

MODULE DESCRIPTOR

Module Title

Establishing Core Practices (Fine Art)

Reference	AA2405	Version	1
Created	August 2023	SCQF Level	SCQF 8
Approved	September 2023	SCQF Points	30
Amended		ECTS Points	15

Aims of Module

To establish core conceptual, theoretical and practical principles, methods and processes fundamental to Fine Art.

Learning Outcomes for Module

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

- 1 Compare research sources using methodologies appropriate to the context of Fine Art.
- 2 Show a practical working knowledge of materials, processes and technologies (including core IT skills).
- 3 Undertake imaginative generation, exploration and development of ideas (in response to a given brief) through the media of Fine Art.
- 4 Plan coursework with clarity of intention and the articulation of ideas.
- 5 Act with autonomy, participation and commitment in both self-directed, directed or group studio projects.

Indicative Module Content

This module engages the student with a range of fundamental skills and techniques central to the subject of Fine Art, exploring the opportunities and challenges of painting, drawing, performance, moving image, printmaking, photography, and sculpture. These are delivered through a series of studio and workshop-based activities. Throughout the projects, students are encouraged to develop an individual approach to their practice, framed by a critical understanding of current theories and historical accounts of creative visual art and as supported by Critical and Contextual Studies Module. Students acquire broader knowledge about specific sustainability topics relevant to fine art by examining the subject specific advancements and innovative solutions in sustainability.

Module Delivery

The module is delivered through studio and workshop projects, complemented by lectures, seminars and demonstrations and supported by materials on Campus Moodle. There is both individual and group tutorial support. Peer interaction is facilitated informally within the studio environment and formally through scheduled studio critiques. Optional study trips to local, national and international venues are available. Students are expected to be proactive in visiting relevant exhibitions and events relative to individual interests and concerns.

Indicative Student Workload

	Full Time	Part Time
Contact Hours	100	N/A
Non-Contact Hours	200	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:	Presentation of resolved artwork/s and supporting folio of all research and development work produced within the 'core project' (including workbooks, notebooks, drawings, visualisation, documentation and any other relevant material).				

MODULE PERFORMANCE DESCRIPTOR

Explanatory Text

In order to pass the module you need to achieve a D or above.

Module Grade	Minimum Requirements to achieve Module Grade:
A	An A in C1
B	A B in C1
C	A C in C1
D	A D in C1
E	An E in C1
F	An F in C1
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

The Bibliography indicates core texts that are considered essential reading for this module. You will be guided towards further texts through Campus Moodle. These will typically ask you to engage with web-based material relating to artists, journals, arts organisations, museums and galleries. References may vary from technical instruction to critical theory as communicated through text, photograph or video.

INDICATIVE BIBLIOGRAPHY

- 1 STALLABRASS, J., 2006. Contemporary Art: A Very Short Introduction. Oxford: Oxford University Press.
- 2 WEINTRAUB, L., 2003. Making Contemporary Art: How Today's Artists Think and Work. London: Thames & Hudson.
- 3 BIRNBAUM, D. and BUTLER, C., 2011. Defining Contemporary Art: 25 Years in 200 Pivotal works. London: Phaidon.
- 4 BOURRIAUD, N., 2005. Postproduction: Culture as Screenplay: How art reprogrammed the world. Lukas + Sternberg Press.
- 5 SPIEKER, S., 2017. Documents of Contemporary Art: Destruction. MIT Press.
- 6 SCHWABSKY, B., ROBECCHI, M. and NASTIC, S., 2011. Vitamin P2: New Perspectives in Painting. Phaidon.
- 7 PHAIDON Eds, 2014. The Twenty First Century Art Book. Phaidon.
- 8 HERBERT, M. et al., 2007. The Painting of Modern Life: 1960s to Now. Hayward Publishing.