Saint Martin's College of Art and Design (London, England), and California Institute of the Arts. 1998.

