

MODULE DESCRIPTOR

Module Title

Creative Processes - Exploring Studio Practice

Reference	AA1402	Version	1
Created	August 2023	SCQF Level	SCQF 7
Approved	September 2023	SCQF Points	30
Amended		ECTS Points	15

Aims of Module

To identify a chosen specialism within the wider areas of Fine Art and Design.

Learning Outcomes for Module

On completion of this module, students are expected to be able to:

- 1 Apply research and information gathering methods appropriately, in order to recognise the differing practices and theories of Fine Art and/or Design specialisms.
- 2 Employ relevant information to be utilised within a sequential idea generation and development process including, visualisation through a range of drawing techniques.
- 3 Obtain practical and time management skills through the application of processes and materials, in response to prescribed Fine Art or Design briefs to appropriately resolve projects.
- 4 Apply critical and reflective thinking as a diagnostic tool to help define experiences within practical studio projects.
- 5 Implement appropriate transferable skills and knowledge gained in relation to the theme or subject being studied.

Indicative Module Content

To facilitate the appropriate selection of an appropriate subject area the module will build upon previous practical and theoretical aspects of Fine Art or Design, introducing new processes, techniques and concepts. Study will typically include both set and self-directed studio projects, which continue to introduce a variety of research & development methods and strategies, as well as employing problem solving & creative methods through a systematic approach. These studio projects will include individual contact, group seminars, discussions and crits, which may include individual presentation of completed projects. These projects will be supported by practical workshop experiences and technical demonstrations. As well as this they will continue to develop your critical and analytical skills and inform your contextual awareness. The module will also provide students with the opportunity to explore given themes within more specific subject specialist areas. Students will be expected to utilise and integrate skills previously developed, including Drawing & Visualisation, knowledge of materials, processes and technologies and contextual understanding relevant to that subject. This module will help to develop skills associated with the critical reading of images, objects and behaviours in relation to both historical and contemporary practice of Fine Art and/or Design. Students deepen their awareness with local and global sustainability challenges and their implications for artists and designers, through engaging with case studies, discussions, and research.

Module Delivery

The module is studio and workshop based supported by lectures, seminars, practical sessions and group crits. Delivered by both team and individual teaching. Projects are introduced or expanded upon using relevant background material, which will typically include visual presentation.

Indicative Student Workload

	Full Time	Part Time
Contact Hours	160	N/A
Non-Contact Hours	140	N/A
Placement/Work-Based Learning Experience [Notional] Hours	N/A	N/A
TOTAL	300	N/A
<i>Actual Placement hours for professional, statutory or regulatory body</i>		

ASSESSMENT PLAN

If a major/minor model is used and box is ticked, % weightings below are indicative only.

Component 1

Type:	Coursework	Weighting:	100%	Outcomes Assessed:	1, 2, 3, 4, 5
Description:	Submission of a portfolio of projects.				

MODULE PERFORMANCE DESCRIPTOR**Explanatory Text**

In order to pass the module the student must achieve a D or above.

Module Grade	Minimum Requirements to achieve Module Grade:
A	An A in C1
B	A B in C2
C	A C in C2
D	A D in C2
E	A E in C2
F	A F in C2
NS	Non-submission of work by published deadline or non-attendance for examination

Module Requirements

Prerequisites for Module	None.
Corequisites for module	None.
Precluded Modules	None.

ADDITIONAL NOTES

Students will also be guided towards appropriate course and project specific texts to support studio-based learning. There are also many excellent and relevant journals available in the library, which are fully listed on the library website: www.rgu.ac.uk/staff-and-current-students/library

INDICATIVE BIBLIOGRAPHY

- 1 BARRETT, T., 2005. Criticizing Photographs. New York: McGraw-Hill Humanities.
- 2 BETSKY, A. et al. (2019) Renny Ramakers: Rethinking design. Zurich, Switzerland: Lars Muller Publishers.
- 3 HOPKINS, D.,(2017), After Modern Art, 1945-2017, Oxford, Oxford University Press
- 4 MIDOWNKI, M. (2015) Stuff Matters: Exploring the Marvelous Materials that Shape our Manmade World. Boston, Houghton Harcourt.
- 5 RAWSTHORN, A.(2020) Design as an attitude. Geneva, Switzerland: JRP/Editions.
- 6 STALLABRASS, J.(2020), Contemporary Art : A Very Short Introduction, Oxford : Oxford University Press
- 7 SUDJIC, D., 2009. The Language of Things. London: Penguin Books.
- 8 TONY, G.,(2009). Painting Today. London: Phaidon Press.