

MODULE SPECIFICATION PROFORMA

Module Title:	Dissertation & Master's Art Practice	Level:	7	Credit Value:	60
----------------------	--------------------------------------	---------------	---	----------------------	----

Module code:	ART715	Is this a new module?	YES	Code of module being replaced:	ART709
---------------------	--------	------------------------------	-----	---------------------------------------	--------

Cost Centre:	QAAA	JACS3 code:	W110, W120, W130
---------------------	------	--------------------	------------------

Trimester(s) in which to be offered:	3	With effect from:	September 2016
---	---	--------------------------	----------------

School:	Creative Arts	Module Leader:	S. Keegan
----------------	---------------	-----------------------	-----------

Scheduled learning and teaching hours	60 hrs
Guided independent study	540 hrs
Placement	0hrs
Module duration (total hours)	600 hrs

Programme(s) in which to be offered	Core	Option
MA Art Practice	✓	

Pre-requisites
The Research Methods and Applications module in Part 1 must be passed in order to progress to the dissertation module.

Office use only

Initial approval September 16

APSC approval of modification

Have any derogations received SQC approval?

Version 1

No

Module Aims

The module aims to:

- Develop reflective and critical skills required for creative practice.
- Build knowledge through academic research and reflective practice.
- Extend skills and practical applications of skills in situations of managed risks.
- Reward professional values and autonomous learning.

Intended Learning Outcomes

Key skills for employability

KS1	Written, oral and media communication skills
KS2	Leadership, team working and networking skills
KS3	Opportunity, creativity and problem solving skills
KS4	Information technology skills and digital literacy
KS5	Information management skills
KS6	Research skills
KS7	Intercultural and sustainability skills
KS8	Career management skills
KS9	Learning to learn (managing personal and professional development, self-management)
KS10	Numeracy

At the end of this module, students will be able to		Key Skills	
1	Identify and critically discuss the influences at work within studio practice.	KS1	
		KS6	
		KS2	
2	Analyse strategies developed to create artworks and extend skills.	KS8	
3	Critically evaluate the development of studio practice in relation to the dissertation topic.	KS1	
		KS6	
4	Reflect on the influence of own values, beliefs and assumptions and their impact on studio practice in the context of providing a personal and individualistic approach to art practice.	KS8	
		KS9	
5	Extend and apply their knowledge and understanding research methods to inform the creative process.	KS4	

Transferable/key skills and other attributes

Derogations

None

Assessment:

Studio practice is required to show the application of skills and intelligence through a subject discipline resulting in an output. The output must be evidence based (artefacts or images, video, performance, installation etc.) and documented through its development from inception, influences and a record of outputs.

The Dissertation is a body of work evidenced through research materials, collation, rationalisation and interpretation, resulting in a body of communicable knowledge and opinion which may take the form of an entirely written work or a part written work with presentation, video or sound production, catalogue or themed compendium, where an evident link to the studio practice is established. Additionally, the student's knowledge and learning will be explored by a short viva voce as part of the assessment.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	3, 4, 5	Studio Practice	70%		
2	1, 2	Dissertation	30%		5000

Learning and Teaching Strategies:

The student will engage with a self-directed programme of study supported by the introductory module seminar, workshops about learning contracts, group tutorials, student and tutor-led seminars and critiques.

The student will be expected to submit the dissertation over three stages of development, initial planning, literature review and draft submission. The dissertation supervisor will offer guidance and constructive criticism.

The practical work will also be seen in three stages of development; preliminary development, practical development and exhibition stage. Formative guidance will be available from the academic staff at assessment points and in the development of learning contracts.

Syllabus outline:

The student will be expected to develop a project to consolidate experiences gathered in their subject discipline. The student group will hear the proposals from one another and consider the proposal against the learning outcomes for this module. A presentation will set out the requirements for dissertation writing. Students will also look at managing time effectively through the introduction of learning contracts and Gantt Charts.

The practical works will be made available for display and presented accordingly. The student will be asked to evaluate the project.

Bibliography:

Essential reading

Dissertation Reading:

Berry, R. (2013) *The Research Project: How to Write It* Routledge 5th edition.

Gray, C. and Malins, J. (2004) *Visualizing Research: a guide to the research process in Art and Design*, Ashgate & available online at:

http://www.upv.es/laboluz/master/seminario/textos/Visualizing_Research.pdf

Murray, R. (2011) *How to Write a Thesis*, OU Press

Rose, G. (2007) *Visual Methodologies: An Introduction to Interpreting Visual Objects*, Sage Publications Ltd & online at:

http://www.colorado.edu/geography/class_homepages/geog_4892_sum11/geog4892_sum11/materials_files/Rose%20Visual%20Methodologies%20Chpt1+8.pdf

Sullivan, G. (2010) *Art Practice as Research: Inquiry in the Visual Arts*, Sage Publication

Subject Reading:

Frayling, Christopher, (2011) *On crafts Manship : towards a new Bauhaus*, London, Oberon Books

Virilio, P. (2007). *Art as far as the eye can see*. New York, Berg.

Other indicative reading

Adamson, Glenn, (2009) *The craft reader*, London, Berg

Adamson, Glen and Pavitt, Jane Eds. (2011) *Postmodernism : style and subversion, 1970-90*, V&A Publishing

Bell, J. 1987, *Doing Your Research Project*, Milton Keynes

Bosworth, D. 1992, *Citing Your References: A Guide for Authors of Journal Articles and Student Writing Theses and Dissertations*, London

Burnett, R. 2004 *How Images Think*, The MIT Press

Hickman, R. (Ed,) 2005 *Critical Studies in Art & Design Education*

Hoptman. L 2002 *Drawing now : eight propositions* Museum of Modern Art

Kane, E. 1992, *Doing Your Own Research*, London

Morley, S. 2005 *Writing on the Wall: Word and Image in Modern Art*

Parsons, C.J. 1973, *Theses and Project Work: A Guide to Research and Writing*, London

Van Leeuwen, T. (Ed.) *The Handbook of Visual Analysis*, Sage Publications

Applied Arts and Design

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, 2013.

Lee, Pamela M. *Forgetting the Art World*. MIT Press, 2012.

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

Robinson, Ken. *Out of our minds: Learning to be creative*. Capstone, 2011.

Fine Art

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.

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