

MODULE DESCRIPTOR

Module Title

Applied Practice in Fine Art

Reference	AAM207	Version	1
Created	May 2017	SCQF Level	SCQF 11
Approved	August 2017	SCQF Points	60
Amended		ECTS Points	30

Aims of Module

To develop the advanced skills and knowledge necessary, to critically develop his or her own work within a specialised fine art context. To develop a high level of independent visual and theoretical inquiry, in fine art, which will enable individual students to explore the relationship between this specialist discipline and creative contexts. To provide students with an ability to identify, explore and critically examine theoretical, contextual, and methodological principles, as these relates to that of their peers and the context of contemporary fine art practice. To encourage individuals original ideas, creative critical thinking and independence of thought, that informs a self-motivated and intellectual mode of applied inquiry.

Learning Outcomes for Module

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

- 1 Demonstrate the ability to select, critically compare and evaluate relevant theory and practice: visual, factual or contextual in nature, which supports their continued professional development.
- 2 Demonstrate originality in their approach to the development of a range of advanced practice based strategies or theoretical reflective skills appropriate to contemporary fine art artists, studio based and/or development of external project.
- 3 Demonstrated an understanding of relevant artist, designer or curator practices and contexts: contemporary or emerging in nature, which will support appropriate levels of development within their fine art practice.
- 4 Demonstrate the development of an independent creative practice within a contemporary fine art context, providing evidence of effective planning, self-reflection, self-evaluation and transferable professional skills, which can be evaluated against their personal project ambitions

Indicative Module Content

Building on existing fine art practices, concerns and ideas, this module is designed to support Masters students in re-evaluating, experimenting and testing new ideas within this area of applied practice. In this module students will identify and propose a specific research project having undertaken an analytical and critical reappraisal of their creative practice to date. Students will be supported by an appropriate range of teaching methods and specialist academic studio, research and technical staff, through individual and group tutorials, workshops and seminars, towards developing their own personal practice and methodology within this specialist discipline area of fine art. This applied practice module aims to support and encourage students in establishing greater depth and systematic understanding of their specialist area of practice: towards establishing the basis for a professional level of applied practice and engagement with appropriate research, production and dissemination methods. All students are encouraged to expand their practice and methodology through self-directed investigation and experimentation with a variety of creative processes and technical skills, whilst further establishing clear theoretical, critical contextual and research questions. This module offers access to specialist teaching, professional mentoring, workshop provision and technical support in the development of students' negotiated applied based practice or external project work.

Module Delivery

The emphasis of this module is on individualized models of study and self-directed reflective practices with the majority of the time allocated to self-initiated and self-directed project work, in a negotiated studio environment or equivalent. Staff and Students identify the most appropriate academic and practice-based strategies in the development of their work. This module is delivered and facilitated by means of a combination of studio based crits and tutorials (peer or individual), and specialist workshops.

Indicative Student Workload

	Full Time	Part Time
Contact Hours	80	80
Non-Contact Hours	520	520
Placement/Work-Based Learning Experience [Notional] Hours	N/A	N/A
TOTAL	600	600
<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
Description:	Students will collate their practical work and relevant research in the form of a 'research and process' file, exposition or exhibition at formative or summative assessment points that will serve to evidence their independent study and practice. Annotating their work, students will reflect on and analyse their applied experimentation / collaborations / interventions throughout this module. This work should make it possible to identify possible start-points or strands that could, if appropriate, be significantly developed in Masters module.				

MODULE PERFORMANCE DESCRIPTOR

Explanatory Text

A portfolio of project development work including and evidencing reflection on all key stages of students applied practice, research undertaken, in the form of a visual portfolio, exposition and/or exhibition.

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

Students are also required to identify (and will be guided towards), a range of texts and contextual materials relevant to their specialist creative practice and area of research. These will typically include textbooks, journals and on-line resources written by critics, curators, academics, historians, philosophers, theorists, artists and designers.

INDICATIVE BIBLIOGRAPHY

- 1 JACOB, M.J., 2010. The Studio Reader: On the Space of Artists. London: University of Chicago Press.
- 2 O'NEILL, P., 2012. The Culture of Curating and the Curating Culture(s). Cambridge: MIT Press.
- 3 PERRY, G., 2004. Difference and Excess in Contemporary Art: The Visibility of Women's Practice. Oxford: Blackwell.
- 4 PATERSON, C. and SURETTE, S., 2015. Sloppy Craft: Postdisciplinarity and the Crafts. London: Bloomsbury.
- 5 SANDYWELL, B., 2012. Handbook of Visual Culture. London: Bloomsbury.
- 6 RODGERS, P. and SMYTH, M., 2010. Digital Blur: Creative Practice at the Boundaries of Architecture, Design and Art. Faringdon: Libri Pub.
- 7 BISHOP, C., 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso.
- 8 VAN GELDER, H. and WESTGEEST, H., 2011. Photography Theory in Historical Perspective. Chichester: John Wiley & Sons.