
*BA (Hons) in –
Fine Art*

Programme Student Handbook

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Programme specification

1. Overview/ factual information

Programme/award title(s)	BA (Hons) Fine Art
Teaching Institution	University Centre Somerset, part of Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of first OU validation	2015/16
Date of latest OU (re)validation	2019/2020
Next revalidation	
Credit points for the award	360 (120 at level 4 & 120 at level 5 & 120 at level 6)
UCAS Code	47G4
HECoS Code	100% 100059
Programme start date and cycle of starts if appropriate.	September 2020
Underpinning QAA subject benchmark(s)	QAA Art and Design (2017) QAA History of Art, Architecture and Design (2017)
Other external and internal reference points used to inform programme outcomes. For apprenticeships, the standard or framework against which it will be delivered.	The Framework for Higher Education Qualifications (FHEQ) (2014) Foundation Degree Characteristics Statement (2015) SEEC Credit Level Descriptors (2016)
Professional/statutory recognition	None
For apprenticeships fully or partially integrated Assessment.	N/A
Mode(s) of Study (PT, FT, DL, Mix of DL & Face-to-Face) Apprenticeship	Face to Face (PT or FT)
Duration of the programme for each mode of study	Three Year Full Time Six Years Part Time

Dual accreditation (if applicable)	Not applicable
Date of production/revision of this specification	

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities that are provided.

More detailed information on the learning outcomes, content, and teaching, learning and assessment methods of each module can be found in student module guide(s) and the students handbook.

The accuracy of the information contained in this document is reviewed by the University and may be verified by the Quality Assurance Agency for Higher Education.

2.1 Educational aims and objectives

The programme is intended to:

- To facilitate personal development, professional practice and graduate employability, through work placements and live project briefs.
- Deliver intellectually and creatively challenging programmes of study in a range of fine art disciplines.
- Provide environments within a range of appropriate teaching and assessment approaches to promote and support learning in fine art.
- Ensure the relevance of programmes by drawing upon research, scholarship, creative and professional practice.
- To develop a range of subject-specific conceptual and technical abilities for continuing practice in fine art.
- To provide an academic framework that stimulates debate, the identification of interests, intentions and ideas, that encourages innovation, and the questioning of received habits, codes and conventions of thought, making and signification.
- To promote informed awareness of the cultural, social, historical and contemporary contexts of fine art.
- Develop students' key (transferable) skills to support and complement subject-specific skills.

- Offer opportunities to facilitate progression to MA/MPhil or PGCE.

2.2 Relationship to other programmes and awards

(Where the award is part of a hierarchy of awards/programmes, this section describes the articulation between them, opportunities for progression upon completion of the programme, and arrangements for bridging modules or induction)

The BA (Hons) Fine Art three-year programme has been written as a progression route for suitable candidates from Access to Higher Education / Foundation Diploma / Extended Diploma or A-Level courses.

2.3 For Foundation Degrees, please list where the 60 credit work-related learning takes place. For apprenticeships an articulation of how the work based learning and academic content are organised with the award.

Level 5 modules:

- Community, Identity, Environment (30 credits)
- Context 2 (20 credits)
- Professional Practice (20 credits)

2.4 List of all exit awards

Certificate of Higher Education (CerHE)
FD Fine Art
BA Fine Art (degree)
BA (hons) Fine Art

3. Programme structure and learning outcomes

Programme Structure - LEVEL 4 (Full Time)					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Drawing FADR01	20			Yes	1
Materiality FAMA02	20			Yes	1
Temporality FATE03	20			Yes	2
Context 1 FACO04	20			No	1&2
Studio Practice 1 FASP05	40			No	2&3

Programme Structure - LEVEL 4 (Part Time)					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Drawing FADR01	20			Yes	1
Materiality FAMA02	20			Yes	1,2&3
Temporality FATE03	20			Yes	2
Context 1 FACO04	20			No	4&5
Studio Practice 1 FASP05	40			No	4,5&6

Intended learning outcomes at Level 4 are listed below:

<u>Learning Outcomes – LEVEL 4</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A1: Explore the methods, possibilities and potential of fine art practices and identify their relationships to ideas and contexts</p> <p>A2: Establish and apply knowledge of aesthetic, cultural, historical, and contextual factors affecting art</p> <p>A3: Employ visual, contextual, conceptual, material and technical investigations that develops an understanding of fine art practice.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. • Generation of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities. • Online and library-based research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations, development work, journals, evaluative review and in the making of creative responses to set briefs.</p>

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B1: Examine visual communication through analysis and evaluation</p> <p>B2: Employ analytic and research skills, demonstrating an engagement with a variety of information sources.</p> <p>B3: Identify and define a focus for enquiry, solve problems and present results appropriately.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Active independent making. • Research and project work. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Cognitive skills are assessed via a combination of problem solving and contextualising through the process of idea generation and resolution. This would involve making, critical reasoning, the analysis of research, conceptualisation, imagination, originality and reflection/evaluation.</p>

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C1: Demonstrate an ability to work independently and with others, recognising strengths and areas for development.</p> <p>C2: Select and employ communication and information technologies in order to communicate and develop ideas and research interests.</p> <p>C3: Create an appropriate plan for a self-directed project, demonstrating an ability to adapt, based on self-reflection and engagement with audiences.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Active independent making. • Generation of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating an outcome, evaluative review and contextual analysis.</p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D1: Communicate effectively with others in order to clarify intentions, seek advice and contribute to the level of debate and discussion.</p> <p>D2: Reflect the results of experimentation to recognise risk-taking and challenges of the creative processes.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. • Generation of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, audience, communication, self-presentation and networking.</p>

Title of Exit Award at level 4: Certificate of Higher Education (CertHE) 120 credits

<u>Programme Structure - LEVEL 5 (Full Time)</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable ?	Term
Community, Identity, Environment FACIE06	30			No	1
Context 2 FACO07	20			No	1&2
Professional Practice FAPP08	20			No	1&2
Studio Practice 2 FASP09	50			No	2&3

<u>Programme Structure - LEVEL 5 (Part Time)</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable ?	Term
Community, Identity, Environment FACIE06	30			No	1,2&3
Context 2 FACO07	20			No	1&2
Professional Practice FAPP08	20			No	1,2,3,4&5
Studio Practice 2 FASP09	50			No	4,5&6

Intended learning outcomes at Level 5 are listed below:

<u>Learning Outcomes – LEVEL 5</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A4: Explore, analyse and evaluate the relationships between fine art and a range of social, environmental, political, historical or cultural contexts.</p> <p>A5: Realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts</p> <p>A6: Employ visual, contextual, conceptual, material and technical investigations in a detailed enquiry that shows a substantive knowledge and understanding of fine art practice.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Active independent making. • Development of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities. • Effective online research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.</p>

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B4: Evaluate contextualised theory and practice through making, analysis and mediation of information sources</p> <p>B5: Analyse a choice of solutions to problems in professional contexts</p> <p>B6: Develop a visual language through reflective practical explorations of theory and practice; presenting results discerningly.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. • Development of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Cognitive skills are assessed via a combination of problem solving and contextualising through the process of idea generation and resolution. This would involve making, critical reasoning, analysis of information, conceptualisation, imagination, originality and reflection/evaluation.</p>

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C4: Contribute to the effective management of creative projects through communication with a range of individuals and organisations to achieve own, others' and collective aims.</p> <p>C5: Critically apply a theoretical knowledge of fine art to professional contexts.</p> <p>C6: Identify, develop and document professional skills related to creative practice that inform and advance a personal choice of career pathway.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Active independent making. • Development of fine art proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving activities • Tutorials • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating an outcome, information review and contextual analysis.</p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D3: Develop working methods to accommodate change and uncertainty and new thinking whilst respecting ethical considerations.</p> <p>D4: Navigate, manage and retrieve information using multiple research sources.</p> <p>D5: Analyse information and experiences, formulate judgements and articulate reasoned argument through reflection and debate.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Development of fine art proposals. • Active independent making. <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving exercises. • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Key/transferable skills are assessed through one of, or a combination of the following; self-motivation, time management, audience focus, communication, self-presentation and networking.</p>

Title of Exit Award at level 5: Foundation Degree Fine Art. 240 credits, including at least 120 credits at level 5.

<u>Programme Structure - LEVEL 6 (Full Time)</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable ?	Term
Studio Practice (Development) FASP10	30			No	1
Context 3 FACO11	30			No	1&2
Studio Practice (Exhibition) FASP12	60			No	2&3

<u>Programme Structure - LEVEL 6 (Part Time)</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable ?	Term
Studio Practice (Development) FASP10	30			No	1,2&3
Context 3 FACO11	30			No	1,2&3
Studio Practice (Exhibition) FASP12	60			No	4,5&6

Intended learning outcomes at Level 6 are listed below:

<u>Learning Outcomes – LEVEL 6</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A7: Independently investigate visual, conceptual, material and technical methods in an in-depth enquiry that critically develops a specialist understanding of a focussed and relevant area of fine art practice.</p> <p>A8: Demonstrate an in-depth and specialist understanding of cultural, historical, ethical and contextual factors affecting art through an independent critical investigation.</p> <p>A9: Synthesise specialist knowledge and expertise to realise ambitious ideas in fine art.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Active independent making. • One-to-one and group seminars • Directed and independent study. • Research and recording <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving, reflection and analysis • Tutorials. • Verbal feedback • online and library-based research. <p>Assessment</p> <ul style="list-style-type: none"> • Key knowledge and understanding is assessed via a combination of presentations, critiques and seminars and in the development of fine art studio practices and theoretical work

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B7: Develop a confident and complex visual language through ambitious, risk-taking exploration, synthesising theory and practice to judge the value and significance of the work.</p> <p>B8: Argue, utilising competing perspectives, to demonstrate a critical engagement with new concepts and/or complex problems.</p> <p>B9: Present a body of work that confidently and coherently resolves new and/or complex ideas.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of fine art ideas through practical making and reflection • One-to-one and group seminars • Directed and independent study. • Research and recording <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving • Reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <ul style="list-style-type: none"> • Cognitive skills are assessed via a combination of presentations, critiques and seminars and in the development of fine art studio practices and theoretical work. This would involve critical reasoning, analysis, conceptualisation, imagination, originality, active making and reflection/evaluation.

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C7: Take responsibility for managing own workload and developing independent learning using critical analysis, project initiative, negotiation and reflection to appraise own practice.</p> <p>C8: Articulate ideas effectively to engage in constructive well-informed debate.</p> <p>C9: Exhibit practical work using appropriate methods and apply professional skills to support their own practice and/or the practice of others.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of fine art ideas through practical making and reflection • One-to-one and group seminars • Directed and independent study. • Research and investigation <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving, reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Practical and professional skills are assessed through a combination of presentations, critiques and seminars and in the presentation of fine art studio practices and theoretical work. This would include investigative skills, analysis and organising and presenting a body of work.</p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D6: Critique the development of practice in relation to key themes in response to the critical judgments of others</p> <p>D7: Utilise independent research strategies within agreed guidelines.</p> <p>D8: Effectively demonstrate specialist practical skills and work professionally as a team in all aspects of exhibiting.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Independent generation and development of Fine Art ideas through practical making and reflection • One-to-one and group seminars • Directed and independent study • Research and investigation <p>Secondary</p> <ul style="list-style-type: none"> • Problem-solving • Reflection and analysis • Tutorials. • Verbal feedback • Online and library-based research. <p>Assessment</p> <p>Key/transferable skills in collaborative or group work are assessed through individuals recording progress in self-motivation, time management, audience focus, communication, self-presentation and networking activities. This can take the form of a journal and presentation.</p>

Title of Exit Award at level 6: BA (degree) Fine Art: 300 credits. BA (hons) Fine Art: 360 credits. The 60 credit module 'Studio Practice: Exhibition' is necessary for the honours degree.

4. Distinctive features of the programme structure

- **Where applicable, this section provides details on distinctive features such as:**
 - where in the structure above a professional/placement year fits in and how it may affect progression
 - any restrictions regarding the availability of elective modules
 - where in the programme structure students must make a choice of pathway/route
- **Additional considerations for apprenticeships:**
 - how the delivery of the academic award fits in with the wider apprenticeship
 - the integration of the 'on the job' and 'off the job' training
 - how the academic award fits within the assessment of the apprenticeship

- Support the growth of emerging creative practice locally, by building on the legacy of more than 130 years of Arts School tradition in Taunton, working with the growing regional, national and international arts organisations in Somerset and recognising our unique local heritage and natural environment.
- Equip graduates with a range of skills securely underpinned by knowledge of fine art
- Adopt a wide range of methodologies designed to promote ideas and practices around sustainability and diversity in students.
- Bring different art forms together and in the process create a cross-disciplinary and collaborative platform for students, staff and professional practitioners.
- Offer links with local employers, live project opportunities and the creative industry through work-based learning modules.
- Enable students to develop autonomy in their professional development and abide by professional codes of conduct.

- Provide a flexible (part-time or full-time) cohesive programme to students to progress studies through levels 4, 5 and 6.
- Address the needs and ambitions of a range of students, placing them at the centre of their learning experience and enabling them to learn from each other.
- Commit to the development of the independent practitioner who on graduation can effectively use and extend their creative practice through further study, cultural engagement, employment, research or self-fulfilment.
- Provide the opportunity to explore the dynamic relationship between modes of making, thinking and writing that reflect models current in contemporary Fine Art practice.
- Develop and support students emerging creative identities through research, studio practice, and a breadth of material and technical processes available.
- The encouragement of a wide range of contemporary fine art practices such as performance, collaboration and film
- The programme also encourages traditional skills and the adaptation of applied art processes including wet photography, printmaking and ceramics facilities that are now rare in modern institutions.
- The inter-disciplinary nature of the programme supports collaboration with employers, community and other organisations as well as local practitioners. This is also supported internally via the use of an extensive range of workshops and the potential to work with students across the spectrum of Creative Arts degree programmes at University Centre Somerset.
- State-of-the-art workshop facilities and studios encouraging innovative use of traditional processes and contemporary technologies.
- High quality exhibition spaces and gallery facilities

- A Foundation Degree is embedded within the first two years of the three year BA (Hons) so students will automatically meet the Foundation Degree Characteristics Statement requirements by undertaking work placements, commissions and community projects. This allows better preparation for employment or self-employment on completion of the BA (Hons) degree programme.
- Provide a balance between group learning, seminars, collaborative processes, and individual development
- Sustain a friendly and supportive atmosphere with approachable staff and a studio culture that provides a social and dynamic environment that is crucial at HE level within the creative arts.

Personal and Professional Development (PDP) is an integral part of the curriculum, providing the skills and knowledge students will need to be an active member of a learning community, to become a self-sufficient learner, and to be able to enter the professional world and manage their subsequent career development.

Please note – within the BA (Hons) Fine Art programme there are no optional or pre-requisite modules for either the full time or part time modes of study.

5. Support for students and their learning.
(For apprenticeships this should include details of how student learning is supported in the work place)

During induction week all students are provided with a personal tutor. Formal meetings with the personal tutor are scheduled three times per year.

In addition, students meet with module lead tutors in seminar groups within a project-by-project basis. Each studio project brief differs in duration from five to sixteen weeks. Students meet the lead tutor for the project briefing, interim discussions, critiques and the final project presentation.

Additional pastoral tutorials can be arranged if necessary.

Students are accommodated within purpose-built studio spaces. Adjacent to the studios and sited within the Arts House building is a range of computer and workshop facilities. These are timetabled weekly and programme groups are given priority times across the academic year.

The HE Study Centre (sited within the main campus building) provides students with academic support in relation to research and writing.

6. Criteria for admission

(For apprenticeships this should include details of how the criteria will be used with employers who will be recruiting apprentices.)

80 UCAS Points (or a minimum 32 points at AS/A2 level) or an equivalent vocational or technical qualification (Extended diploma – MMP/Diploma – DM) or a pre-degree Access or Foundation Diploma. 4 GCSEs at grade 9-4 (or grades A*-C) including English or equivalent.

Applications must be made via UCAS (The Universities and Colleges Admissions Service) www.ucas.com

All candidates will be invited to attend an interview bringing with them a portfolio containing examples of their work.

Applicants who do not meet these course entry requirements may still be considered if the Progression and HE Admissions Manager / Course Leader identifies that the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement or portfolio; a strong academic or other professional reference; or a combination of these factors.

7. Language of study

All classes are conducted in English. If English is not your first language you will be asked to provide evidence of your English language ability in order to apply and start the course. The standard English language requirement for entry is IELTS 6.0 with a minimum of 5.5 in any one paper, or equivalent.

8. Information about non-OU standard assessment regulations (including PSRB requirements)

There will be no exceptions to the academic regulations of The Open University.

The Open University Academic Regulations are available on the VLE and the college website at <http://someset.ac.uk>.

9. For apprenticeships in England End Point Assessment (EPA).
(Summary of the approved assessment plan and how the academic award fits within this and the EPA)

N/A

10. Methods for evaluating and improving the quality and standards of teaching and learning.

The quality of the programme is annually monitored through evaluating:

- External examiner reports (considering quality and standards).
- Teaching observations and staff development reviews.
National student surveys (NSS) and Student Perception Questionnaires (SPQ).
- Programme Committee Meetings
- Statistical information, considering issues such as pass rate.
- Student feedback (Student Voice), including module evaluation questionnaires.

BTC/UCS utilises a multifaceted approach to evaluating and constantly improving the quality of teaching, learning and assessment (TLA) across the institution. The primary vehicle for this is via our “7-Ways” model in which teams use a mixture of qualitative and quantitative data to build a holistic view of TLA within a department. These measures include:

- Developmental observations
- Themed learning walks

- College inspection reviews (CIR)
- Review of Marked Work
- Student & stakeholder views
- Impact of professional networks
- Key performance indicators

Each department constructs a record of the various measures and these are discussed each term with the Head of Quality & Teaching Development. The outcome of these meetings informs best practice that should be shared as well as key areas for development over the next term.

TLA CPD is supported by 2 full time TLA Developers who arrange a programme of CPD sessions throughout the year. Our TLA Developers are also available to work closely within departments or specific teams to devise bespoke training for emerging needs such as a newly validated programme or alternative assessment methods. The TLA Developers also work closely with our eLearning team to curate a range of on-demand content available to all staff via our TLA Tips VLE site.

All of the processes above are contained within our Quality Handbook which is available to all staff via a central intranet and this document outlines how the specific TLA activities fit into a broader quality cycle. The outcome and impact of all quality activity is regularly reported to our Senior Management Team as well as the HE Senate. Governors are also able to scrutinise and support developments to teaching and learning via the termly Quality & Standards Committee.

11. Changes made to the programme since last (re)validation

Minor changes approved January 2018:

Change to delivery schedule

Old module delivery period:

ADPP09: 8th January 2018 – 8th February 2018 (5 weeks, taught 1.5 days per week)

ADFA10 19th February 2018 – 17th May 2018 (11 weeks, taught 1.5 days per week with 0.5 technical session)

New module delivery change:

ADPP09: 8th January – 15th May (15 weeks, taught 0.5 days per week)

ADFA10: 8th January – 17th May (15 weeks, taught 1 day per week with 0.5 technical session)

Major changes approved August 2018:

Changes made to the assessment strategies and mapping of learning outcomes across levels 4 and 5, in order to reduce over-assessment, and move towards a more holistic assessment approach.

Curriculum map

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Level	Study module/unit	A1	A2	A3	B1	B2	B3	C1	C2	C3	D1	D2
4	Drawing FADR01	✓			✓			✓				
	Materiality FAMA02	✓			✓			✓			✓	
	Temporality FATE03	✓			✓			✓				✓
	Context 1 FACO04		✓			✓			✓			
	Studio Practice 1 FASP05			✓			✓			✓	✓	

Level	Study module/unit	A4	A5	A6	B4	B5	B6	C4	C5	C6	D3	D4	D5
5	Community, Identity, Environment FACIE06	✓			✓			✓			✓		
	Context 2 FACO07	✓			✓				✓			✓	
	Professional Practice FAPP08		✓			✓				✓			
	Studio Practice 2 FASP09			✓			✓	✓					✓

Level	Study module/unit	A7	A8	A9	B7	B8	B9	C7	C8	C9	D6	D7	D8
6	Studio Practice (Development) FASP10	✓			✓			✓			✓		
	Context 3 FACO11		✓			✓			✓			✓	
	Studio Practice (Exhibition) FASP12			✓			✓			✓			✓

Module specification

1. Factual information			
Module title	Drawing FADR01		
Module tutor	Mark Fearbunce	Level	4
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 24 hours practical workshops, 6 hours lectures, briefings or seminars, 6 hours critiques or discussions, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

Drawing is central to Fine Art practice in terms of observation, recording, visualisation and communication. It plays a role in every part of the creative process from research and idea-generation to development and planning. Drawing is also a practice in its own right as well as a means to another end. It is a process and a product, a verb and a noun, and as such provides a good introduction to Fine Art practice more generally.

3. Aims of the module

- Become acquainted with working in a studio environment
- Develop an understanding of the range of media, methods, approaches and purposes for drawing
- Exercise and develop skills in drawing
- Consider the parameters of drawing and how they might be challenged or expanded
- Understand the applications and status of drawing and its connection to the artist.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

yes

6. Are there any PSRB requirements regarding the module?

None

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A1: Explore the methods, possibilities and potential of drawing and identify its relationship to ideas and contexts.	A1	Lectures, Seminars, Workshops Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B1: Document and reflect on own practice and contexts.	B1	Tutorials and critiques Sketchbooks, reflective journals
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> C1: Contribute to the peer group learning through group interaction and discussion	C1	Critiques and seminars in-class discussions

8. Indicative content.

Students will be given a range of activities to undertake, each designed to stretch the students' thinking and skills in relation to **drawing**. This will be **largely studio based, but also require work off campus**. Key ideas will be introduced in lectures and briefings and followed up with independent research. There will be opportunities to **discuss ideas** throughout. Students will **begin their workshop inductions** in areas where they can stretch their drawing work. Students will be introduced to means of **documenting and reflecting** on their practice through use of physical sketchbooks and/or an online presence.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: group and individual progress tutorials

Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals.

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		5	%	A1, B1, C1

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
Tallman, S	1996	The Contemporary Print.	Thames and Hudson.	London
Price, M.	2013	Vitamin D2: New Perspectives in Drawing	Phaidon	London
Sawdon, P. and Marshall, R.(eds)	2015	Drawing Ambiguity: Beside the Lines of Contemporary Art	I.B. Tauris	London
Seligman, Isabel	2019	Pushing Paper: Contemporary drawing from 1970 to now	British Museum	London
McFadden, D.R.	2009	Slash: Paper Under the Knife	Museum of Arts and Design	New York
O'Rourke, K	2013	Walking and Mapping: Artists as Cartographers	MIT Press	Cambridge MA

13. Other indicative text (e.g. websites)				
Dexter, E	2005	Vitamin D: New Perspectives in Drawing	Phaidon	London
Sawdon, P. and Marshall, R.	2012	Hyperdrawing: Beyond the Lines of Contemporary Art	I.B. Tauris	London

Dillon, B.	2009	The End of the Line: Attitudes in Drawing	Hayward Publishing	London
Kovats, T	2005	The Drawing Book	Black Dog Publishing	London
Morris N. and Quigley, S.	2010	Linie Line Linea: Contemporary Drawing	Institute fur Auslandsbeziehungen	Stuttgart
Maslen, M. and Southern, J.	2011	Drawing projects: an exploration of the language of drawing	Black Dog.	London
Stout, Katharine	2014	Contemporary Drawing: From the 1960s to Now		
Lailach, M. and Grosenick, U.	2007	Land Art	Taschen	Koln

Journals such as:

Art Forum
 Art in America
 Modern Painters
 Art Review
 Frieze

Museum and gallery websites, such as:

www.tate.org.uk
www.moma.org
www.vam.ac.uk/
www.npg.org.uk

Websites:

www.thebigdraw.org/

www.trinitybuoywharfdrawingprize.drawingprojects.uk/

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Materiality FAMA02		
Module tutor	Mark Fearbunce	Level	4
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 24 hours practical workshops, 6 hours lectures, briefings or seminars, 6 hours critiques or discussions, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

The module will provide the opportunity for students to consider how ideas can direct materials and processes, and alternatively how materials and processes can direct ideas. This will enable students to begin to develop strategies for their own independent practice within various contemporary Fine Art contexts. Exploration and experimentation with materials and processes is central to this module.

3. Aims of the module

- Develop an awareness of the complex relationship between idea generation and exploration, and materials and processes.
- Experiment and explore a variety of materials and processes within Fine Art practice.
- Explore visual language through the investigation of the work of others and placing own work within a fine art context.
- Contribute to a studio culture of discussion and debate, developing students' 'criticality' of their own practice and that of their peers.
- Consider economic and environmental sustainability in the production of works

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

yes

6. Are there any PSRB requirements regarding the module?

None

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A2: Explore the methods, possibilities and potential of materials, processes and techniques and identify their relationship to ideas and contexts.	A1	Lectures, Seminars, Workshops Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B2: Analyse and evaluate the relationship between material, conceptual and visual outcomes in order to develop visual communication.	B1	Tutorials and critiques Sketchbooks, reflective journals
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>		Sketchbooks, reflective journals Independent study

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C2: Exercise self-management skills in terms of project engagement, productivity and liaising with others, whilst taking responsibility for achieving personal objectives	C1	Workshops and studio practice Informal interactions

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D1: Demonstrate the use of appropriate communication skills when seeking advice or discussing ideas.	D1	Tutorials, seminars and critiques Informal interactions

8. Indicative content.
<p>Students will be given a range of activities to undertake, each designed to stretch the students' thinking and skills in relation to making, with a particular emphasis on materials. This will be a mixture of studio based and workshop activity. Key ideas will be introduced in lectures and briefings and followed up with independent research. There will be opportunities to discuss and examine ideas throughout. Students will continue their workshop inductions in areas where they can stretch their making skills with different materials, but will also be given a greater responsibility for independent learning. Students will be introduced to means of analysing and evaluating their own and others' practice through use of physical sketchbooks and/or an online presence.</p>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy: Formative assessment: group and individual progress tutorials Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals.					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		12	%	A2, B2, C2, D1

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
Obrist, H.U	2013	Do it: The Compendium	Independent Curators International	
Berger, Christian.	2019	Conceptualism and Materiality: Matters of Art and Politics	Brill	
Schwabsky, B.	2016	Vitamin P3: New Perspectives in Painting	Phaidon	London
Pedrosa, A., Hoptman, L. and Hoffmann, J.	2009	Vitamin 3D: New Perspectives in Sculpture and Installation	Phaidon	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Porter, J.	2019	Vitamin T: Threads and Textiles in Contemporary Art	Phaidon	London
Lilley, C.	2017	Vitamin C: Clay and Ceramic in Contemporary Art	Phaidon	London
McFadden, D.R.	2007	Pricked: Extreme Embroidery	Museum of Arts and Design	New York
McFadden, D.R.	2012	Swept Away: Dust, ashes and dirt in contemporary art and design	Museum of Art and Design	New York

13. Other indicative text (e.g. websites)				
Stallabrass, J.	2004	Contemporary Art: A Very Short Introduction	Oxford University Press	Oxford
Hughes, R.	1991	Shock of the New.	Thames and Hudson.	
Berger, J.	2009	About Looking	Bloomsbury	London
Freeland, C.	2001	But is it Art?	Oxford University Press.	Oxford
Attfield, J	2000	Wild Things: The Material Culture of Everyday Life	Berg	New York
Stangos, N	1994	Concepts of Modern Art	Thames and Hudson	London
Lange-Berndt, P.	2015	Materiality: (documents of Contemporary Art)	Whitechapel Art Gallery	London
Crook, J. and Learner, T.	2000	The impact of modern paints	Tate Gallery Publishing.	London
Elkins, James.	1999	What Painting is: how to think about oil painting,	Routledge	London

		using the language of alchemy.		
Aguirre, P and Azimi, N.	2011	Vitamin P2: new perspectives in painting.	Aguirre, P and Azimi, N.	2011
<p><u>Journals such as:</u> Art Forum Art in America Modern Painters Art Review Frieze</p> <p>Museum and gallery websites, such as: www.tate.org.uk www.moma.org</p>				

14. List of amendments since last (re)validation		
Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Temporality FATE03		
Module tutor	Mark Fearbunce	Level	4
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 24 hours practical workshops, 6 hours lectures, briefings or seminars, 6 hours critiques or discussions, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

Fine art has broadened to include practices where the art is manifest beyond the object or image. This module will enable students to explore disciplines such as performance, video or installation and their relationship to notions such as value or permanence. The nature of these practices often requires a degree of collaboration, so this module will also provide a platform to develop teamwork. As the final 'introductory' module, it is also situated at a place to pause and reflect on successes, failures and their implication for future endeavours.

3. Aims of the module

- Develop an awareness and appreciation of the existence or placement of art beyond a physical object or image.
- Experiment and explore a variety of time-based materials and processes within Fine Art practice.
- Develop understanding of visual language through the investigation of the work of others and placing own work within a fine art context.
- Contribute to a studio culture of support, interaction or collaboration, recognising the benefits of teamwork and skills sharing.
- Recognise areas of strength or interest to be explored and areas of weakness that need improvement.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

yes

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A3: Explore the methods, possibilities and potential of time-based material or non-material practices and identify their relationship to ideas and contexts.	A1	Lectures, Seminars, Workshops Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B3: Demonstrate an expanding application of fine art practices through ongoing analysis and begin to identify areas of strength and weakness	B1	Tutorials and critiques Sketchbooks, reflective journals Evaluations
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>		Sketchbooks, reflective journals Independent study

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C3: Work effectively with others, recognising, respecting and utilising strengths and differences where appropriate.	C1	Workshops and studio practice Informal interactions

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D2: Reflect on the results of experimentation to recognise risk-taking and challenges to existing practice as integral aspects of creative processes.	D2	Tutorials, seminars and critiques. Sketchbooks, reflective journals

8. Indicative content.
Students will be given a range of activities to undertake, each designed to stretch the students' thinking and skills in relation to time-based or experiential practices . This will be a mixture of studio based, workshop and off-campus activity . Key ideas will be introduced in lectures and briefings and followed up with independent research. There will be opportunities to collaborate in the generation of ideas and/or production of the works . Students will complete their workshop inductions , although there will be an emphasis on independent learning . Students will autonomously document, reflect, analyse and evaluate their own and others' practice through use of physical sketchbooks and/or an online presence.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:
 Formative assessment: group and individual progress tutorials
 Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals.

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		18	%	A3, B3, C3, D2

11. Teaching staff associated with the module

Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list

Author	Year	Title	Publisher	Location
Mulvey, L.	1974	Visual Pleasure and Narrative Cinema - Film Theory and Criticism.	Oxford University Press.	Oxford
De Oliviera, N., Oxley, N. and Petrie, M.	2003	Installation Art in The New Millennium: The empire of the senses	Thames and Hudson	London
Goldberg, R.L.	2004	Performance: Live Art since the 60s.	Thames and Hudson	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Wood Catharine	2018	Performance in Contemporary Art		
Martin, S. and Grosenick, U.	2006	Video Art	Taschen	Koln
Moussa Spring, Jenny	2015	Unexpected Art: Serendipitous Installations, Site Specific Works and Surprising Interventions		
Kwon, M.	2002	One Place after Another: Site-Specific Art and Locational Identity	MIT Press	Cambridge MA
Demos, T J.	2006	Vitamin Ph: new perspectives in photography.	Phaidon	London
Barthes, R.	1993	Camera Lucida: Reflections on Photography	Vintage Classics	

13. Other indicative text (e.g. websites)				
Goldstein, A	1995	Reconsidering the object of Art: 1965-75	MIT Press.	Cambridge MA
Eisenstein, S.	1991	Writings: Towards a Theory of Montage.	British Film Institute Publishing	London
Suderburg, E.	2000	Space Site Intervention: Situating Installation Art.	University of Minnesota Press.	Minneapolis, London.
Goldberg, R.L.	2018	Performance Now: Live Art for the 21 st Century	Thames and Hudson	London
Chen, W.	2020	Interactive Installation Art and Design		
Wells, L.	2015	Photography - A Critical Introduction	Routledge	London

Weski, T and Liesbrock, H.	2000	How you look at it: photographs of the 20th century	Thames & Hudson	London
Barthes, R.	1987	Image, Music, Text	Fontana Press	
<p><u>Journals such as:</u> Art Forum Art in America Modern Painters Art Review Frieze</p> <p>Museum and gallery websites, such as: www.tate.org.uk www.moma.orgwww.whitechapelgallery.orgwww.barbican.org.uk www.serpentinegalleries.org www.ica.org.uk</p>				

14. List of amendments since last (re)validation		
Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Context 1 FACO04		
Module tutor	Mark Fearbunce	Level	4
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 18 hours lectures or workshops, 9 hours discussions or seminars, 9 hours presentations, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

In order to make art, an artist must use visual language. Being well versed in the visual language of other artists, and the various dialects they use, is key to being able to develop one's own visual language. This module is the first step in understanding the basis of visual language by equipping the student with tools for looking, analysing and researching. Understanding visual language is not a linear narrative, and as such this module will also begin to explore different points of view or methodologies (such as iconography or psychoanalysis) in order to interpret works of art in fresh ways.

3. Aims of the module

- Develop an understanding of visual language through visual analysis and research
- Improve skills in researching information from a variety of sources
- Develop an appreciation of differing points of view, interpretations or contexts
- Gain confidence in discussing artworks verbally and in writing
- Understand the relationship between theoretical and studio contexts

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A4: Establish and apply knowledge of aesthetic, cultural, historical, and contextual factors affecting art.	A2	Lectures and Seminars Presentations Written submissions
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B4: Employ analytic and research skills, demonstrating an engagement with a variety of information sources.	B2	Lectures and Seminars Presentations Written submissions
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>	C2	Workshops Presentations Written submissions

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C4: Select and employ communication and information technologies in order to communicate and develop ideas and research interests.		

8. Indicative content.
Students will be given guidance on visual analysis and research skills through lectures, seminars and workshops. Further lectures and seminars will begin to build a picture of the contexts in which fine art can be situated and how this might affect meaning or interpretation. Students will develop written responses and presentations on subjects derived from the contexts explored in lectures and seminars.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy: Formative assessment: group and individual progress tutorials and presentations Summative Assessment: coursework amounting to 3000 words and a presentation					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework: 1000 words written assignment/s and a presentation Coursework: written assignment/s	40% 60%		10 24	%	A4, B4, C4

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
and/or recording amounting to 2000 words					

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
Williams, G.	2014	How to write about Contemporary Art.	Thames and Hudson.	London
Perry, G.	2016	Playing to the Gallery: Helping Contemporary Art in its Struggle to be Understood.	Penguin.	New York
Ward, O.	2014	Ways of Looking: How to Experience Contemporary Art	Laurence King Publishing Ltd.	London
Bracewell-Homer, P. and Robinson, J. (eds)	2012	Art and Visual Culture: A Reader.	Tate; Open University	London
Collings, M.	2000	This is Modern Art,	Seven Dials	London
Berger John.	1990	Ways of Seeing.	Penguin	London
Murray, C	2003	Key Writers on Art: The Twentieth Century.	Routledge	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Seymour, L.	2018	Roland Barthes' Death of the Author	Routledge	London
Walsh, M	2013	Art and psychoanalysis.	I. B. Tauris	London

13. Other indicative text (e.g. websites)				
Nelson, R.S. and Shiff, R.	2003	Critical terms for Art History. 2 nd edn.	University of Chicago Press	Chicago
Wyman, M.	2004	Looking and Writing. A Guide for Art History Students	Prentice Hall.	London
Bannard, M.	1998	Art, Design and Visual Culture: An Introduction	Macmillan	New York
Harrison, C.	2002	Art in Theory 1900-1999 An Anthology of Changing Ideas.	Blackwell	Oxford
Hopkins, D.	2000	After Modern Art 1945 - 2000	Oxford University Press	Oxford
Wolfflin, Heinrich	1950	Principles of Art History: The problem of the development of style in later art	Dover	New York
Smith-Laing, T.	2018	Michel Foucault's What is An Author	Routledge	London

Journals such as:

Art Forum
Art in America
Modern Painters
Art Review
Frieze

Museum and gallery websites, such as:

www.tate.org.uk
www.moma.org
www.whitechapelgallery.org
www.barbican.org.uk
www.serpentinegalleries.org
www.ica.org.uk/

Websites:

The Met timeline of Art History <http://www.metmuseum.org/toah/>
Artsy education <https://www.artsy.net/artsy-education>

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Studio Practice 1 FASP05		
Module tutor	TBC	Level	4
Module type	Taught	Credit value	40
Mode of delivery	100% face-to-face		
Notional learning hours	400 hours: 12 hours lectures, briefings or seminars, 12 hours critiques or discussions, 96 hours tutorials, 280 hours self-led practice.		

2. Rationale for the module and its links with other modules

Prior modules introduced students to different ways of thinking about and making art. This module gives the students an opportunity to further explore and develop areas of their choice. Through practical making, theoretical application, reflective practice and peer and audience engagement, students will develop their understanding of visual language and begin to position their own voice within that.

3. Aims of the module

- Develop fine art practice through exploration and development of materials, techniques and processes
- Develop visual language through ongoing analysis, evaluation of own and others' work and engagement with feedback.
- Demonstrate an ability to resolve and communicate ideas through fine art practice.
- Demonstrate self-management skills

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A5: Employ visual, contextual, conceptual, material and technical investigations in an enquiry that develops knowledge and understanding of a focused area of fine art practice.	A3	Lectures, Seminars, Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B5: Identify and define a focus for enquiry, solve problems through application of theory, practice, analysis and reflection and present results appropriately.	B3	Tutorials, critiques, presentations Sketchbooks, reflective journals Independent study
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> C5: Organise and develop an innovative and realisable plan for a self-directed project, demonstrating an ability to adapt, based on self-reflection and engagement with audiences.	C3	Tutorials, critiques, presentations

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		Sketchbooks, reflective journals Independent study

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D3: Contribute constructively to peer group activity through presentations, group critiques, debate and discussion.	D1	Seminars, presentations and critiques.

8. Indicative content.
Students will produce a proposal that identifies an area for enquiry within a fine art context, which allows for personal challenge and a degree of uncertainty. Students will experiment broadly before focussing their practical experimentation in order to develop skills, techniques and processes to create a resolved body of work. The work will be informed by ongoing and in-depth research into the work of other artists, theorists and/or commentators. It will also be informed by feedback from tutors, peers and others. A selection of work will be presented at the end of the module. Students will autonomously document, reflect, analyse and evaluate their own and others' practice through use of physical sketchbooks and/or an online presence.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy: Formative assessment: group and individual progress tutorials Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals. Exhibition of selected work					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework Portfolio 75%, Exhibition 25%	100%		28	%	A5, B5, C5, D3

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
The following texts, and books from previous modules, may be applicable to individual students for this module depending on their practice				
Weintraub, L.	2003	Making contemporary art: how today's artists think and work.	Thames and Hudson	London
Weintraub, L.	2003	In the making: creative options for contemporary art.	Distributed Art Publishers	New York
Osborne, P.	2013	Anywhere or not at all: the philosophy of contemporary art.	Verso	New York
Craig-Martin, M	2015	On being an Artist.	Art Books Publishing	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Willats, J.	1997	Art And Representation	Princeton University Press.	
Harrison, C.	2001	Essays On Art and Language.	Blackwells.	Oxford
Marshall, L.	1993	A guide to Learning Independently.	The Open University Press.	Buckingham
Batchelor, D.	2008	Colour: documents of contemporary art Whitechapel	Whitechapel Ventures Ltd.	London
Eco, U.	1989	The open work.	Harvard University Press,	Cambridge MA
Reckitt, H. and Phelan, P.	2001	Art and Feminism	Phaidon.	London
Bachelard, G.	1958	The Poetics of Space.	Beacon Press.	London
Stiles, K. and Selz, P.	1996	Theories and documents of contemporary art: a sourcebook of artists' writings	University of California Press.	Los Angeles
Vidler, A.	2000	Warped Space, Art, Architecture and Anxiety in Modern Culture	Mit Press.	Cambridge MA
Betterton, R.	2004	Unframed: practices and developments in women's contemporary painting	I.B. Taurus	London
Hicks, A.	1989	The school of London: the resurgence of contemporary painting	Phaidon.	London
Hanfling, O.	1994	Philosophical Aesthetics: An Introduction.	Open University Press	Buckingham
Shusterman, R.	2002	Surface and Depth: Dialactics of criticism and culture	Cornell University Press.	London
Hopkins, D.	2000	After Modern Art 1945-2000.	Oxford University Press.	Oxford

13. Other indicative text (e.g. websites)

Journals such as:

Art Forum
Art in America
Modern Painters
Art Review
Frieze

Museum and gallery websites, such as:

www.tate.org.uk
www.moma.org
www.whitechapelgallery.org
www.barbican.org.uk
www.serpentinegalleries.org
www.ica.org.uk

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Community, Identity, Environment FACIE06		
Module tutor	Mark Fearbunce	Level	5
Module type	Taught	Credit value	30
Mode of delivery	100% face-to-face		
Notional learning hours	300 hours: 9 hours lectures, briefings, workshops or seminars, 9 hours critiques or discussions, 72 hours tutorials, 210 hours self-led practice.		

2. Rationale for the module and its links with other modules

Where year one of the programme focussed on materials, techniques and approaches to art in order to establish visual language and an artistic presence, year two begins by encouraging students to look beyond themselves, their experiences and personal interests. The main function of this module will be for the artist to see themselves as a part of a broader community and assess their impact upon it and influence from it. By engaging with the interests, priorities and concerns of other individuals and/or communities, the student will not only have a broader perspective on the world, but can also situate themselves, and their artistic practice in that broader context.

This module also offers the opportunity to explore contemporary approaches to art making such as collaborative, sustainable and socially engaged practices.

3. Aims of the module

- Gain an appreciation of others' perspectives and their own practice in the context of broader social, environmental, global and other concerns.
- Understand how their acts as an artist can have an impact on, as well as be impacted by, the perspectives of others.
- Develop research skills through engagement with a variety of first and second hand sources.
- Develop self-management skills in the research, development and production of artworks.

3. Aims of the module

- Demonstrate the ability to adapt or change to unfamiliar contexts or requirements.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A6: Investigate, analyse and evaluate the relationships between fine art and a range of social, environmental, political, historical or cultural contexts.	A4	Lectures, Seminars, Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B6: Undertake research to provide new information and/or critically evaluate information through application of alternative contexts or methodologies.	B4	Sketchbooks, reflective journals Independent study
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>		Sketchbooks, reflective journals Independent study

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C6: Communicate effectively with external organisations or individuals in order to analyse others' issues, concerns or priorities.	C4	

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D4: Develop working methods to accommodate change and uncertainty, embrace independence and new thinking whilst recognising and respecting ethical considerations.	D3	Tutorials and critiques Sketchbooks, reflective journals Independent study

8. Indicative content.
Students will produce a portfolio of experimental and/or resolved fine art work in response to a brief (or briefs) which allows for personal challenge and a degree of uncertainty. The work will be informed by ongoing and in-depth research into the work of other artists, theorists and/or commentators as well as the perspectives of other individuals and/or communities. It will also be informed by feedback from tutors, peers and others. The work may be a developed body of familiar skills, materials, techniques and processes, an exploration of new approaches, or a combination of both. Students will autonomously document, reflect, analyse and evaluate their own and others' practice through use of sketchbooks and/or an online presence.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy: Formative assessment: group and individual progress tutorials Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals.					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		12	%	A6, B6, C6, D4

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
Wexler, A. and Sabbaghi, V.	2019	Bridging Communities through Socially Engaged Art	Routledge	London
Kestler, G. H.	2011	The One and The Many: Contemporary Collaborative Art in a Global Context	Duke University Press	Durham NC
Weintraub, L.	2012	To Life! Eco Art in Pursuit of a Sustainable Planet.	University of California Press	Los Angeles

12. Key reading list				
Author	Year	Title	Publisher	Location
Young, James O.	2010	Cultural appropriation and the arts	Wiley Blackwell	Oxford
Anderson, B.	2006	Imagined Communities: Reflections on the Origin and Spread of Nationalism	Verso	London
Pitts, J.	2019	Afropean: Notes from Black Europe	Allen Lane	London
Perry, G., Moore, S., Lowe, A. and Douglas. C.	2013	Grayson Perry: The Vanity of Small Differences	Hayward Publishing	London
Peiry, L. and Frank. J.	2020	Art Brut	Flammarion	

13. Other indicative text (e.g. websites)				
Sachs Olsen, C.	2019	Socially Engaged Art and the Neoliberal City	Routledge	London
Thompson, N.	2012	Living as Form: Socially Engaged Art from 1991-2011	Creative Arts Books	
Cartiere, C. and Willis, S.	2008	The Practice of Public Art	Routledge	London
Cartiere, C. and Zebracki, M.	2015	The Everyday Practice of Public Art: Art, Space and Social Inclusion	Routledge	London

Bacharach, S., Booth, J.N and Fjaerestad, S.	2016	Collaborative Art in the 21 st Century	Routledge	London
Weinberg, A.	2000	Urban recycling and the search for sustainable community development	RIBA, Electronic book.	
Matilisky, B.C.	1992	Fragile Ecologies: Contemporary Artists' Interpretations and Solutions.	Rizzoli.	New York
Helguera, P.	2011	Education for Socially Engaged Art: A Materials and Techniques Handbook.	Jorge Pinto Books.	New York
Beshty, W.	2015	Ethics: documents of contemporary art).	Whitechapel Gallery	London
Blanc, N. and Benish, B.	2016	Form, Art and the Environment: Engaging in Sustainability	Routledge	London
Curtis, D.	2017	Building Sustainability with the Arts	Cambridge Scholars Publishing	Cambridge

Although not duplicated here, books from the 'Context 2' module are also pertinent to this module where they consider Feminist, Post-Colonial and Queer theories.

Journals such as:

Art Forum
 Art in America
 Modern Painters
 Art Review
 Frieze

Museum and gallery websites, such as:

www.tate.org.uk
www.moma.org
www.whitechapelgallery.org
www.barbican.org.uk
www.serpentinegalleries.org
www.ica.org.uk

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

1. Factual information			
Module title	Context 2 FACO07		
Module tutor	Mark Fearbunce	Level	5
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 16 hours lectures or workshops, 10 hours discussions or seminars, 10 hours presentations, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

Discussing art has various applications from academic articles to exhibition reviews, proposals and catalogue entries. This module seeks to equip the students with the skills needed to position communication about art in different vocational contexts, such as art journalism or curatorial proposals. The content of that communication will be focussed around challenging debates on art. Students will deepen and broaden their understanding of methodologies for investigating art and thus question the construction of their own values, identities and assumptions about art.

3. Aims of the module

- Develop an understanding of contexts and methodologies for looking at art
- Develop an understanding of vocational contexts for discussing art.
- Understand that there are different styles of communication for different audiences.
- Develop confidence in arguing alternative points of view and providing evidence for those views.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A7: Develop analysis and evaluation of aesthetic, cultural, historical, and contextual factors affecting art through critical investigation.	A4	Lectures and Seminars Presentations Written submissions
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B7: Recognise competing perspectives, values or identities, demonstrating a critical engagement with a variety of information sources.	B4	Lectures and Seminars Presentations Written submissions
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>		Presentations Written submissions

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C7: Critically apply a theoretical knowledge of fine art to professional contexts using an appropriate range of communication techniques.	C5	

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D5: Apply information and presentation skills to navigate, manage and retrieve information from a variety of sources	D4	Presentations Written submissions

8. Indicative content.
Students will be introduced to different methodologies through a series of lectures and the opportunity to discuss these through seminars. Seminars will also be used to discuss different writing styles for different audiences. Students will develop vocationally relevant written responses and presentations on subjects derived from the contexts explored in lectures and seminars.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes
Assessment Strategy: Formative assessment: group and individual progress tutorials and presentations Summative Assessment: coursework amounting to 3000 words and a presentation

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework: 1000 words written assignment/s and a presentation	40%		10	%	A8, B8, C7, D6
Coursework: written assignment/s and/or recording amounting to 2000 words	60%		24		

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
D'Alleva, A.	2005	Methods and Theories of Art History	Lawrence King	London
Said, E.W.	1995	Orientalism: Western Concepts of the Orient	Penguin	London
Newall, D.	2017	Art and its Global Histories: A reader	Manchester University Press.	Manchester
Procter, J.	2004	Stuart Hall	Routledge	London
Butler, J.	2011	Gender Trouble: Feminism and the Subversion of Identity	Routledge	London

12. Key reading list				
Author	Year	Title	Publisher	Location
O'Doherty, B.	1986	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.	London
Pollock, G.	2003	Vision and Difference	Routledge	London

13. Other indicative text (e.g. websites)				
Perry, G., Moore, S., Lowe, A. and Douglas. C.	2013	Grayson Perry: The Vanity of Small Differences	Hayward Publishing	London
Besley, C.	2002	Critical Practice (New Accents),	Routledge.	London
Arnold, D.	2003	Art and Thought.	Blackwell	Oxford
Schnieder, L.	2010	The Methodologies of Art – An Introduction.	Icon Editions.	London
Mirzoeff, N.	2013	The Visual Culture Reader.	Routledge.	London
Hatt, M. and Klonk, C.	2006	Art History: A critical Introduction to its Methods	Manchester University Press	Manchester

Young, James O.	2010	Cultural appropriation and the arts	Wiley Blackwell	Oxford
Christian, K. and Clark, L.	2018	European Art and the Wider World 1350-1550	Manchester University Press	Manchester
Anderson, B.	2006	Imagined Communities: Reflections on the Origin and Spread of Nationalism	Verso	London
Pitts, J.	2019	Afropean: Notes from Black Europe	Allen Lane	London
Duncan, C.	1995	Civilising Rituals: Inside Public Art Museums	Routledge	Abingdon
Deepwell, J.	1995	New Feminist Art Criticism: critical strategies	Manchester University Press.	Manchester
Roskill, M.	1989	What is Art History	University of Massachusetts Press.	Boston
Fernie, E.	1995	Art History and its Methods: a critical anthology	Phaidon.	London
Edwards, S.	1999	Art and its Histories: a reader,	Yale University Press	London
Mirzoeff, N.	1995	Bodyscape: art, modernity and the ideal figure.	Routledge.	London
<p><u>Journals such as:</u> Art Forum Art in America Modern Painters</p>				

Art Review
Frieze

Museum and gallery websites, such as:

www.tate.org.uk

www.moma.org

www.whitechapelgallery.org

www.barbican.org.uk

www.serpentinegalleries.org

www.ica.org.uk

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Professional Practice FAPP08		
Module tutor	Mark Fearbunce	Level	5
Module type	Taught	Credit value	20
Mode of delivery	100% face-to-face		
Notional learning hours	200 hours: 6 hours lectures or workshops, 240 hours discussions or seminars, 6 hours presentations, 24 hours tutorials, 140 hours self-led practice.		

2. Rationale for the module and its links with other modules

Working as an artist, or with artists, entails collaboration, professional communication and building networks to enable art to reach its audiences. This module provides an opportunity for students to work collaboratively, taking on different professional roles, with the aim of presenting work to an audience. This involves robust planning, but often also entails a degree of flexibility. It requires an ability to understand and adapt to changing situations, or to the requirements of different institutions, legal or ethical concerns, groups or individuals.

The module enables the student to develop their understanding of engaging with the workplace and issues relating to employability.

3. Aims of the module

- Understand the contexts in which art is presented and consumed
- Understand a range of professional roles associated with the discipline of fine art
- Enable students to develop workplace skills relevant to their practice
- Develop professional communication skills

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A8: Realise intentions in response to a live project or placement applying knowledge of ethical or professional contexts	A5	Presentations and seminars Group and individual tutorials
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B8: Collect and analyse information to inform a choice of solutions to problems in professional contexts	B5	Presentations and seminars Group and individual tutorials
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>	C6	Presentations and seminars Group and individual tutorials

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C8: Identify, develop and document professional skills related to creative practice that inform and advance a personal choice of career pathway.		

8. Indicative content.
<p>Students will work collaboratively on a live project such as an exhibition or publication. They will need to research different examples of professional practice to inform their approach. These examples may include exhibitions at commercial galleries, public museums, artist-led initiatives or online publications. Within these examples, students will investigate aspects such as; publicity material, imagery, press releases, curatorial approach, character of venue, target audience, events, catalogue content and layout, online presence etc.</p> <p>Students will document the progress of this collaborative project and their specific role within it, in a professional practice folder. This folder will also contain communications, reflections, and notes relating to other professional practice engagements they are undertaking. These might include work experience placements, volunteering, engaging with artist projects, visiting museums, attending conferences and applying for opportunities.</p>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes
<p>Assessment Strategy: Formative assessment: group and individual progress tutorials and presentations Summative Assessment: portfolio folder of professional practice activities</p>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		25	%	A9, B9, C8

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
Weintraub, L.	2003	In the Making: Creative Options for Contemporary Art.	Distributed Art Publishers	New York
Karp, I. and Lavine, S.	1991	Exhibiting cultures: the poetics and politics of museum display.	Smithsonian Institute	Washington
Charity, R.	2005	Reviews: Artists and Public Space.	Black Dog.	Oxford
Obrist, H. U.	2015	Ways of Curating	Penguin	London
O'Doherty, B.	1986	Inside the White Cube: The Ideology of the Gallery Space	University of California Press	California
Duncan, C.	1995	Civilising Rituals: Inside Public Art Museums	Routledge	Abingdon
Barker, E.	1999	Contemporary Cultures of Display.	Yale University Press.	London

13. Other indicative text (e.g. websites)
<u>Journals such as:</u> Art Forum

Art in America
Modern Painters
Art Review
Frieze

Museum and gallery websites, such as:

www.tate.org.uk

www.moma.org

www.whitechapelgallery.orgwww.barbican.org.uk

www.serpentinegalleries.org

www.ica.org.uk

Websites:

Artefact (UK): www.artefact.co.uk

Public art on-line: www.publicartonline.org.uk/publications

Axis Artists: www.axisartists.org.uk

Cultural Enterprise: www.culturalenterpriseoffice.co.uk

The Wellcome Trust: www.wellcome.ac.uk

The Arts Council: www.artscouncil.org.uk/information

Arts Admin: www.artsadmin.co.uk

Other:

The Code of Practice For the Visual Arts: www.a-n.co.uk

Artists' Toolkits – Professional Practice Resources: www.a-n.co.uk

14. List of amendments since last (re)validation		
Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Studio Practice 2 FASP09		
Module tutor	Mark Fearbunce	Level	5
Module type	Taught	Credit value	50
Mode of delivery	100% face-to-face		
Notional learning hours	500 hours: 15 hours lectures, briefings or seminars, 15 hours critiques or discussions, 120 hours tutorials, 350 hours self-led practice.		

2. Rationale for the module and its links with other modules

In light of first year achievements and the second year focus on the place of the artist within a broader context, this module gives the students an opportunity to further explore, develop and refine areas of their choice. Through practical making, theoretical application, reflective practice, contextualisation and peer, audience and professional engagement, students will develop and expand their understanding and use of visual language and begin to position their work in a broader context.

3. Aims of the module

- Develop and refine fine art practice through exploration and development of materials, techniques and processes
- Develop and refine visual language through ongoing analysis, evaluation of own and others' work and engagement with feedback.
- Demonstrate an ability to resolve and communicate complex ideas through fine art practice.
- Manage a project that recognises the position, purpose and value of art through research, negotiation and engagement with broader contexts.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A9: Employ visual, contextual, conceptual, material and technical investigations in a detailed enquiry that critically engages and develops a substantive knowledge and understanding of a focused area of fine art practice.	A6	Seminars, Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B9: Develop a visual language through reflective practical explorations, critical evaluation of information and synthesis of theory and practice; presenting results discerningly.	B6	Tutorials, critiques, presentations Sketchbooks, reflective journals Independent study
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>	C4	Tutorials, critiques, presentations, seminars. Independent workshop practice.

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C9: Interact effectively with a team, giving and receiving information and ideas, through collective endeavour, negotiation and effective project management		

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D6: Analyse information and experiences, formulate independent judgements and articulate reasoned argument through reflection, review, evaluation and debate	D5	Seminars, presentations and critiques. Sketchbooks, reflective journals Independent study

8. Indicative content.
Students will produce a proposal that identifies an area for a complex enquiry within a fine art context, which allows for personal, theoretical and practical challenges and a degree of uncertainty. Students will experiment broadly before focussing their practical experimentation in order to develop skills, techniques and processes to create a refined and resolved body of work. The work will be informed by ongoing and in-depth research into the work of other artists, theorists and/or commentators and an engagement with the purpose and/or value of the project. It will also be informed by negotiation with and feedback from tutors, peers and others. A selection of work will be presented at the end of the module in a professional context. Students will autonomously document, reflect, analyse and evaluate their own and others' practice through use of sketchbooks and/or an online presence.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes					
Assessment Strategy: Formative assessment: group and individual progress tutorials. Formative assessment points to include feedback and advice to improve. Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals. Exhibition of selected work					
Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework Portfolio 60%, Exhibition 40%	100%		28	%	A5, B5, C5, D3

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
The following texts, and books from previous modules, may be applicable to individual students for this module depending on their practice				
Welchman, J. C.	2001	Art after appropriation – essays on art in the 1990s.	G & B Arts	London
Berger, J.	2001	The Shape of a Pocket.	Bloomsbury,	London.
Sontag, S.	1979	'On Photography'.	Penguin.	London.
Cage, J.	1978	Silence, Lectures and Writings.	Marion Boyars	London.
Hertz, R.	1993	Theories of Contemporary Art.	Prentice Hall	New Jersey

12. Key reading list				
Author	Year	Title	Publisher	Location
Morgan, S.	1995	Rites of Passage: Art for the End of the Century.	Tate Gallery.	London
Harris, J.	1993	Modern Art: Practices and Debates: Modernism in Dispute - Art Since the Forties.	Yale University Press.	London
Barthes, R.	1993	Mythologies	Vintage	London

13. Other indicative text (e.g. websites)
<p><u>Journals such as:</u></p> <p>Art Forum Art in America Modern Painters Art Review Frieze</p> <p>Museum and gallery websites, such as:</p> <p>www.tate.org.uk www.moma.org www.whitechapelgallery.org www.barbican.org.uk www.serpentinegalleries.org www.ica.org.uk</p>

14. List of amendments since last (re)validation		
Area amended	Details	Date Central Quality informed

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Module specification

1. Factual information			
Module title	Studio Practice (Development) FASP10		
Module tutor	Mark Fearbunce	Level	6
Module type	Taught	Credit value	30
Mode of delivery	100% face-to-face		
Notional learning hours	300 hours: 9 hours lectures, briefings, workshops or seminars, 9 hours critiques or discussions, 72 hours tutorials, 210 hours self-led practice.		

2. Rationale for the module and its links with other modules

This module enables students to establish and test their ideas and research through practical exploration within their own specific fine art practice. Students have the opportunity to practically explore through fine art making, to investigate and develop their initial ideas. This will form the basis of their practical programme at level 6. Students will initiate a programme of practical making based on their own interests and inspirations within fine art practice and test a range of ideas through practical innovation and experimentation. This will be supported through practice-based research with analytical review and link to the contextual research themes undertaken in the 'Context 3' module. This practical work will form a platform of which to develop a resolved body of fine art work in the final 'Studio Practice: Exhibition' module.

The purpose of this module is the development of innovative approaches to fine art practice. Students will enhance their creative process through considering its wider professional contextualisation.

Students will research and develop their own self-initiated project within fine art practice. They will carry out a series of experimental exercises that test the value of their own ideas. The module will support the development of a fluency in practical fine art skills as necessary to individual needs. The module will also support the development of visual communication, contextual understanding and awareness of the functions and audiences for fine art.

2. Rationale for the module and its links with other modules

Students will be required to test and incorporate new exploratory practices in relation to innovative ideas. This will enable students to acquire new skills along with progressing skills already established. Students should initiate an investigative approach that questions, challenges and expands their practice through a range of processes, materials and ideas. They will aim to develop and extend familiar ways of working and communicating ideas whilst exploring and identifying new skills and needs.

3. Aims of the module

- Acquire new skills in material usage and processes.
- Employ the use of innovative and experimental production methods.
- Implement methods of working that links experimental outcomes to the generation of both ideas and concepts.
- Formulate theoretical and contextual links between research and practice through a willingness to explore new methods, forms and ideas.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> A10: Independently undertake exhaustive visual, contextual, conceptual, material and technical investigations in an in-depth enquiry that critically engages and develops a specialist knowledge and understanding of a focussed and relevant area of fine art practice.</p>	A7	Seminars, Tutorials and critiques Sketchbooks, reflective journals Independent study
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i> B10: Develop a confident and complex visual language through ambitious, flexible and risk-taking exploration of materials and/or processes, synthesising theory and practice to judge the value and significance of the work.</p>	B7	Tutorials, critiques, presentations Sketchbooks, reflective journals Independent study

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> C10: Take responsibility for managing own workload and developing independent learning using analysis, project initiative, negotiation and reflection to appraise actions, own capabilities and seek alternatives.</p>	C7	Tutorials, critiques, presentations, seminars. Independent workshop practice.

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i> D7: Critique and evaluate the development of practice in relation to key themes and practices and in response to the critical judgments of others</p>	D6	Seminars, presentations and critiques. Sketchbooks, reflective journals Independent study

8. Indicative content.
<p>Students devise a project brief that introduces a complex creative enquiry for fine art practice, linked to the theoretical concerns of their 'Context 3' module. Responding to the brief they will follow their own interests within fine art in the exploration, review and development of a substantial body of practical creative work. This broad body of work will contain evidence of practical enquiries supported by analysis and practice-based research, with a clear indication of where further, more focussed enquiry may lead in the final module: Studio Practice: Development.</p>

8. Indicative content.

The specific practice of each student will vary depending on interests but may include: painting, sculpture, printmaking, drawing, installation, performance, film and video, digital, sound, photography, textiles, ceramics, site specific, mixed media or collaborative practice. Students will be encouraged to continue exploring interdisciplinary approaches and embracing hybridity within their practice where appropriate.

Throughout this module, students are encouraged by the staff team to develop an advanced relationship to aesthetic, material and theoretical exploration that clearly informs their own creative practice. It would be expected that students would have a good level of relevant autonomous skills, which would be discussed and developed with support from the staff team. Students are expected to plan their own time independently, although they are supported through tutorials and seminars throughout this module.

Students are encouraged to investigate and document potential professional partners. This may include galleries, art publications, organisations, events or initiatives. This may also include suppliers, manufacturers, other businesses or organisations. Where necessary, students will be encouraged to make communication with these external agencies to foster professionalism within their current practice in support of their material, production or presentation aims. This will then be used to enable students to meet their objectives in the Studio Practice: Exhibition module.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: group and individual progress tutorials

Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals.

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework	100%		12	%	A10, B10, C10, D7

11. Teaching staff associated with the module				
Name and contact details				
Mark Fearbunce fearbuncem@btc.ac.uk				
Andrew Howell howella@btc.ac.uk				

12. Key reading list				
Author	Year	Title	Publisher	Location
The following texts, and books from previous modules, may be applicable to individual students for this module depending on their practice, although it is expected that students independently locate appropriate sources for this module that are relevant to their interests.				
Boden, M A.	2010	Creativity and art: three roads to surprise. http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=488671 Electronic book	Oxford University Press.	Oxford
Gross, J.R.	2015	Drawing redefined: Roni Horn, Esther Klas, Joelle Tuerlinckx, Richard Tuttle and Jorinde Voigt.	deCordova Sulpture Park	
Grant, S.	2012	In my view: personal reflections on art by today's leading artists.	Thames and Hudson.	London
Getlein, M.	2016	Art visionaries.	Laurence King	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Edwards, B.	2013	Drawing on the right side of the brain: a course in enhancing creativity and artistic confidence. http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=488671 Electronic book	Souvenir Press.	London
Craig-Martin, M.	2015	<i>On being an artist.</i>	Art Books Publishing	London
Yot, R.	2011	Light for visual artists: understanding and using light in art and design.	Laurence King Publishing.	London
Wilson, M.	2013	How to read contemporary art.	Thames and Hudson.	London
Suzuki, S and Campbell, B.	2013	Wait, later this will be nothing: editions by Dieter Roth.	Museum of Modern Art	New York
Stobart, J.	2011	Extraordinary sketchbooks: inspiring examples from artists, designers, students and enthusiasts	A&C Black Publishers.	London
Seminega, I.M.	2015	The creative entrepreneur.	Octopus Publishing Group	London
Selby, A & Beech, D.	2009	Art and text.	Black Dog.	London
Schwartzman, M.	2011	See yourself sensing: redefining human perception.	Black Dog	London
McElhinney, J.L	2015	Art Students League of New York on painting: lessons and meditations on mediums, styles, and methods.	Watson-Guption Publications	New York
Mieves, C and Brown, I.	2016	Wonder in contemporary artistic practice	Routledge	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Ludwig, L K.	2009	Collaborative art journals and shared visions in mixed media.	Quarry Books	Beverly, MA

13. Other indicative text (e.g. websites)
<p><u>Journals such as:</u></p> <p>Art Forum Art in America Modern Painters Art Review Frieze</p> <p>Museum and gallery websites, such as:</p> <p>www.tate.org.uk www.moma.org www.whitechapelgallery.orgwww.barbican.org.uk www.serpentinegalleries.org www.ica.org.uk</p>

14. List of amendments since last (re)validation		
Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Context 3 FACO11		
Module tutor	Mark Fearbunce	Level	6
Module type	Taught	Credit value	30
Mode of delivery	100% face-to-face		
Notional learning hours	300 hours: 10 hours lectures or workshops, 20 hours discussions or seminars, 20 hours presentations, 40 hours tutorials, 210 hours self-led practice.		

2. Rationale for the module and its links with other modules

This module enhances each student's appreciation of in-depth research, building knowledge in relation to their own evolving creative practice and preparing them for their final module. Students will develop written and/or verbal communication skills in the contexts of their creative practice by selecting and developing an appropriate research theme.

Students will expand upon their chosen theme and shape an effective body of writing and/or recording. In this process of research and development, key cognitive skills are developed such as synthesis, creative and critical thinking, problem solving, and evaluation. With supervision and guidance through tutorials, learners will develop personal study modes and take responsibility for planning and implementing independent learning.

3. Aims of the module

- Develop and integrate individual research interests that will provide a broader context for the student's creative practice, both present and future
- Assemble a clearly structured and well informed body of writing and/or recording that enhances students' learning to an appropriate level in relation to the contexts of their practice
- Demonstrate and bring to fruition cognitive, analytical and research skills.

3. Aims of the module

- Produce, communicate and evaluate ideas and systematic research
- Develop students' ability of critical self-evaluation and support them to become independent learners

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A11: Demonstrate an in-depth and specialist understanding of cultural, historical, and contextual factors affecting art through independent critical and systematic investigation.	A8	Written responses, presentations, seminars, tutorials
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B11: Argue from competing perspectives, utilising a discerning selection of information sources to demonstrate a critical engagement with new concepts and/or complex problems.	B8	Written responses, presentations, seminars, tutorials
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>		Written responses, presentations, seminars, tutorials

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C11: Articulate ideas effectively and engage in constructive debate in a professional and well-informed manner.	C8	

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D8: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.	D7	Tutorials, LRC support, independent research

8. Indicative content.
<p>Students will propose their planned work for this module. This may include the proposed structure, style or format for a body of writing and/or recording, themes related to their fine art studio work, research strategies, rationale for their approach to written work, and links to professional practice where appropriate.</p> <p>Using available support from staff, library resources and peers, students will research, develop and write and/or record their response. This will be assessed at the end of the module.</p>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:
 Formative assessment: group and individual progress tutorials, presentations.
 Summative Assessment: coursework amounting to 4500 words and a presentation

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework: 500 words written assignment and a presentation	20%		8	%	A11, B11, C11, D8
Coursework: written assignment/s and/or recording amounting to 4000 words	80%		24		

11. Teaching staff associated with the module

Name and contact details
 Mark Fearbunce fearbuncem@btc.ac.uk

12. Key reading list

Author	Year	Title	Publisher	Location
The following texts, and books from previous Context modules, may be applicable to individual students for this module depending on their practice. Students are also expected to identify texts independently.				
Collins, H.	2015	Creative research: the theory and practice of research for the creative industries.	Bloomsbury.	London
Edwards, S. and Wood, P.	2012	Art & visual culture 1850 - 2010: modernity to globalisation.	Tate Publishing	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Francis, P.	2009	Inspiring writing in art and design: taking a line for a write.	Intellect Books	Bristol
Gompertz, W.	2012	What are you looking at?: 150 years of modern art in the blink of an eye.	Penguin	London
Mirzoeff, N.	2013	The visual culture reader. 3 rd edn.	Routledge	London
Sabatini, A.	2016	Contemporary aesthetic research: theory and practice in the arts.	Routledge	London
Schneider Adams, L.	2010	The methodologies of art: an introduction. 2 nd edn.	Westview Press.	Philadelphia
Carroll, N.	2009	On criticism.	Routledge	London
Osborne, P.	2013	Anywhere or not at all: the philosophy of contemporary art.	Verso.	New York
Clarke, M.	2007	Verbalising the visual: translating art and design into words.	AVA Publishing	Lausanne, Switzerland
Hall, S.	2012	This means this, this means that: a user's guide to semiotics.	Laurence King.	London
Hudson, S. and Noonan-Morrissey, N.	2015	The art of writing about art. 2 nd edn.	Cengage Learning	Stamford, Connecticut
Jones, A.	2010	The Feminism visual culture reader. 2 nd edn.	Routledge.	London
Wilson, G.	2014	How to write about contemporary art.	Thames and Hudson.	London

13. Other indicative text (e.g. websites)
<u>Journals such as:</u>

Art Forum
Art in America
Modern Painters
Art Review
Frieze

Museum and gallery websites, such as:

www.tate.org.uk

www.moma.org

www.whitechapelgallery.org

www.barbican.org.uk

www.serpentinegalleries.org

www.ica.org.uk

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Module specification

1. Factual information			
Module title	Studio Practice (Exhibition) FASP12		
Module tutor	Mark Fearbunce	Level	6
Module type	Taught	Credit value	60
Mode of delivery	100% face-to-face		
Notional learning hours	600 hours: 12 hours lectures, briefings or seminars, 48 hours critiques or discussions, 120 hours tutorials, 420 hours self-led practice.		

2. Rationale for the module and its links with other modules
<p>Students will establish a searching and increasingly independent enquiry into fine art practice with a clear focus on professional context.</p> <p>The module should be both a theoretical and practical culmination of the preceding modules at level 6, demonstrating an advanced articulation of ideas and concerns through fine art practice.</p> <p>The process of project enquiry will result in an authoritative and autonomous body of practical work in a specialised area of fine art. This resolved and significant body of work will be refined through informed decision making and editing, which will be professionally presented to an outside audience.</p> <p>Students will be required to produce a body of work that encompasses research development and the resolution of ideas in their chosen direction within fine art. It will culminate in the display of work in an appropriate context and setting.</p>

3. Aims of the module
<ul style="list-style-type: none"> Plan, create and produce a substantial and coherent body of work, informed by associated research and making processes, and fine art contexts. Revise and refine a negotiated conceptual and practical proposal to establish a creative identity

3. Aims of the module

- Set out a critical framework in which practical outcomes can be reflected upon and analysed.

4. Pre-requisite modules or specified entry requirements

None – not applicable for this programme

5. Is the module compensatable?

no

6. Are there any PSRB requirements regarding the module?

none

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> A12: Synthesise specialist knowledge and expertise to realise ambitious ideas and intentions for fine art practice.	A9	Tutorials, critiques, independent practice, exhibition.
B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module learners will be expected to:</i> B12: Present a body of work that confidently and coherently resolves new and/or complex ideas towards justified conclusions.	B9	Tutorials, critiques, independent practice, exhibition, presentation, sketchbooks/journals.
C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i>	C9	Tutorials, critiques, exhibition, presentation, sketchbooks/journals.

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
C12: Exhibit practical work in a range of situations using appropriate methods and apply professional skills to support their own practice and/or the practice of others.		

D. Key/transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<i>At the end of the module, learners will be expected to:</i> D9: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.	D8	Tutorials, critiques, exhibition

8. Indicative content.
<p>This final module facilitates the student's production of a body of fine art work that relates specifically to their field of study and demonstrates their ability to cope and resolve the technical, creative and theoretical problems that may arise from it. It is expected that the final selection of fine art work will demonstrate a resolution of the project, yet the module as a whole will promote the innovative development of material, aesthetic and theoretical approaches to fine art practice.</p> <p>Once the staff team has agreed project proposals, students will embark upon a detailed developmental process through substantial practical making, supported by ongoing research and analysis. This process will inform and direct a focused and significant body of</p>

8. Indicative content.

fine art work. Students will be supported in the evolution and realisation of their project proposals through regular studio discussions and debates with the staff team and peer groups. It is expected that students document, and reflect on, the development of their ideas, technical and aesthetic developments and supporting theoretical research in an appropriate physical and/or digital format.

Where necessary, students are expected to work with external individuals and organisations to realise their material, production or presentation needs. For example: sourcing materials or bespoke items from suppliers or manufacturers, liaising with landowners for site specific installation, attending meetings for collaborative work etc.

At the end of the module each student will present work of a professional standard in an exhibition, or other appropriate setting, and formal verbal presentation.

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes

Assessment Strategy:

Formative assessment: group and individual progress tutorials. Formative assessment points to include feedback and advice to improve.

Summative Assessment: Portfolio of all related, completed and in progress practical work including research and development, sketchbooks/journals. Exhibition of selected work

Assessment Task	Weighting	Threshold (if applicable)	Week submitted	Grading (e.g. Pass / Fail / %)	Module Learning Outcome(s) the assessment task maps to
Coursework Portfolio 25%, Exhibition 75%	100%		28	%	A12, B12, C12, D9

11. Teaching staff associated with the module
Name and contact details
Mark Fearbunce fearbuncem@btc.ac.uk
Andrew Howell howella@btc.ac.uk

12. Key reading list				
Author	Year	Title	Publisher	Location
For this module, students are expected to extend their theoretical and practice-based research independently from their previous modules in support of their specific fine art practice. The following list includes reading that may support students wishing to pursue their fine art practice professionally after the course.				
Bhandrai, H.D. and Melber, J..	2014	ART/WORK: everything you need to know (and do) as you pursue your art career	Free Press	New York
Branagan, A.	2011	The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals.	A & C Black.	London
Burzlaff Bostic, M.	2015	artist's & graphic designer's market 2015: how to sell your art and make a living	North Light Books	Cincinnati, Ohio
Congdon, L. and Ilasco, M.M.	2014	Art Inc.: the essential guide for building your career as an artist.	Chronicle Books	San Francisco, California
Davies, G.	2010	Copyright law for artists, photographers and designers.	A & C Black. 9781408124741	London

12. Key reading list				
Author	Year	Title	Publisher	Location
Gomez-Palacio, B. and Vit, A.	2010	Flaunt: designing effective, compelling and memorable portfolios of creative work.	Under consideration LLC	Austin, Texas
Houghton, R.	2012	Blogging for creatives.	Ilex Press	Lewes
McKenna-Cress, P and Kamien, J.	2013	Creating exhibitions: collaboration in the planning, development and design of innovative experiences.	John Wiley & Sons	Hoboken, New Jersey
McKenzie, N.	2011	The artist's business and marketing toolbox: how to start, run and market a successful arts or creative business: volume 1.	Creatives & Business LLC	Florida
Seminega, I.M..	2015	The creative entrepreneur	Octopus	London
Smithson, P.	2009	Installing exhibitions: a practical guide.	A & C Black	London
Richard, D..	2013	How to start a creative business: the jargon-free guide for creative entrepreneurs	David & Charles	Newton Abbot
Rushton, A.	2013	The artist's guide to selling work. 2 nd rev. edn.	A & C Black	London
V22 in Collaboration	2013	Artists' survival guide.	Grey Tiger	London

13. Other indicative text (e.g. websites)
<u>Journals such as:</u>

Art Forum
 Art in America
 Modern Painters
 Art Review
 Frieze

Museum and gallery websites, such as:

www.tate.org.uk

www.moma.org

www.whitechapelgallery.orgwww.barbican.org.uk

www.serpentinegalleries.org

www.ica.org.uk

14. List of amendments since last (re)validation

Area amended	Details	Date Central Quality informed

Assessment matrix

BA (Hons) Fine Art Grading Criteria: Practical modules

Level 4	40-49%	50-59%	60-69%	70-84%	85-100%		
Level 5		40-49%	50-59%	60-69%	70-84%	85-100%	
Level 6			40-49%	50-59%	60-69%	70-84%	85-100%

Research	Researches others' practice or other sources relevant to investigation.	Researches a range of others' practice and other sources relevant to investigation and applies to own practice.	Some understanding of a range of others' practice. Uses this and a range of other sources relevant to investigation selectively and appropriately in the development of own practice.	Good understanding of a wide range of others' practice. Uses this and a wide range of other sources selectively and appropriately in the effective development of own practice.	Critical understanding of a wide range of others' practice. Uses this and a wide range of other sources consistently and critically in the effective development of own practice.	In-depth understanding of a wide range of others' practice. Uses this and a wide range of other sources consistently and critically in the significant development of own practice.	In-depth understanding of a wide range of others' practice. Highly innovative response contributes to the development of the discipline.
Development	Experiments with materials, techniques or processes.	Experiments with a range of materials, techniques or processes and applies to ideas.	Selects materials, techniques or processes from a range of experiments. Selection is appropriate to developing ideas.	Selectively develops materials, techniques or processes from a broad range of experiments, which contribute to the effective development of ideas.	Selectively and confidently develops materials, techniques or processes from a broad range of experiments which consistently and critically contribute to the effective development of coherent ideas.	Ambitiously develops a selective range of materials, techniques or processes, which drive, and are driven by, coherent ideas which are well established, relevant and/or complex.	Exhaustively develops a selective range of materials, techniques or processes, which drive, and are driven by complex, innovative ideas that contribute to the development of the discipline.
Skills	Uses materials, techniques or processes.	Applies materials, techniques or processes. Attempts at refinement.	Demonstrates some skill or creative application and some understanding of materials,	Demonstrates a skillful or creative application and good understanding of materials,	Demonstrates a consistently skillful or creative application and critical understanding	Demonstrates a highly skillful or creative application and critical, in-depth understanding of materials,	Highly innovative use of materials, techniques and processes contributes to

			techniques or processes. Some refinement.	techniques or processes. Effective refinement.	of materials, techniques or processes. Ongoing refinement.	techniques and processes. Rigorous refinement.	growth of the discipline.
Reflection	Describes own practice.	Reflects on own practice.	Reflects on and analyses own practice to progress work.	Effectively reflects, analyses and evaluates own practice to progress work.	Consistently and effectively reflects, analyses and evaluates own practice as a key tool to progress work.	Rigorously and consistently reflects, analyses and evaluates own practice as a key tool to progress work.	Reflection, analysis and evaluation allow for highly innovative output and bring the discipline itself under scrutiny.
Portfolio	Produces a portfolio of work.	Produces a portfolio of work that demonstrates some intent.	Produces a meaningful portfolio of work that demonstrates some understanding of visual (or other) languages.	Produces a broad, meaningful portfolio of work that demonstrates an effective use and good understanding of visual (or other) languages.	Produces a broad, purposeful portfolio of work that demonstrates a confident use and critical understanding of visual (or other) languages.	Produces a broad, in-depth portfolio of work that has established its own coherent visual (or other) language which is complex or nuanced.	Produces a broad, highly innovative portfolio of work that questions underlying languages and contributes to the development of the discipline.
Presentation	Presents work to an audience.	Presents work thoughtfully to an audience.	Thoughtfully presents work in different ways to different audiences. Some understanding of presentation methods.	Effectively presents works in different ways to different audiences. Good understanding of presentation methods.	Confidently presents works in different ways to different audiences. Critical understanding of presentation methods.	Fluently presents works in different ways to different audiences. In-depth understanding of presentation methods.	Develops highly innovative presentation methods that challenge convention.

BA (Hons) Fine Art Grading Criteria: Context modules

Level 4	40-49%	50-59%	60-69%	70-84%	85-100%		
Level 5		40-49%	50-59%	60-69%	70-84%	85-100%	
Level 6			40-49%	50-59%	60-69%	70-84%	85-100%
Research	Researches sources relevant to investigation.	Researches a range of sources relevant to investigation and applies to own response.	Researches a range of appropriate sources relevant to investigation, demonstrates some understanding of content and selectively uses for development of own response.	Researches a wide range of appropriate sources, demonstrates good understanding of content, and selectively uses for effective development of own response.	Researches a wide range of appropriate and academic sources , demonstrates critical understanding of content, and intelligently uses for effective development of own response.	Researches a wide range of appropriate and academic sources, demonstrates critical and in-depth understanding of content, and intelligently and significantly uses in the development of own response.	Researches a wide range of appropriate and academic sources, demonstrates critical and in-depth understanding of content, and highly innovative response contributes to academic debate.
Analysis and development of ideas	Description of subject.	Reflects on subject and applies to own response	Reflects on and analyses sources and uses for development of own response.	Effectively reflects on, analyses and evaluates sources and uses for effective development of own response.	Consistently and effectively reflects on, analyses and evaluates sources and uses to develop coherent arguments.	Rigorously and consistently reflects, analyses and evaluates to develop convincing arguments that challenge or expand source material.	Reflection, analysis and evaluation allow for highly innovative output that challenges or expands the methodology employed.

Language and communication	Communication of content.	Thoughtful communication of content.	Clear and thoughtful communication of ideas . Appropriate use of vocabulary and prose.	Effective communication of ideas. Good use of vocabulary and prose.	Confident communication of arguments . Confident use of vocabulary and prose.	Fluent communication of arguments. Complex or nuanced use of vocabulary and prose.	Fluent communication of innovative arguments. Highly innovative use of vocabulary and prose.
Structure	Presentation of information.	Some attempt to organise information.	Content appropriately selected and organised.	Content well organised and edited.	Content very well organised and edited. Structure reflects developing ideas.	Content exceptionally well organised and edited. Rigorous structure supports or contributes to developing ideas.	Content exceptionally well organised and edited. Highly innovative structure expands structural norms.

BA (Hons) Fine Art Grading Criteria: Professional Practice module

Level 5	40-49%	50-59%	60-69%	70-84%	85-100%
Tasks	Tasks undertaken and completed	Tasks undertaken and completed with a degree of personal	Tasks undertaken and completed with pro-active investment,	Tasks undertaken, completed and extended,	Tasks undertaken, completed and extended,

		investment, reflection and engagement. Some understanding of professional practices.	reflection and full engagement. Good understanding of professional practices. Results of practice are of a good standard.	demonstrating pro-active investment, reflection, full engagement and good management. Critical understanding of professional practices. Results of practice are to a high standard.	demonstrating professional engagement and management. In-depth understanding of professional practices. Results of practice are to an exceptional standard.
Relationships	Interacts with peers and tutors when necessary.	Actively interacts with peers and tutors.	Develops interactions with peers, tutors and external parties. Works effectively in a team.	Ongoing interactions with peers, tutors and external parties. Begins to establish a professional network. Confident leadership and/or team-working skills.	Professional interactions with peers, tutors and external parties. Develops professional networks. Exceptional leadership and/or team-working skills.