

BA (Hons) Fine Art

DEFINITIVE MODULE RECORDS

Definitive Module Records:

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake. However, these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you maximise your work.

In each module there is an essential reading list. This list will also be added to in the assignment to ensure relevance and currency.

Definitive Module Record

| 1. Factual Information | | | |
|--------------------------------|------------------------------|--------------------------------|-----|
| Module Code & Title | BAFA101 Defining Practice | Level | 4 |
| Module Leader | | Credit Value | 20 |
| Module Type | Practice and Theory | Notional learning hours | 200 |

| 2. Rationale for the module and its links with other modules | |
|---|--|
| This module provides essential induction and orientation for the programme. A series of short projects stimulate creative ideas through introductions to fundamental techniques in key mediums that ready the students for the start of their progression to BAFA102 & 103. | |

| 3. Aims of the module | |
|--|--|
| <ul style="list-style-type: none"> • To familiarise students with college systems and programme philosophy. • To ensure all students have fundamental knowledge of key materials. • To commence creative work. • To be able to situate work within a suitable critical arena. • To extend a repertoire of visual mediums. • To understand and apply safe working procedures. | |

| 4. Indicative content | |
|---|--|
| <p>A broad-based introduction to the programme philosophy and college systems, examining the breadth of practices, processes, histories and ideas underpinning Fine Art through studio-based exercises. Instructional workshops will introduce and engage students in practical methodologies in the use of materials, tools and safe working practices.</p> <p>Programme-specific content will offer students the opportunity to develop a contextual awareness of subject areas. Tutor-led peer evaluation of studio work supports the development and application of critical and evaluative skills, examining the relationship between reflective journals, studio practice and critical debate. A Set Text will be discussed in groups, and reflected upon in the form of a review in the student's reflective journal, to develop critical skills and experience of academic competence.</p> <p>The introduction of reflective approaches to their experiences as learners and the development of their individual creative interests. Introduction and discussion on the reflective journal, developing a broadening understanding of the application of various techniques, processes and themes/concepts as they are deployed within Fine Art practices.</p> | |

| 5. External/Industry links | |
|--|--|
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. | |

| 6. Assessment strategy, assessment methods and relative weightings | |
|---|--|
| <p>Formative assessment: Seminar feedback, group critiques and individual progress tutorials.</p> <p>Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:</p> <ol style="list-style-type: none"> 1. Portfolio of all related completed and in progress practical work, research and development, sketchbooks, and resolved work(s) undertaken as part of the module - 80% 2. Set text to include written evidence of personal reflection and critical awareness as set by assignment brief - 20% | |

| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Assessment tasks | A2 | A6 | B1 | B5 | C2 | C3 | D1 | D3 |
| Set Text | x | x | x | x | x | | | |
| Portfolio of Work | x | x | x | x | | x | x | x |

| 8. Key reading list | | | | | |
|-------------------------------|-------------|--|--------------------------|-----------------|--|
| Author | Year | Title | Publisher | Location | |
| Berger, J., | (2008) | Ways of Seeing | Penguin Classics | London | |
| Bishop, C., | (2005) | Installation Art | Tate Publishing | London | |
| Bishop, C., | (2006) | Participation | Whitechapel/MIT Press | London | |
| Hudek, A., | (2014) | The Object | Whitechapel/MIT Press | London | |
| Collins, J., | (2007) | Sculpture Today | Phaidon Press | London | |
| Dexter, E., | (2005) | Vitamin D | Phaidon Press | London | |
| Fraser, M., Greco, M., | (2005) | The Body - A Reader | Routledge | London | |
| Hoffmann, J., Pedrosa, A., | (2009) | Vitamin 3D New Perspectives in Sculpture and Installation | Phaidon Press | London | |
| Horn, R., Kruszyski, A., | (2006) | Rebecca Horn, Bodylandscapes - Drawing, Sculpture, Installations 1964 – 2004. | Hatje Cantz | London | |
| Johnston, S., | (2008) | The Everyday | Whitechapel/MIT Press | London | |
| Marshall, R., | (2012) | Hyperdrawing: Beyond the Lines of Contemporary Art | I.B. Tauris | London | |
| Kaye, N., | (2007) | Multimedia: Video - Installation - Performance | Routledge | London | |
| Krug, M., | (2010) | An Artist's Handbook - Materials and Techniques | Lawrence King Publishing | London | |
| Davidson, M., | (2011) | Contemporary Drawing: Key Concepts and Techniques | Watson-Guptill | New York | |
| Barnet, S., | (2005) | A Short Guide to Writing About Art | Pearson | London | |

| 9. Other indicative sources (e.g. websites) |
|---|
| <p>UBUWEB - www.ubuweb.com Contemporary Art Daily - www.contemporaryartdaily.com New Exhibitions - www.newexhibitions.com The Tate - www.tate.org.uk Lynda - www.Lynda.com Aesthetica - www.aestheticamagazine.com Artists' Newsletter - www.a-n.co.uk This Is Tomorrow - thisistomorrow.info Axis Web - www.axisweb.org</p> <p>Additional sources will relate to specific individual focus and subject of the module.</p> |

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate a systematic understanding of relevant overarching theories and practices that underpin Fine Art.</p> <p>A6. Evidence a detailed understanding of the relationship between theory and practice and interpret, analyse and critically evaluate approaches to creative practice.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theories and principles of Fine Art, selecting suitable research methodologies in order to construct innovative concepts and solutions.</p> <p>B5. Evidence understanding of interdisciplinary ideas, concepts and understanding in practical and theory-based outcomes.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2. Apply appropriate methods of professional presentation combining visual, verbal and written techniques.</p> <p>C3. Demonstrate an experimental approach to personal practice underpinned by a sustained programme of research and development.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Devise creative cross-platform solutions for a wide range of projects making use of digital media and relevant technologies, equipment and software.</p> <p>D3. Develop a reflective practice that leads to an on-going acquisition of skills and knowledge in order to foster personal and professional growth.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--|--------------------------------------|--------------------------------|-----|
| Module Code & Title | BAFA102 Thinking Through Practice | Level | 4 |
| Module Leader | | Credit Value | 20 |
| Module Type | Practice and Theory | Notional learning hours | 200 |
| 2. Rationale for the module and its links with other modules | | | |
| <p>This module supports development in advancing students' practice through a body of work focused around a chosen artistic, socio-cultural or process-based theme. The theme is negotiated with tutors via tutorials and group critiques and will involve a response to achievements and feedback from module BAFA101, subsequently developed through self-evaluation.</p> <p>Students will develop further depth of enquiry and breadth of practice. Increased interaction with peers will support development of skills in communication, reflection and analysis.</p> | | | |
| 3. Aims of the module | | | |
| <ul style="list-style-type: none"> • To produce a body of artwork around a negotiated theme. • To show increased understanding of a broader context of associated ideas. • To gain experience of giving and receiving peer feedback. • To begin to understand reflective analysis through written tasks. | | | |
| 4. Indicative content | | | |
| <p>This module focuses on the development of a body of work that shows in-depth creative process accompanied by appropriate analysis. This includes research showing expanded development of knowledge against a negotiated theme or themes, in relation to students own interests and personal interpretations of issues and ideas. Students are tutored in how to evidence a range of possible solutions, and develop a rationale for their chosen direction.</p> <p>Programme-specific content will offer students the opportunity to continue their contextual awareness of subject areas. Tutor-led peer evaluation of studio work, alongside group critiques, supports the development and application of critical and evaluative skills, examining the relationship between reflective journals, studio practice and critical debate. A Set Text will be discussed in groups, and reflected upon in the form of a review in the student's reflective journal, to develop critical skills and experience of academic competence.</p> | | | |
| 5. External/Industry links | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | |
| <p>Formative assessment: Seminar feedback, group critiques and individual progress tutorials.</p> <p>Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:</p> <ol style="list-style-type: none"> 1. Portfolio of all related completed and in progress practical work, research and development, sketchbooks, and resolved work(s) undertaken as part of the module - 80% 2. Set text to include written evidence of personal reflection and critical awareness as set by assignment brief - 20% | | | |

| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Assessment tasks | A2 | A3 | B1 | B2 | B3 | C3 | C6 | D3 |
| Set Text | x | x | x | x | x | x | x | |
| Portfolio of Work | x | x | x | x | x | x | x | x |

| 8. Key reading list | | | | | |
|----------------------------|-------------|--|---------------------------|-----------------|--|
| Author | Year | Title | Publisher | Location | |
| Bishop, C., | (2006) | Participation | Whitechapel/ MIT Press | Mass | |
| Moszynska, A., | (2013) | Sculpture Now | Thames & Hudson | London | |
| Johnstone, S., | (2008) | The Everyday | Whitechapel/ MIT Press | Mass | |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London | |
| Stallabrass, J., | (2006) | Contemporary Art: A Very Short Introduction | OUP | Oxford | |
| Osbourne, P., | (2002) | Conceptual Art | Phaidon Press. | London | |
| Weintraub, L., | (2003) | Making Contemporary Art: How Today's Artists Think and Work. | Thames & Hudson | London | |
| Holzwarth, H. W., | (2013) | Art Now - Vol. 4 | Taschen | Cologne | |
| White, K., | (2011) | 101 Things to Learn in Art School | MIT Press | Mass | |
| Weintraub, L., | (2003) | Making Contemporary Art: How Today's Artists Think and Work | Thames & Hudson | London | |
| Manco, T., | (2012) | Raw + Material = Art : Found, Scavenged and Upcycled | Thames & Hudson | London | |
| Archer, M., Hilty, G., | (1997) | Material Culture: The Object in British Art of the 1980s and 90s | Hayward Gallery | London | |
| Barnet, S., | (2005) | A Short Guide to Writing About Art | Pearson | London | |

| 9. Other indicative sources (e.g. websites) |
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| UBUWEB - www.ubuweb.com Contemporary Art Daily - www.contemporaryartdaily.com New Exhibitions - www.newexhibitions.com The Tate - www.tate.org.uk Lynda - www.Lynda.com Aesthetica - www.aestheticamagazine.com Artists' Newsletter - www.a-n.co.uk This Is Tomorrow - thisistomorrow.info Axis Web - www.axisweb.org Additional sources will relate to specific individual focus and subject of the module. |

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate a systematic understanding of relevant overarching theories and practices that underpin Fine Art.</p> <p>A3. Utilise knowledge of Fine Art and reflect on possibilities impact and connections on contemporary practice.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theories and principles of Fine Art, selecting suitable research methodologies in order to construct innovative concepts and solutions.</p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Demonstrate an experimental approach to personal practice underpinned by a sustained programme of research and development.</p> <p>C6. Evaluate, critique and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Develop a reflective practice that leads to an on-going acquisition of skills and knowledge in order to foster personal and professional growth.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | | | | | | |
|--|--------------------------------------|--------------------------------|-----|----|----|----|----|----|
| Module Code & Title | BAFA103 Personal Practice Project | Level | 4 | | | | | |
| Module Leader | | Credit Value | 20 | | | | | |
| Module Type | Practice and Theory | Notional learning hours | 200 | | | | | |
| 2. Rationale for the module and its links with other modules | | | | | | | | |
| This module consolidates the development and production of a body of work that tests and demonstrates the culmination of the sustained direction of the students' research, defining a series of key areas to continue to explore and take into Level 5 of the programme. Working closely with tutors, via personal tutorials and group critiques, students will discuss aptitudes and ambitions, and will develop and sustain a personally-defined project testing both their evolving practical and critical skills. | | | | | | | | |
| 3. Aims of the module | | | | | | | | |
| <ul style="list-style-type: none"> • To explore a personal project that exercises the skills required for chosen direction. • To show evidence of appropriate personal organisational skills. • To communicate intentions clearly and succinctly. • To develop a clear management plan to sustain their practical and theoretical research. | | | | | | | | |
| 4. Indicative content | | | | | | | | |
| Modes of evidence may vary as detailed in the assignment brief, but should include production of a body of work demonstrating the student's ideal continuing direction, while engaging in possible appropriate alternatives and critical self-evaluation of the preferences. | | | | | | | | |
| 5. External/Industry links | | | | | | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | | | | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | | | | | | |
| Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials. | | | | | | | | |
| Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework: | | | | | | | | |
| Portfolio of all related completed and in progress practical work, including research and development, sketchbooks, and resolved work(s) undertaken as part of the module – 100% | | | | | | | | |
| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | |
| Assessment tasks | A4 | A5 | B3 | B5 | C4 | C6 | D2 | D3 |
| Portfolio of Work | x | x | x | x | x | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|--------------------------------|--------|--|-----------------------|-------------|
| De Oliveria, N., Oxley, N., | (2004) | Installation Art in the New Millennium: The Empire of the Senses | Thames and Hudson | London |
| Lind, M., | (2013) | Abstraction | MIT Press | Mass |
| Doherty, C., | (2004) | Contemporary Art: From Studio to Situation. | Black Dog Publishing | London |
| Manovich, L., | (2001) | The Language of New Media | MIT Press | Mass |
| Noble, R., | (2009) | Utopias | Whitechapel/MIT Press | Mass |
| Cruz, A., Kortun, V., | (2000) | Fresh Cream: Contemporary Art in Culture | Phaidon | London |
| Kemp, S., | (2004) | Future Face: Image, Identity, Innovation | Profile Books | London |
| Stallabrass, J., | (2004) | Art Incorporated: The Story of Contemporary Art | OUP | Oxford |
| Costello, D., | (2010) | Photography After Conceptual Art | Wiley-Blackwell | London |
| Steeds, L., | (2014) | Exhibition | Whitechapel/MIT Press | Mass |
| Werner-Holzwarth, H., | (2013) | Art Now – Vol 4 | Taschen | Cologne |
| Alonso, R., | (2009) | Vitamin Ph - New Perspectives in Photography | Phaidon | London |
| Warr, T., Jones, A., | (2000) | The Artist's Body | Phaidon | London |
| Beech, D., | (2009) | Beauty | Whitechapel/MIT Press | Mass |
| Perry, G., Wood, P., | (2004) | Themes in Contemporary Art | Yale University Press | Connecticut |
| Gere, C., | (2006) | Art, Time, and Technology | Berg | New York |

9. Other indicative sources (e.g. websites)UBUWEB - www.ubuweb.comContemporary Art Daily - www.contemporaryartdaily.comNew Exhibitions - www.newexhibitions.comThe Tate - www.tate.org.ukLynda - www.Lynda.comAesthetica - www.aestheticamagazine.comArtists' Newsletter - www.a-n.co.ukThis Is Tomorrow - thisistomorrow.infoAxis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> <p>B5. Evidence understanding of interdisciplinary ideas, concepts and understanding in practical and theory-based outcomes.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C4. Produce a final body of work that utilises materials, techniques and processes from relevant areas of creative practice informed by research and specialist knowledge.</p> <p>C6. Evaluate, critique and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Communicate concepts effectively and professionally employing a range of methods to present as a professional practitioner to a relevant audience.</p> <p>D3. Develop a reflective practice that leads to an on-going acquisition of skills and knowledge in order to foster personal and professional growth.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--------------------------------|---|--------------------------------|-----|
| Module Code & Title | BAFA104 Production & Professional Practice 1 | Level | 4 |
| Module Leader | | Credit Value | 20 |
| Module Type | Practice and Theory | Notional learning hours | 200 |

| 2. Rationale for the module and its links with other modules | |
|--|--|
| The students will be introduced to the field of creative practice as a professional proposition. This builds on the focus of personal and professional practice in the preceding modules in Level 4 by providing opportunities for working with others - whether it is peers, the creative industry, or institutions. In order to develop knowledge of the critical thinking around dissemination of art practice, this module questions the social and ethical implications of the collaborative roles of artists, audiences, and institutions, subsequently encouraging students to become critically astute practitioners. It is linked to other modules by providing an arena where students are introduced to the opportunities for synthesis between individual practice and its contextualisation. | |

| 3. Aims of the module | |
|--|--|
| <ul style="list-style-type: none"> • To develop an understanding of the relationships between theory, practice and dissemination. • To introduce the practical and professional concerns of creative practice both individual and collaborative. • To encourage an investigation of the personal, professional, innovative and entrepreneurial aspects of external creative industries and communities of practice. • To support students in identifying areas of collaborative interest within programme specific creative practices by introducing appropriate principles, processes and resources. • To develop individual communication skills through programme specific practical and contextual research, development and presentation. • To promote the developing understanding of the relationships between audience/artist/institution. | |

| 4. Indicative content | |
|--|--|
| <p>The module will be delivered through a series of lectures, critical workshops, gallery visits and enrichment through participation in the Visiting Lecturer programme. The module provides an introduction to models of collaborative practice and a development of an understanding of approaches and techniques relating to collaborative strategies, media, subject and intention in their artwork.</p> <p>Facilitated through seminars with staff and peers, students will explore historical contexts and contemporary practices and present their findings using appropriate techniques and methods. The series of seminars and workshops will encourage students to develop criticality by reflecting on visits to related exhibitions, venues and events, discussion and reflection on Visiting Lecturers, as well as developing, advertising, and installing a public-facing exhibition.</p> <p>There will be a negotiated project that the students will develop as a group, with specific tasks and reflective writing that demonstrates their understanding and reasoning in the resultant project.</p> | |

| 5. External/Industry links | |
|--|--|
| <ul style="list-style-type: none"> • This module will introduce students to the global context in which today's advanced creative professionals operate. • While links to industry are already set up for this module, students will also be encouraged and facilitated in making other links externally in the staging of a public-facing exhibition opportunity. | |

6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A3 | A4 | B2 | C1 | C2 | C5 | D2 | D6 |
|---|----|----|----|----|----|----|----|----|
| 1. Research & reflective journal/blog | x | x | | x | x | x | x | x |
| 2. Critical self evaluation (500 words max) | | | x | | | | | |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|---------------------------|--------|--|--------------------------------|-------------|
| Fletcher, A., | (2001) | The Art of Looking Sideways | Phaidon | London |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Frascina, F., Harris, J., | (1992) | Art in Modern Culture: an Anthology of Critical Texts. | Phaidon | London |
| Wolff, J., | (1993) | The Social Production of Art | Macmillan | Basingstoke |
| Green, C., | (2001) | The Third Hand: Collaboration in Art from Conceptualism to Postmodernism | University of Minnesota Press | Minneapolis |
| Kester, G., | (2011) | The One and the Many: Contemporary Collaborative Art in a Global Context | Duke University Press | Durham |
| Barnet, S., | (2005) | A Short Guide to Writing About Art | Pearson | London |
| O'Neill, P., | (2012) | The Culture of Curating and the Curating of Culture(s) | MIT Press | Mass |
| Bishop, C., | (2012) | Artificial Hells: Participatory Art and The Politics of Spectatorship | Verso | London |
| Steeds, L., | (2014) | Exhibition | MIT Press | Mass |
| O'Doherty, B., | (2000) | Inside the White Cube: The Ideology of the Gallery Space | University of California Press | California |
| Bourriaud, N., | (2002) | Relational Aesthetics | Presses du Reel | Paris |
| Barker, E., | (1999) | Contemporary Cultures of Display | Yale University Press | Yale |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com
 Contemporary Art Daily - www.contemporaryartdaily.com
 New Exhibitions - www.newexhibitions.com
 The Tate - www.tate.org.uk
 Lynda - www.Lynda.com
 Aesthetica - www.aestheticamagazine.com
 Artists' Newsletter - www.a-n.co.uk
 This Is Tomorrow - thisistomorrow.info
 Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Utilise knowledge of Fine Art and reflect on possibilities impact and connections on contemporary practice.</p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Devise appropriate and innovative creative concepts in response to the needs of a specific brief or audience.</p> <p>C2. Apply appropriate methods of professional presentation combining visual, verbal and written techniques.</p> <p>C5. Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Communicate concepts effectively and professionally employing a range of methods to present as a professional practitioner to a relevant audience.</p> <p>D6. Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--|-----------------------------------|--------------------------------|-----|
| Module Code & Title | BCOP100 Contexts of Practice 1 | Level | 4 |
| Module Leader | | Credit Value | 20 |
| Module Type | Theory | Notional learning hours | 200 |
| 2. Rationale for the module and its links with other modules | | | |
| This module introduces students to key theories and ideas, and provides a range of critical approaches to support the investigation, interpretation and analysis of contemporary art, design and media. Students will study a range of concepts that have shaped the way that we understand art, design and media in its wider historical and cultural contexts. Students will develop core research and communication skills to help them to articulate and contextualise their understanding of the themes covered in this module, and the knowledge gained will support creative practice by developing an understanding of the relationship between thinking and making. | | | |
| 3. Aims of the module | | | |
| <ul style="list-style-type: none"> • To develop knowledge and understanding of a range of critical discourses that impact on the production and consumption of art, design and media. • To develop approaches to, and perspectives on the interpretation of art, design and media. • To develop core research skills for the study of art, design and media. • To develop a range of communication skills. | | | |
| 4. Indicative content | | | |
| A series of cross-disciplinary lectures and seminars will introduce students to key ideas and theories relevant to the study of art, design and media. The series will explore a range of critical ideas that affect the way we perceive and value art practices, including, issues of representation, ideology, production and consumption. The series of lectures will be followed by seminars and group tutorials in which students will begin to critically examine some of the social, political and economic factors that have impacted on, and continue to impact upon the production, practice, and consumption of art, design and media. Seminars are led or facilitated by a tutor and given individual tutorials at key points to provide guidance in relation to the assessment tasks. | | | |
| 5. External/Industry links | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and nationally. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | |
| <p>Students are required to:</p> <ul style="list-style-type: none"> • Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices. • Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed. • Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a written essay (appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take. • Respond to an essay question based on the learning within the module. | | | |

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A1 | A5 | A6 | B2 | B3 | C2 | C5 | D6 |
|---|----|----|----|----|----|----|----|----|
| An essay (1500-2000 words or equivalent) | x | x | x | x | | x | x | x |
| A reflective journal/ blog | x | x | x | x | x | | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|------------------------------|--------|--|-------------------------|---------------|
| Freeland, C., | (2001) | But Is It Art? An Introduction to Art Theory | OUP | Oxford |
| Nelmes, J., | (2012) | Introduction to Film Studies | Routledge | London |
| Storey, J., | (2012) | Cultural Theory and Popular Culture: A Reader | Pearson Education Ltd | Harlow |
| Sturken, M., Cartwright, L., | (2009) | Practices of Looking: An Introduction to Visual Culture | Oxford University Press | Oxford |
| Wells, L., | (2009) | Photography: A Critical Introduction | Routledge | London |
| Berger, J., | (2008) | Ways of Seeing | Penguin | London |
| Benjamin, W., | (2008) | The Work of Art in the Age of Mechanical Reproduction | Penguin | London |
| Hall, S., | (2012) | This Means This, This Means That: A Users Guide to Semiotics | Laurence King | London |
| Barnet, S., | (2005) | A Short Guide to Writing About Art | Pearson | Harlow |
| Aranda, J., | (2010) | What is Contemporary Art? | Sternberg Press | Berlin |
| Hall, S., | (1997) | Representation: Cultural Representations and Signifying Practices | OUP | Oxford |
| Collins, M., | (2000) | This Is Modern Art | Penguin | London |
| Pipes, A., | (2008) | Foundations of Art & Design | Laurence King | London |
| Strinati, D., | (1995) | An Introduction to Theories of Popular Culture | Routledge | London |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Chambers, E., Northedge, A., | (2008) | The Arts Good Study Guide | Open University Press | Milton Keynes |
| Cottrell, S., | (2005) | Critical Thinking Skills: Developing Effective Analysis and Argument | Palgrave Macmillan | Basingstoke |

9. Other indicative sources (e.g. websites)

The library holds a number of journals and has access to online journals and useful research sites. Guidance on how to access some of these materials via Athens etc. will be given by the library staff and tutors as appropriate.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate a critical awareness of the spectrum of activity within Fine Art at a local, national and international level.</p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> <p>A6. Evidence a detailed understanding of the relationship between theory and practice and interpret, analyse and critically evaluate approaches to creative practice.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2. Apply appropriate methods of professional presentation combining visual, verbal and written techniques.</p> <p>C5. Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D6. Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--------------------------------|--------------------------------------|--------------------------------|-----|
| Module Code & Title | BAIS300 Interdisciplinary Studies | Level | 4 |
| Module Leader | | Credit Value | 20 |
| Module Type | Practice and Theory | Notional Learning Hours | 200 |

| 2. Rationale for the module and its links with other modules |
|---|
| This module provides an opportunity to expand and develop skills and knowledge, through the introduction of new approaches and methods that broaden and extend the student's understanding of practices both in their subject area, and the wider creative context in which they work. |
| The module will introduce students to interdisciplinary approaches and methods in their subject, and open up possibilities for engagement with practices both within and outside their immediate subject area. As such, this Module complements all of the student's study to date, and contributes to their wider knowledge and understanding of creative practices. |
| The module will encourage students to explore new skills, knowledge and approaches including team working and problem solving. Above all, it will encourage critical reflection on the range of interdisciplinary approaches and contexts explored within the module. |

| 3. Aims of the module |
|---|
| <ul style="list-style-type: none"> • To provide the opportunity to explore and reflect upon interdisciplinary approaches and solutions for creative practice • To develop skills and knowledge that can be applied to future projects and situations • To broaden awareness of new or unfamiliar materials-led, process-based creative practices |

| 4. Indicative content |
|--|
| You will be encouraged to explore and develop your understanding of interdisciplinary approaches and solutions for creative practice, through practice-based enquiry. You will have the opportunity to explore interdisciplinary approaches through a range of activities such as working in collaborative teams, through project-based learning, and exploring new or unfamiliar approaches through directed study or independent learning. |
| The module is delivered through a mixture of subject-based activities, projects and/or workshops, and group tasks. Specific content and activities will vary according to your subject area, including collaboration between programmes where appropriate. The development of new knowledge and skills associated with production and critical understanding will be encouraged through a range of approaches such as working with unfamiliar methods, processes and team based learning. An understanding of the possibilities inherent in interdisciplinary approaches within both your subject area and the wider creative context in which you work, will be core to all activities. |
| Throughout the module, you are invited to record and reflect on the work undertaken. At the mid-point, you will be given formative feedback on your progress during the module through individual, and/or group tutorial. You are required to keep a Reflective book/ file/ blog (you only need to choose one of these methods), that should record and document the development of your ideas, work in progress, realized outcomes and your engagement with all aspects of the module. Your tutor will advise on which method might suit your approach best. Evidence of this ongoing record will inform the formative review of your progress, and provide the basis for individual or group tutorial throughout the module. |
| To compliment your learning in this module, you can elect to learn a range of new skills delivered through the 'Workshop Wednesdays' open access programme (booking via the student portal). |
| Towards the end of the module, all students will make a presentation of the outcomes of their work in this module. The presentation will take the form of a group presentation or showcase of work, to |

tutors and peers. Your tutor will advise on the approach most suited to your programme.

A 1000-word critical evaluation provides you with the opportunity to consider the breadth of your investigation, and reflect upon the impact of new approaches and solutions within your individual creative practice. Your evaluation should also include evidence of your contribution to the group presentation or showcase.

5. External/Industry links

- Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda.
- Contextual research will explore relevant cultural and international issues in relation to the creative disciplines.
- Coordinated trips and visits to specific venues and institutions, that will be both local and nationally. These trips will be co-ordinated by staff, and payments will be subject to the trip.

6. Assessment strategy, assessment methods and relative weightings

| |
|-------------------------------|
| Reflective book/ file/ blog |
| 1000-word critical evaluation |

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A4 | A5 | A6 | B2 | B5 | C1 | C4 | D1 |
|-------------------------------|----|----|----|----|----|----|----|----|
| Reflective book/ file/ blog | x | x | x | x | x | x | x | x |
| 1000-word critical evaluation | x | x | x | x | x | | | |

| 8. Key reading list | | | | | |
|--|------|-------|-----------|----------|--|
| Author | Year | Title | Publisher | Location | |
| The specific reading materials and research sources are located on the VLE for this module/specific elective | | | | | |

9. Other indicative sources (e.g. websites)

| |
|--|
| The specific reading materials and research sources are located on the VLE for this module/specific elective |
|--|

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|--|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> <p>A6. Evidence a detailed understanding of the relationship between theory and practice and interpret, analyse and critically evaluate approaches to creative practice.</p> | Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B5. Evidence understanding of interdisciplinary ideas, concepts and understanding in practical and theory-based outcomes.</p> | Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation |
| C. Practical and professional skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Devise appropriate and innovative creative concepts in response to the needs of a specific brief, project or audience.</p> <p>C4. Produce a final body of work that utilises materials, techniques and processes from relevant areas of creative practice informed by research and specialist knowledge</p> | Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Devise creative cross-platform solutions for a wide range of projects making use of digital media and relevant technologies, equipment and software.</p> | Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation |

Definitive Module Record

| 1. Factual Information | | | | | | | | |
|--|----------------------------|--------------------------------|-----|----|----|----|----|----|
| Module Code & Title | BAFA201 Active/Reactive | Level | 5 | | | | | |
| Module Leader | | Credit Value | 40 | | | | | |
| Module Type | Practice and Theory | Notional learning hours | 400 | | | | | |
| 2. Rationale for the module and its links with other modules | | | | | | | | |
| This module continues to develop studio practice and integrated theory. Specifically developing a position informed by contemporary, cultural or current social concerns leading to a body of artwork that is critically engaged. It is expected that the students developing studio practice will be responsive to these discovered and researched themes. | | | | | | | | |
| 3. Aims of the module | | | | | | | | |
| <ul style="list-style-type: none"> To create strong and meaningful links between theory and practice. To encourage students to be engaged in a critically informed practice. To consider how current issues may impact upon the decisions and outcomes in students developing practice. | | | | | | | | |
| 4. Indicative content | | | | | | | | |
| Seminars on current issues within fine art practice and also in the wider cultural context, e.g., sustainability, globalisation, cross-cultural belief systems and values, political economies etc. Studio workshops to explore the topics through creative practices. Peer critique and evaluation. | | | | | | | | |
| 5. External/Industry links | | | | | | | | |
| <ul style="list-style-type: none"> Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | | | | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | | | | | | |
| <p>Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials.</p> <p>Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:</p> <p>Portfolio of all related completed and in progress practical work, including research and development, sketchbooks, and resolved work(s) undertaken as part of the module – 100%</p> | | | | | | | | |
| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | |
| Assessment tasks | A2 | A3 | B1 | B2 | C3 | C5 | D4 | D6 |
| Portfolio of Work | x | x | x | x | x | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|-----------------------|-------------|---|-----------------------------|-----------------|
| Asherson, N., | (1988) | Shocks to the System | Hayward Publishing | London |
| Doherty, C., | (2004) | Contemporary Art: From Studio to Situation | Black Dog Publishing | London |
| Frascina, F., | (1999) | Art, Politics, Dissent | Manchester University Press | New York |
| Kwon, M., | (2002) | One Place After Another | MIT Press | Mass |
| Kovats, T., | (2006) | The Drawing Book: A Survey of Drawing: The Primary Means of Expression | Black Dog | London |
| Doherty, C., | (2004) | From Studio to Situations: Contemporary Art and the Question of Context | Black Dog Publishing | London |
| Downey, A., | (2014) | Art and Politics Now | Thames & Hudson | London |
| Doherty, C., | (2009) | Situation | Whitechapel/MIT Press | Mass |
| Wolff, J., | (1993) | The Social Production of Art | Macmillan | Basingstoke |
| Cashell, K., | (2009) | Aftershock: The Ethics of Contemporary Transgressive Art | I. B. Tauris | New York |
| Collins, M., | (2000) | This Is Modern Art | Penguin | London |
| Wells, L., | (2009) | Photography: A Critical Introduction | Routledge | London |
| Godfrey, T., | (2013) | Vitamin D2: New Perspectives in Drawing | Phaidon | London |
| Werner Holzwarth, H., | (2013) | Art Now – Vol 4 | Phaidon | London |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Helguera, P., | (2011) | Education for Socially Engaged Art: A Materials and Techniques Handbook | Jorge Pinto Books | New York |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com

Contemporary Art Daily - www.contemporaryartdaily.com

New Exhibitions - www.newexhibitions.com

The Tate - www.tate.org.uk

Lynda - www.Lynda.com

Aesthetica - www.aestheticamagazine.com

Artists' Newsletter - www.a-n.co.uk

This Is Tomorrow - thisistomorrow.info

Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate a systematic understanding of relevant overarching theories and practices that underpin Fine Art.</p> <p>A3. Utilise knowledge of Fine Art and reflect on possibilities impact and connections on contemporary practice.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theories and principles of Fine Art, selecting suitable research methodologies in order to construct innovative concepts and solutions.</p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C3: Demonstrate an experimental approach to personal practice underpinned by a sustained programme of research and development.</p> <p>C5: Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p> <p>D6: Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | | | | | | | |
|---|---------------------|--------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Module Code & Title | BAFA202 Praxis | Level | 5 | | | | | | |
| Module Leader | | Credit Value | 40 | | | | | | |
| Module Type | Practice and Theory | Notional learning hours | 400 | | | | | | |
| 2. Rationale for the module and its links with other modules | | | | | | | | | |
| This module develops a sustained and substantial body of practice, supported by studio-based peer evaluation, workshops and by peer-led seminars. The working methods of the student (studio and non studio) will be tested to explore how these are extended and strengthened in relation to developing and generating a sustained practice. A variety of methods and ideas will be explored, encouraging the student to expand on their practical knowledge and examine how this can be articulated through diverse mediums, methods and creative languages. Recognised areas of focus for practice will be framed by emerging creative and critical interests. This builds on the focus of exploration, and positions the student to be able to map and plan their key areas to develop in the beginning of Level 6. | | | | | | | | | |
| 3. Aims of the module | | | | | | | | | |
| <ul style="list-style-type: none"> • To enable students to produce a strong body of informed practice. • To strengthen criticality in practical work and develop a position within a wider discourse. • To discern which modes of articulation will be valuable to students' practice. | | | | | | | | | |
| 4. Indicative content | | | | | | | | | |
| <p>The emphasis within this module is on the development of an individual focused practice supported by workshops, student discussions, peer-led seminars, group critique tutorials and peer evaluation. Tutors facilitate this increasingly student led process throughout the module.</p> <p>The specific negotiated workshops explore ideas that encourage the development of new approaches to making (and strengthen existing) practice, which integrate meaningful, contextual and critical thinking about process and its subsequent results, if appropriate. Activities might include new models of practice as well as traditionally established modes.</p> | | | | | | | | | |
| 5. External/Industry links | | | | | | | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | | | | | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | | | | | | | |
| <p>Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials.</p> <p>Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:</p> <p>Portfolio of all related completed and in progress practical work, including research and development, sketchbooks, and resolved work(s) undertaken as part of the module – 100%</p> | | | | | | | | | |
| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | | |
| Assessment tasks | | A1 | A2 | B2 | B5 | C4 | C5 | D4 | D6 |
| Portfolio of Work | | x | x | x | x | x | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|-----------------------|--------|--|-----------------------|----------|
| Lovejoy, M., | (1997) | Postmodern Currents: Art & Artists in the Age of Electronic Media. | Routledge | New York |
| Manovich, L., | (2001) | The Language of New Media | MIT Press | Mass |
| Merewether, C., | (2006) | The Archive | Whitechapel/MIT Press | Mass |
| Wilson, S., | (2002) | Information arts: Intersections of Art, Science & Technology | MIT Press | Mass |
| Saatchi, C., | (2012) | My Name is Charles Saatchi and I am an Artoholic: Questions from Journalists and Readers | Booth-Clibborn | London |
| Werner-Holzwarth, H., | (2005) | Art Now – Vol 2 | Taschen | Cologne |
| Evans, D., | (2009) | Appropriation | Whitechapel/MIT Press | Mass |
| Le Feuvre, L., | (2010) | Failure | Whitechapel/MIT Press | Mass |
| Rees, A. L., | (1999) | A History of Experimental Film and Video | BFI | London |
| Howell, A., | (1998) | The Analysis of Performance Art | Harwood Academic | London |
| Phaidon Press, | (2003) | Cream 3 | Phaidon | London |
| Wilson, S., | (2012) | Art + Science Now - How scientific research and technological innovation are becoming key to 21st-century aesthetics | Thames & Hudson | London |
| Dillon, B., | (2011) | Ruins | Whitechapel/MIT Press | Mass |
| Hoffmann, J., | (2014) | Show Time: The 50 Most Influential Exhibitions of Contemporary Art | Thames & Hudson | London |
| Grosenick, U., | (2002) | Art Now – Vol 1 | Taschen | Cologne |
| Kelly, C., | (2010) | Sound | Whitechapel/MIT Press | Mass |
| Cotton, C., | (2014) | The Photograph as Contemporary Art | Thames & Hudson | London |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com
 Contemporary Art Daily - www.contemporaryartdaily.com
 New Exhibitions - www.newexhibitions.com
 The Tate - www.tate.org.uk
 Lynda - www.Lynda.com
 Aesthetica - www.aestheticamagazine.com
 Artists' Newsletter - www.a-n.co.uk
 This Is Tomorrow - thisistomorrow.info
 Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1: Demonstrate a critical awareness of the spectrum of activity within Fine Art at a local, national and international level.</p> <p>A2: Demonstrate a systematic understanding of relevant overarching theories and practices that underpin Fine Art.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2: Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B5: Evidence understanding of interdisciplinary ideas, concepts and understanding in practical and theory-based outcomes.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C4: Produce a final body of work that utilises materials, techniques and processes from relevant areas of creative practice informed by research and specialist knowledge</p> <p>C5: Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p> <p>D6. Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|---|---|--------------------------------|-----|
| Module Code & Title | BAFA203 Production & Professional Practice 2 | Level | 5 |
| Module Leader | | Credit Value | 20 |
| Module Type | Practice and Theory | Notional learning hours | 200 |
| 2. Rationale for the module and its links with other modules | | | |
| <p>This module builds on the route through Level 4 to inform students' understanding of their own personal and professional development through action research looking within the creative industries and cultural environment.</p> <p>Students will explore relevant examples of Fine Art professional practice, contextualising research and project development via seminars, presentations and through collaborative group work. Students are to develop awareness of the relationship between artistic modes of making and exhibition. The module also requires a demonstration of critical and reflective thinking, planning, problem solving, task and interpersonal management.</p> <p>Running concurrently with other Level 5 modules, it will inform students' broader practical development, and will provide a theoretical and contextual understanding of the level of professionalism required to build a career beyond the educational institution. This developed research will inform their particular professional development for their level 6 modules in their final year of study.</p> | | | |
| 3. Aims of the module | | | |
| <ul style="list-style-type: none"> • To develop an integrated understanding of the relationship between the practical and professional potential of creative practice. • To encourage investigation of the personal, professional, innovative and entrepreneurial aspects of the creative industries and in relation to students' own practice. • To establish an increasingly independent understanding of professional ambitions through sustained approaches to action research, investigation and presentation. • To develop higher-level engagement skills through specific practical and contextual development with peers, tutors and the creative industries. | | | |
| 4. Indicative content | | | |
| <p>Students will continue to employ a range of research skills to develop an understanding of the critical, contextual and ethical dimensions of being a practicing artist alongside and in relation to knowledge and experience of the creative industries and the current cultural environment.</p> <p>Content for this module includes:</p> <ul style="list-style-type: none"> • Developing audience awareness. • Effective communication and articulation of creative work and projects to an audience. • Understanding networking in developing their interpersonal communications in professional contexts. • Awareness of differing modes of working within their chosen creative sector. • Implications of practical and technical skills on their portfolio of career skills. | | | |
| 5. External/Industry links | | | |
| <ul style="list-style-type: none"> • This module will introduce students to the global context in which today's advanced creative professionals operate. • While links to industry are already set up for this module, students will also be encouraged and facilitated in making other links externally in the staging of a public-facing exhibition opportunity. | | | |

6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A4 | B3 | B4 | C5 | D2 | D3 | D5 | D6 |
|--|----|----|----|----|----|----|----|----|
| 1. Research & reflective journal/blog | x | | x | x | x | x | x | x |
| 2. Critical self evaluation (1000 words max) | | x | | | | | | |

| 8. Key reading list | | | | |
|---------------------------|--------|--|--------------------------------|-------------|
| Author | Year | Title | Publisher | Location |
| Bhandari, H., | (2009) | Art/Work | Free Press | London |
| Myers, T., | (2011) | Painting | MIT Press | London |
| Charny, D., | (2012) | Power of Making: The Case for Making and Skills | V&A | London |
| Sullivan, G., | (2009) | Art Practice as Research: Inquiry in Visual Arts | SAGE | London |
| Fletcher, A., | (2001) | The Art of Looking Sideways | Phaidon | London |
| Frascina, F., Harris, J., | (1992) | Art in Modern Culture: an Anthology of Critical Texts | Phaidon | London |
| Bachelard, G., | (2014) | Poetics of Space | Penguin Classics | London |
| Green, C., | (2001) | The Third Hand: Collaboration in Art from Conceptualism to Postmodernism | University of Minnesota Press | Minneapolis |
| Kester, G., | (2011) | The One and the Many: Contemporary Collaborative Art in a Global Context | Duke University Press | Durham |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Bishop, C., | (2012) | Artificial Hells: Participatory Art and The Politics of Spectatorship | Verso | London |
| Steeds, L., | (2014) | Exhibition | MIT Press | Mass |
| O'Doherty, B., | (2000) | Inside the White Cube: The Ideology of the Gallery Space | University of California Press | California |
| Buck, L., | (2006) | Owning Art: the Contemporary Art Collector's Handbook | Cultureshock Media | London |
| Bourriaud, N., | (2002) | Relational Aesthetics | Presses du Reel | Paris |
| Barker, E., | (1999) | Contemporary Cultures of Display | Yale University Press | Yale |
| Thornton, S., | (2008) | Seven Days in the Art World | Granta Books | London |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com
 Contemporary Art Daily - www.contemporaryartdaily.com
 New Exhibitions - www.newexhibitions.com
 The Tate - www.tate.org.uk
 Lynda - www.Lynda.com
 Aesthetica - www.aestheticamagazine.com
 Artists' Newsletter - www.a-n.co.uk
 This Is Tomorrow - thisistomorrow.info
 Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> <p>B4. Undertake research to identify and evaluate the career or progression opportunities available to them.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Communicate concepts effectively and professionally employing a range of methods to present as a professional practitioner to a relevant audience.</p> <p>D3. Develop a reflective practice that leads to an on-going acquisition of skills and knowledge in order to foster personal and professional growth.</p> <p>D5. Negotiate and manage partners and clients needs and expectations in order to deliver tasks and projects within time and budgetary constraints.</p> <p>D6. Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--------------------------------|-----------------------------------|--------------------------------|-----|
| Module Code & Title | GCOP200 Contexts of Practice 2 | Level | 5 |
| Module Leader | | Credit Value | 20 |
| Module Type | Theory | Notional learning hours | 200 |

| 2. Rationale for the module and its links with other modules | |
|--|--|
| This module extends and develops the themes, ideas, concepts and critical discourses introduced in Year One. Students will attend core lectures and participate in a lecture/ seminar series designed to deepen their understanding of creative practice in its wider contexts. This themed approach encourages students to make considered and appropriate links between their area of practice and wider contextual and interdisciplinary discourses. You will continue to develop critical approaches to research, which will inform your understanding of the relationship between context and practice. | |

| 3. Aims of the module | |
|---|--|
| <ul style="list-style-type: none"> To develop and extend an understanding of contextual frameworks which inform the production and consumption of art, design and media. To further develop a range of research skills. To further develop communication skills, which demonstrate knowledge and understanding of contextual discourses. | |

| 4. Indicative content | |
|--|--|
| The module begins with a series of core lectures that will cover essential research skills and introduce cross-disciplinary approaches to the study of art, design and media. The core lectures place a strong emphasis on the ways in which contexts inform practice. | |
| As the module develops students elect to undertake a specialist lecture series from a range covering areas such as representation, body politics and identity, site, genre, the everyday, narrative space, production and consumption, sustainable practices and the nature of reality. | |
| These themed lectures and seminars will develop and extend an awareness of critical approaches and theories relating to art, design and media. | |
| Students will negotiate a research project with their specialist tutor and will be supported throughout the module by lectures, seminars, small group and individual tutorials. The projects should be illustrated, this can be by using supporting imagery or artefact (found and/or students' own images). | |

| 5. External/Industry links | |
|--|--|
| <ul style="list-style-type: none"> Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. Coordinated trips and visits to specific venues and institutions, that will be both local and nationally. These trips will be co-ordinated by staff, and payments will be subject to the trip. | |

| 6. Assessment strategy, assessment methods and relative weightings | |
|---|---|
| Students are required to: | <ul style="list-style-type: none"> Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices. Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed. Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a written essay |

(appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take.

- Independently develop an essay question based on the learning within the module, in agreement with their tutor.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A3 | A6 | B1 | B2 | B3 | B5 | C5 | D6 |
|---|----|----|----|----|----|----|----|----|
| An essay (2,000–2,500 words or equivalent) | x | x | x | x | | x | x | x |
| A reflective journal/ blog | x | x | x | x | x | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|------------------------------|--------|--|------------------------------|---------------|
| Baudrillard, J., | (1994) | Simulacra and Simulation | University of Michigan Press | Michigan |
| Harrison, C., Wood, P., | (2003) | Art in Theory 1900-2000 | Wiley-Blackwell | London |
| McQuillan, M., | (2000) | The Narrative Reader | Routledge | London |
| Heiser, J., | (2008) | All of a Sudden: Things that Matter in Contemporary Art | Sternberg Press | New York |
| Sullivan, G., | (2009) | Art Practice as Research: Inquiry in Visual Arts | SAGE | London |
| Barrett, E., Bolt, B., | (2007) | Practice as Research: Approaches to Creative Arts Enquiry | I.B. Tauris | New York |
| Brink-Budgen, R., | (2010) | Critical Thinking for Students: Learn the Skills of Critical Assessment and Effective Argument | How to Books | Oxford |
| Chambers, E., Northedge, A., | (2008) | The Arts Good Study Guide | Open University Press | Milton Keynes |
| Cottrell, S., | (2005) | Critical Thinking Skills: Developing Effective Analysis and Argument. | Palgrave Macmillan | Basingstoke |
| Sontag, S., | (2008) | On Photography | Penguin | London |
| Barthes, R., | (1999) | Camera Lucida | Farrar, Straus & Giroux | Paris |
| Bhabha, H. K., | (2005) | The Location of Culture | Routledge | London |
| Ranciere, J., | (2006) | The Politics of Aesthetics | Continuum | London |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Kennedy, L., | (2014) | The Violence of the Image | I.B. Tauris | New York |

9. Other indicative sources (e.g. websites)

The library holds a number of journals and has access to online journals and useful research sites. Guidance on how to access some of these materials via Athens etc. will be given by the library staff and Dissertation supervisor as appropriate.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Utilise knowledge of Fine Art and reflect on possibilities impact and connections on contemporary practice.</p> <p>A6. Evidence a detailed understanding of the relationship between theory and practice and interpret, analyse and critically evaluate approaches to creative practice.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theories and principles of Fine Art, selecting suitable research methodologies in order to construct innovative concepts and solutions.</p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> <p>B5. Evidence understanding of interdisciplinary ideas, concepts and understanding in practical and theory-based outcomes.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Make appropriate use of a range of research methods to investigate aspects of critical, cultural, social, professional and entrepreneurial contexts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D6. Demonstrate communication skills, which evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, relevant within and beyond a Fine Art context.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|--------------------------------|---|--------------------------------|-----|
| Module Code & Title | BAFA301 Research and Experimentation | Level | 6 |
| Module Leader | | Credit Value | 40 |
| Module Type | Practice and Theory | Notional learning hours | 400 |

| 2. Rationale for the module and its links with other modules | |
|--|--|
| Starting from the evaluation of previous Level 5 work, this first Level 6 module requires students to undertake a focused period of concentrated research, experimentation and development. The intention is to deconstruct preconceived ideas and work patterns, and to allow new creative formations to emerge through calculated risk taking and critical reflection. Throughout the module, the emphasis is on the exploration and development of concepts, media and methods, rather than finished outcomes. It is likely that this intense period of research and experimentation will underpin some of the critical choices made when students map out their aims in the subsequent Creative & Professional Development module. Resultant explorations feed directly into the practical development in BAFA302 & 303. | |

| 3. Aims of the module | |
|---|--|
| <ul style="list-style-type: none"> • To build confidence in research, decision making and expression within the available resources and timescales. • To develop and test conceptual, technical, aesthetic, ethical, economic and practical issues related to specialist area of practice. • To further enhance critical and evaluative reflection in relation to specialist area of practice. • To evaluate acquired knowledge and technical abilities and apply in-depth levels of critical judgment to learning experiences and outcomes. • To express the triangulation of various research methods and artistic intent in a considered and professional manner utilising relevant media and communication channels. | |

| 4. Indicative content | |
|--|--|
| <p>Students will organise and undertake a personal programme of in-depth practice-based enquiry to inform their specialist practice. This module will start with a two week project designed to introduce students new to the College (top-up) and students from a variety of disciplinary backgrounds to each other and to their programme, as well as exploring alternate media and processes to examine the rigour of their developing concepts within their individual practices. Based upon this programme students will evolve and evaluate their concepts, procedures and materials.</p> <p>The study will involve self motivated research but will be supported by individual tutorials aimed at helping the student to develop the appropriate scope and depth of subject matter required within their practice. Studio seminars and critiques will critically evaluate strengths and limitations of individual approaches and consider – through critical discussion, reference to texts, images and exhibitions – alternatives, influences and potential lines of enquiry.</p> <p>Development will be evidenced through a range of experimental results relevant to the specialist area. Emphasis will be placed on translating ideas and issues into creatively rich exploration methods, implementing and evaluating the creative experimentation, and in identifying further progression requirements.</p> | |

| 5. External/Industry links | |
|--|--|
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | |

6. Assessment strategy, assessment methods and relative weightings

Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials.

Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:

Portfolio of all related completed and in progress practical work, including research and development, sketchbooks, and resolved work(s) undertaken as part of the module – 100%

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A5 | B1 | B2 | B3 | C2 | C3 | D3 | D4 |
|----------------------|----|----|----|----|----|----|----|----|
| Project Presentation | x | x | x | x | x | | | |
| Portfolio of Work | x | x | x | x | | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|--------------------------------|--------|---|--------------------------------|---------------------|
| Hall, S., | (1997) | Representation: Cultural Representations and Signifying Practices | OUP | Oxford |
| Higbie, J., | (2006) | The Artist's Joke | Whitechapel/MIT Press | Mass |
| Garcia-Anton, K., Brandle, C., | (2007) | Wouldn't It Be Nice: Wishful Thinking in Art and Design | Centre d'Art Contemporain | Paris |
| Godefroy, T., | (1999) | Conceptual Art | Phaidon | London |
| Morgan, R., | (1996) | Art into Ideas: Essays on Conceptual Art | Cambridge University Press | Cambridge |
| Fraser, M., Greco, M., | (2005) | The Body: A Reader | Routledge | London |
| Mirzoeff, N., | (2012) | The Visual Culture Reader | Routledge | London |
| Rose, G., | (2012) | Visual Methodologies: An Introduction to Researching with Visual Material | SAGE | London |
| Elkins, J., | (2001) | Why Art Cannot Be Taught: A Handbook for Art Students | University of Illinois Press | Chicago |
| Hoffman, J., | (2012) | The Studio | Whitechapel/MIT Press | Mass |
| Harrison, C., Wood, P., | (2002) | Art in Theory, 1900–2000: An Anthology of Changing Ideas | Blackwell | Oxford |
| Bhandari, H., | (2009) | Art/Work | Free Press | London |
| Steeds, L., | (2014) | Exhibition | MIT Press | Mass |
| O'Doherty, B., | (2000) | Inside the White Cube: The Ideology of the Gallery Space | University of California Press | California |
| Barker, E., | (1999) | Contemporary Cultures of Display | Yale University Press | Yale |
| Jones, S., | (2005) | AN: Future Forecast / Future Space: Addressing Future Roles and Functions of Artists' Workspace | Artists Newsletter | Newcastle upon Tyne |
| O'Reilly, S., | (2009) | The Body in Contemporary Art | Thames & Hudson | 2009 |
| Farr, I., | (2012) | Memory | Whitechapel/MIT Press | Mass |
| Pedrosa, A., | (2014) | Vitamin 3D: New Perspectives in Sculpture and Installation | Phaidon | London |
| Goldberg, R. L., | (2014) | Performance Art: From Futurism to the Present | Thames & Hudson | London |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com

Contemporary Art Daily - www.contemporaryartdaily.com

New Exhibitions - www.newexhibitions.com

The Tate - www.tate.org.uk

Lynda - www.Lynda.com

Aesthetica - www.aestheticamagazine.com

Artists' Newsletter - www.a-n.co.uk

This Is Tomorrow - thisistomorrow.info

Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Apply theories and principles of Fine Art, selecting suitable research methodologies in order to construct innovative concepts and solutions.</p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B3. Maintain on-going academic and professional development by reflective practice, critical analysis and self-evaluation.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|--|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2. Apply appropriate methods of professional presentation combining visual, verbal and written techniques.</p> <p>C3. Demonstrate an experimental approach to personal practice underpinned by a sustained programme of research and development.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Develop a reflective practice that leads to an on-going acquisition of skills and knowledge in order to foster personal and professional growth.</p> <p>D4. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | | | | | | | | | | | |
|--|--|-----------|-----------|--------------------------------|-----------|-----------|-----------|-----------|-----------|--|--|--|--|
| Module Code & Title | BAFA302 Creative & Professional Development | | | Level | | | 6 | | | | | | |
| Module Leader | | | | Credit Value | | | 20 | | | | | | |
| Module Type | Practice and Theory | | | Notional learning hours | | | 200 | | | | | | |
| 2. Rationale for the module and its links with other modules | | | | | | | | | | | | | |
| Following on from the Research & Experimentation module, this module is intended to support the further development of ideas, processes and media, but with the purpose of developing these towards finished or presentable outcomes. At the start of this module students will have identified their own focus for investigation, and verified aims through a specific project plan that will be taken through to the completion of the programme. This will be consolidated through practical work via negotiation with the Module Leader and appropriate specialist staff. The module will therefore confirm aims and objectives of the work initiated within this module, and, continuing into the concluding of the completion of the programme. | | | | | | | | | | | | | |
| 3. Aims of the module | | | | | | | | | | | | | |
| <ul style="list-style-type: none"> • To enable the student to develop a body of work that reveals an independent enquiry into their practice. • To enable the student to identify and demonstrate the depth of understanding of their specialism. • Further develop creative and professional contexts. • To enable the student to identify and prepare their professional progression. • Define and consolidate clear aims and objectives for their final body of work, expected to be produced in the Creative & Professional Conclusion module. | | | | | | | | | | | | | |
| 4. Indicative content | | | | | | | | | | | | | |
| The module will begin with the student presenting a Definitive Project Plan, outlining the work that they intend to produce to establish their position as a practitioner within their chosen specialism. The student will then progress this towards developing a body of work that is characterised by discerning exploration and outcomes. The student will be expected to evidence creative and professional development in a variety of appropriate modes, through the cultivation of professional contacts appropriate to their specialist area as negotiated with tutors. The module will encourage a variety of constructive dialogues - with peers, specialist tutors, independent professionals, and external professional bodies - to help inform the individual's creative position. | | | | | | | | | | | | | |
| 5. External/Industry links | | | | | | | | | | | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | | | | | | | | | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | | | | | | | | | | | |
| Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework. | | | | | | | | | | | | | |
| 7. Mapping of assessment tasks to learning outcomes (see annex 1) | | | | | | | | | | | | | |
| Assessment tasks | | A1 | A4 | A5 | B2 | B4 | C1 | C6 | D5 | | | | |
| 1. Research & reflective journal/blog, to include a copy of the Definitive Project Plan | | x | x | x | x | x | | x | | | | | |
| 2. Portfolio of promotional material | | | | | | | x | | x | | | | |

| 8. Key reading list | | | | |
|----------------------------|-------------|---|-------------------------|-----------------|
| Author | Year | Title | Publisher | Location |
| Abbing, H., | (2007) | Why are Artists Poor? The Exceptional Economy of the Arts | University Press | Oxford |
| Stallabrass, J., | (2013) | Documentary | Whitechapel/MIT Press | Mass |
| Duffin, D., | (1991) | Organising your Exhibition: The Self-Help Guide. | AN | London |
| Beshty, W., | (2015) | Ethics | Whitechapel/MIT Press | Mass |
| Grosenick, U., | (2005) | Art Now – Vol 2 | Taschen | Cologne |
| Obrist, H., Birnbaum, D., | (2008) | A Brief History of Curating | JRP/Ringier | Zurich |
| Stallybrass, J., | (2004) | Art Incorporated: The Story of Contemporary Art. | Oxford University Press | Oxford |
| Auge, M., | (2008) | Non-Places | Verso | New York |
| Warner, M., | (2002) | Publics and Counterpublics. | MIT Press | Mass |
| Smithson, P., | (2009) | Installing Exhibitions: A Practical Guide | A&C Black | London |
| Noble, R., | (2009) | Utopias | Whitechapel/MIT Press | Mass |
| Cruz, A., Kortun, V., | (2000) | Fresh Cream: Contemporary Art in Culture | Phaidon | London |
| Iversen, M., | (2010) | Chance | Whitechapel/MIT Press | Mass |
| Harrison, C., Wood, P., | (2002) | Art in Theory, 1900–2000: An Anthology of Changing Ideas | Blackwell | Oxford |
| Sullivan, G., | (2009) | Art Practice as Research: Inquiry in Visual Arts | SAGE | London |
| Barker, E., | (1999) | Contemporary Cultures of Display | Yale University Press | Yale |
| Elwes, C., | (2005) | Video Art: A Guided Tour | I.B Tauris | New York |
| Rugg , J., | (2011) | Issues in Curating Contemporary Art and Performance | Intellect | London |
| Collins, S., | (1992) | How to Photograph Works of Art | Watson-Guptill | London |
| Petry, M., | (2012) | The Art of Not Making | Thames & Hudson | London |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com
 Contemporary Art Daily - www.contemporaryartdaily.com
 New Exhibitions - www.newexhibitions.com
 The Tate - www.tate.org.uk
 Lynda - www.Lynda.com
 Aesthetica - www.aestheticamagazine.com
 Artists' Newsletter - www.a-n.co.uk
 This Is Tomorrow - thisistomorrow.info
 Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate a critical awareness of the spectrum of activity within Fine Art at a local, national and international level.</p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B4. Undertake research to identify and evaluate the career or progression opportunities available to them.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Devise appropriate and innovative creative concepts in response to the needs of a specific brief, project or audience.</p> <p>C6. Evaluate, critique and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D5. Negotiate and manage partners and clients needs and expectations in order to deliver tasks and projects within time and budgetary constraints.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|---|---|--------------------------------|-----|
| Module Code & Title | BAFA303 Creative & Professional Conclusion | Level | 6 |
| Module Leader | | Credit Value | 40 |
| Module Type | Practice and Theory | Notional learning hours | 400 |
| 2. Rationale for the module and its links with other modules | | | |
| <p>This module represents the culmination of the students' practical knowledge, skills and understanding acquired throughout the entirety of the study on the programme through the engagement that is the result of a self-initiated or self-selected brief.</p> <p>This module builds upon previous achievements to culminate in a final body of work for exhibition, and as a platform for further advanced study or entry into the world of professional practice. Continuing from the Creative & Professional Development module, students will start this concluding module by completing areas of specific investigation. This final body of work will be consolidated through negotiation with the module leader and appropriate specialist staff.</p> <p>This body of work will demonstrate depth of understanding, creative innovation, aesthetic, conceptual and technical skills, and will be supported by the production of a portfolio of self-promotional materials relating to personal professional aspirations.</p> | | | |
| 3. Aims of the module | | | |
| <ul style="list-style-type: none"> • To enable the student to present a body of work that confirms their personal position as an artist at the conclusion of a BA (Hons) Fine Art programme • To enable the student to identify and demonstrate their depth of understanding of their chosen specialism • To enable the student to prepare and develop information that will establish their progression and standing professionally outside the educational environment. • To enable the student to recognise and promote their transferable skills. | | | |
| 4. Indicative content | | | |
| <p>Students will complete the production of their project, demonstrating appropriate professional standards and providing a critical self-assessment and suitable promotional material.</p> <p>Students will be supported throughout by regular group and individual tutorials, as well as practical workshops, visiting artists/lecturers programme, and regular progress screenings and presentations. Particular to this module is the development and presentation of a final public-facing group exhibition, where the students are involved in the initiation, planning and execution of their resultant work.</p> | | | |
| 5. External/Industry links | | | |
| <ul style="list-style-type: none"> • Students will engage with aspects of professional practice throughout the programme and give due consideration to this agenda. • Contextual research will explore relevant cultural and international issues in relation to the creative disciplines. • Coordinated trips and visits to specific venues and institutions, that will be both local and national. These trips will be co-ordinated by staff, and payments will be subject to the trip. | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | |
| <p>Formative assessment: Seminar feedback, presentations, critiques and individual progress tutorials.</p> <p>Summative assessment: Students will attend a 15-20 minute assessment, and will speak for up to 10 minutes on their practice. Assessed 100% by coursework:</p> <p>Portfolio of all related completed and in progress practical work, including research and development, sketchbooks, and resolved work(s) undertaken as part of the module – 100%</p> | | | |

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A4 | A5 | B2 | B4 | C1 | C4 | D2 | D5 |
|-------------------|----|----|----|----|----|----|----|----|
| Portfolio of Work | x | x | x | x | x | x | x | |
| Final Exhibition | | x | | x | x | x | x | x |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|-------------------------|--------|--|--------------------------------|------------|
| Adams, E., | (1997) | Public art: People, Projects, Processes | London Arts Board | London |
| Duffin, D., | (1991) | Organising Your Exhibition: The Self-Help Guide | AN | Sunderland |
| Whiteley, J., | (2004) | Going for Self-Employment: How to Set Up and Run Your Own Business | How To Books | Oxford |
| Berger, J., | (2014) | Contagious: How to Build Word of Mouth in the Digital Age | Simon & Schuster Ltd | London |
| Gladwell, M., | (2013) | David and Goliath: Underdogs, Misfits and the Art of Battling Giants | Allen Lane | London |
| Smithson, P., | (2009) | Installing Exhibitions: A Practical Guide | A&C Black | London |
| Stallabrass, J., | (2006) | High Art Lite: The Rise and Fall of Britart | Verso | London |
| Harrison, C., Wood, P., | (2002) | Art in Theory, 1900–2000: An Anthology of Changing Ideas | Wiley-Blackwell | Oxford |
| Branagan, A., | (2011) | The Essential Guide to Business for Artists and Designers | A & C Black Publishers | London |
| Edelsztein, S., | (2007) | Ice Cream: Contemporary Art in Culture | Phaidon | London |
| Smith, T., | (2011) | Contemporary Art: World Currents | Laurence King | London |
| Kaprow, A., Kelley, J., | (2003) | Essays on the Blurring of Art and Life | University of California Press | California |
| De Cautier, L., | (2011) | Art and Activism in the Age of Globalization | NAI Publishing | Rotterdam |
| Schwabsky, | (2007) | Vitamin P – New Perspectives in Painting | Phaidon | London |
| Rebentisch ,J., | (2012) | Aesthetics of Installation Art | Sternberg Press | Berlin |

9. Other indicative sources (e.g. websites)

UBUWEB - www.ubuweb.com

Contemporary Art Daily - www.contemporaryartdaily.com

New Exhibitions - www.newexhibitions.com

The Tate - www.tate.org.uk

Lynda - www.Lynda.com

Aesthetica - www.aestheticamagazine.com

Artists' Newsletter - www.a-n.co.uk

This Is Tomorrow - thisistomorrow.info

Axis Web - www.axisweb.org

Additional sources will relate to specific individual focus and subject of the module.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate a systematic knowledge of the diverse roles and potential responsibilities within Fine Art as part of the creative industries.</p> <p>A5. Demonstrate coherent and detailed subject knowledge and professional competencies, informed by recent research and outcomes in the discipline.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Gather and utilise research, experience and evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment. Apply meaningful levels of analysis and evaluation to findings in order to stimulate creative and academic development.</p> <p>B4. Undertake research to identify and evaluate the career or progression opportunities available to them.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Devise appropriate and innovative creative concepts in response to the needs of a specific brief, project or audience.</p> <p>C4. Produce a final body of work that utilises materials, techniques and processes from relevant areas of creative practice informed by research and specialist knowledge</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Communicate concepts effectively and professionally employing a range of methods to present as a professional practitioner to a relevant audience.</p> <p>D5. Negotiate and manage partners and clients needs and expectations in order to deliver tasks and projects within time and budgetary constraints.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

Definitive Module Record

| 1. Factual Information | | | |
|---|-----------------------------------|--------------------------------|-----|
| Module Code & Title | BAFA304 Contexts of Practice 3 | Level | 6 |
| Module Leader | | Credit Value | 20 |
| Module Type | Theory | Notional learning hours | 200 |
| 2. Rationale for the module and its links with other modules | | | |
| This module provides students with two pathways. Each pathway supports the development of independent critical thinking and requires them to consider and contextualise their practice by situating it within a wider set of discourses and contexts. | | | |
| <p>Pathway One - Written Research Project (WRP) is an opportunity to conduct a substantive piece of independent research, which is focused on an area related to creative practice.</p> <p>Pathway Two - Contextual Enquiry Project (CEP) is a practice-led research project with critical commentary, in which students conduct an in-depth inquiry intended to inform and reposition their creative practice.</p> | | | |
| 3. Aims of the module | | | |
| <ul style="list-style-type: none"> • To position students' own practice and/or relevant topic within an appropriate critical and contextual framework – historical, contemporary and theoretical. • To develop conceptual and critical thinking in relation to practice and to exercise critical judgement. • To develop skills in primary research, critical analysis and evaluation and to synthesise information. • To communicate and articulate ideas in an appropriate format. • To develop awareness of students' own work and subject specialism in relation to other areas of art practice. | | | |
| 4. Indicative content | | | |
| <p>The module begins with the submission of an initial project proposal at the end of Semester 4/Level 5, indicating the research theme/pathway. At the start of the semester in Level 6, students will consolidate this proposal, after discussing it with their contextual research supervisor. The students will be led through a series of group seminars and lectures outlining modes of academic writing including formal dissertations guidelines. These seminars and discussions will address emerging research themes, reinforce research methodologies and develop a timeline for completion.</p> <p>The delivery of the module is largely by individual project supervision and self-directed study, with students undertaking a consistent and rigorous independent research project with the support and guidance of their project supervisor, who will work with the student to guide and focus the research process.</p> | | | |
| 5. External/Industry links | | | |
| Site-based / industry / practice-based research Visiting lecturers / practitioners Interviews with practitioners | | | |
| 6. Assessment strategy, assessment methods and relative weightings | | | |
| <p>Students will engage in a self-directed project that links to their area of creative practice and research interests. The two pathways allow students to shape their research in a way that is appropriate to their creative and professional goals. Students will conduct a rigorous critical inquiry that consults and applies appropriate art, design and media related cultural/critical theory, all of which should be fully and correctly referenced following academic conventions (Harvard style) and with a list of illustrations appropriate to the study.</p> <p>There are two options:</p> | | | |

Pathway one: Written Research Project (WRP)

1 - A formal illustrated academic body of writing, 5,000 to 6,000 words in length, supported by a reflective journal or blog. Students are required to demonstrate evidence of appropriate research and understanding and the ability to apply appropriate critical analysis. Students should evidence ability to present a coherent argument that addresses key questions, areas of concern, or proposition.

Pathway two: Contextual Enquiry Project (CEP)

2 – A practice-led contextual inquiry research project (artefact/outcome), supported by a research document of 3,000 to 4,000 words (or equivalent), which evidences appropriate critical analysis and theoretical underpinning as well as demonstrating considered application of appropriate production skills, supported by reflective journal or blog.

Your tutor will advise you on the most appropriate pathway and agree on an approach to take, via your proposal.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

| Assessment tasks | A2 | A7 | B6 | B7 | C6 | D7 |
|---|-----------|-----------|-----------|-----------|-----------|-----------|
| Written Research Project (critical writing) 5,000 to 6,000 words or Contextual Enquiry Project (critical writing with artefact) 3,000 to 4,000 words | X | X | X | X | X | X |
| Reflective journal/ blog | X | X | X | X | X | X |

8. Key reading list

| Author | Year | Title | Publisher | Location |
|---------------------------------|-------------|---|-----------------------|-----------------|
| Harrison, C., Wood, P., | (2002) | Art in Theory, 1900–2000: An Anthology of Changing Ideas | Wiley-Blackwell | Oxford |
| Barrett, E., Bolt, B., | (2007) | Practice as Research: Approaches to Creative Arts Enquiry | I.B. Tauris | New York |
| Brink-Budgen, R., | (2010) | Critical Thinking for Students: Learn the Skills of Critical Assessment and Effective Argument. | How to Books | Oxford |
| Williams, G., | (2014) | How to Write about Contemporary Art | Thames & Hudson | London |
| Chambers, E., Northedge, A., | (2008) | The Arts Good Study Guide | Open University Press | Milton Keynes |
| Cottrell, S., | (2005) | Critical Thinking Skills: Developing Effective Analysis and Argument. | Palgrave Macmillan | Basingstoke |
| Sullivan, G., | (2009) | Art Practice as Research: Inquiry in Visual Arts | SAGE | London |
| Dawson, C., | (2009) | Introduction to Research Methods. | How to Books | Oxford |
| Denscombe, M., | (2012) | Research Proposals: A Practical Guide | Open University Press | Berkshire |
| Greetham, B., | (2009) | How to Write Your Undergraduate Dissertation | Palgrave Macmillan | Basingstoke |
| Oliver, P., | (2012) | Succeeding with Your Literature Review: A Handbook for Students | Open University Press | Berkshire |

| | | | | |
|--|--------|--|-------------------------------|-----------|
| Smith, H., Dean, R., | (2009) | Practice-Led Research, Research- Led Practice in the Creative Arts | Edinburgh University Press | Edinburgh |
| Swetnam, D., Swetnam, R., | (2009) | Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First Class Work | How to Books Ltd | Oxford |
| Additional texts will relate to specific individual focus and subject of the research project. | | | | |

9. Other indicative sources (e.g. websites)

The library holds a number of journals and has access to online journals and useful research sites. Guidance on how to access some of these materials via Athens etc. will be given by the library staff and Dissertation supervisor as appropriate.

Annex 1 – Intended Learning Outcomes

| A. Knowledge and understanding | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate an understanding of the overarching theories and practices that underpin your area of creative practice.</p> <p>A7. Demonstrate the ability to critically review, interpret, analyse, evaluate and synthesise ideas and concepts from a range of appropriate contextual sources.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| B. Cognitive skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>B6. Develop independent, informed viewpoints, insights and judgments about the topic through research, experience and critical evaluation.</p> <p>B7. Interpret, analyse and evaluate critical, theoretical approaches to creative practice in order to stimulate creative and academic development.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |

| C. Practical and professional skills | Learning and teaching strategy |
|---|---|
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>C6. Research, evaluate and contextualise own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |
| D. Key transferable skills | Learning and teaching strategy |
| <p><i>At the end of the module, learners will be expected to:</i></p> <p>D7. Conduct a rigorous, independent research project that demonstrates written, verbal and visual communication skills through the clear, focused presentation and articulation of ideas and concepts.</p> | <p>Tutorials: to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p>Lectures and seminars: to introduce the concepts and research methodologies involved.</p> <p>Critiques: to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p>Essays and Reviews: to develop criticality, writing skills, and ability to critique theoretical elements of Fine Art.</p> <p>Self-Evaluation: to enable students to review and evaluate their progress through a journal or similar, which is negotiated and discussed by staff and students at regular intervals.</p> <p>Studio development: to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p>Blended Learning: to enable students to work with digital and online resources.</p> <p>Private study: to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p> |