

# Art Academy

## **BA (Hons) Fine Art Programme Handbook**

Academic Year 2025/26 (for students enrolled pre-September 25)

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This Programme Handbook along with the Student Handbook, The Regulations for Validated Awards of the Open University and the Student Terms & Conditions together make up your contract with the Art Academy and you are bound by all of the regulations and policies contained or signposted within them.

Large print versions of this document are available on request

# 1. Introduction

Welcome to the Art Academy's BA (Hons) Degree in Fine Art; a unique course offering an alternative approach to most fine art education models. We will provide you with the opportunity to develop and hone to a very high standard skills chosen from the full range of artistic mediums (from oil painting or clay moulding to digital media, installation or performance) whilst you also evolve your own artistic language and creative ideas. You'll do this within the context of contemporary art practice and thinking. So, practical, experiential learning is at the core of the course, but also key is the inter-relationship between practice and scholarship; we will ensure that the development of your practice is informed by both the development of your practical skills and, equally importantly, by your growing academic knowledge and insight.

This document sets out for you the key things you need to know about your degree course, including the course structure, the key requirements of the course, how it is assessed and how it is taught. It should be read alongside the **Student Handbook** which tells you all you need to know about the organisation, staff and facilities here at the Academy to support you in your studies. The Academy's BA (Hons) Degree is validated by the Open University (OU), so you will see references to the OU at various points in the documentation. For the purposes of your study, all your dealings will be with the Art Academy, but your Degree is regulated and awarded by the OU so you should familiarise yourself with the 'Regulations for validated awards of the Open University'.

You will be able to access additional information about the programme, and information about the OU regulations, via our Virtual Learning Environment, Moodle, once you have been inducted in its use. This is where you will find up to date information about your modules, your tutors, your timetable and other aspects of the programme. You will also be able to access all the Academy's regulations and policies along with the OU's regulations. If there is any further information you need, the Academy staff are here to help you. Please feel free to ask questions of any staff member, or tutor, at any time.

Our aim is to ensure you get the most from the time you spend with us, tailoring your course to suit your interests and aptitudes. Our staff and tutors are here to support, guide and challenge you, in order to help you to develop your artistic and academic skills to the very best of your ability.

We wish you every success during your studies with us.

Sue Spaul  
Director of Programmes

## 2. Academic calendar

The Art Academy runs three terms per academic year, the first two have a week-long reading week, but the third runs straight through.

### 25/26 Academic year

Induction week for new & Returning students starts 08/09/25

| Term 1 (2501)         | Term 2 (2502)         | Term 3 (2503)        |
|-----------------------|-----------------------|----------------------|
| Term starts 15/09/25  | Term starts 12/01/26  | Term starts 20/04/26 |
| Reading week 27/10/25 | Reading week 16/02/26 | No reading week      |
| Term ends 28/11/25    | Term ends 27/03/26    | Term ends 12/06/26   |

The Academy will be closed on bank holiday Mondays 06/04, 04/05, 25/05. For graduating students, the end of programme/ year exhibition is scheduled to open on the 25th June. These students will be expected to be on site, after the end of term, preparing for the exhibition in the lead up to the assessment day as well as during the exhibition run (26th - 28th June inclusive) and the start of the following week in order to take it down. **NO student should book/ plan holidays/ leave London before Monday 29/06/26**

Award Results are typically released in August and the graduation ceremony usually takes place in September/ October.

On the following page is a timetable for all three terms outlining key points when modules start and are submitted for summative assessment. This can also be viewed digitally, on Moodle.

More detailed timetables for specific modules and their associated delivery are available on the relevant programme and module pages of Moodle.



## BAFA FT Academic Programme Overview 2025/26

| TERM 1<br>(2501)   | WK0  | WK1  | WK2   | WK3   | WK4      | WK5      | WK6                                     | RW       | WK7      | WK8      | WK9      | WK10   | ASSESSME<br>NT WEEK  |
|--------------------|--|--|---|---|----------|----------|---|----------|----------|----------|----------|--|--|
|                    | 08/09/25                                       | 15/09/25   | 22/09/25  | 29/09/25  | 06/10/25 | 13/10/25 | 20/10/25                                | 27/10/25 | 03/11/25 | 10/11/25 | 17/11/25 | 24/11/25   |  |
| LEVEL 4<br>STAGE 1 | Experimental<br>Studio practice<br>1 start     |  |   |   |          | PATs     | PATs                                    |          |          |          |          | Experimental<br>Studio practice<br>1 submission        | Studio practice<br>presentations<br><br>Experimental<br>Studio practice<br>2 start     |
| LEVEL 5<br>STAGE 2 | Live<br>Commission<br>Studio practice<br>start | Professional<br>development<br>Understanding<br>Professional<br>Creative<br>Practice start |   |   |          | PATs     | PATs                                    |          |          |          |          | Live<br>Commission<br>Studio practice<br>submission    | Studio practice<br>presentations<br><br>Thinking<br>Through Studio<br>Practice 1 start |
| LEVEL 6<br>STAGE 3 | Extended<br>Personal Studio<br>Practice start  |  | Extended<br>Contextual<br>Research<br>Project start | Professional<br>Development:<br>Engaging with<br>the Art World<br>start |          | PATs     | PATs                                    |          |          |          |          |  |  |
|                    |  |  |   |   |          |          |   |          |          |          |          |  |  |
| TERM 2<br>(2502)   |  | WK1  | WK2   | WK3   | WK4      | WK5      | RW                                      | WK6      | WK7      | WK8      | WK9      | WK10   | ASSESSME<br>NT WEEK  |
|                    |  | 12/01/26   | 19/01/26  | 26/01/26  | 02/02/26 | 09/02/26 | 16/02/26                                | 23/02/26 | 02/03/26 | 09/03/26 | 16/03/26 | 23/03/26   |  |
| LEVEL 4<br>STAGE 1 |  | Critical &<br>Contextual<br>Studies 1 start  |   |   | PATs     | PATs     |   |          |          |          |          | Experimental<br>Studio practice<br>2 Submission        | Studio practice<br>presentations<br><br>Experimental Studio<br>practice 3 start        |
| LEVEL 5<br>STAGE 2 |  | Critical &<br>Contextual<br>Studies 2 start  |   |   | PATs     | PATs     |   |          |          |          |          | Thinking<br>Through Studio<br>Practice 1<br>submission | Studio practice<br>presentations<br><br>Thinking Through<br>Studio Practice 2<br>start |
| LEVEL 6<br>STAGE 3 |  | Extended<br>Contextual<br>Research<br>Project<br>submission                                |   |   | PATs     | PATs     |   |          |          |          |          |  |  |
|                    |  |  |   |   |          |          |   |          |          |          |          |  |  |
| TERM 3<br>(2503)   |  | WK1  | WK2   | WK3   | WK4      | WK5      | WK6                                     | WK7      | WK8      | WK9      | WK10     | ASSESSMENT<br>WEEK                                     |  |
|                    |  | 20/04/26   | 27/04/26  | 04/05/26 (Bank<br>Holiday<br>Monday)                                    | 11/05/26 | 18/05/26 | 25/05/26<br>(Bank<br>Holiday<br>Monday) | 01/06/26 | 08/06/26 | 15/06/26 | 22/06/26 | 29/06/26   |  |

|                            |  |   |  |   |      |   |  |  |  |                                  |  |   |  |
|----------------------------|--|---|--|---|------|---|--|--|--|----------------------------------|--|---|--|
| <b>LEVEL 4<br/>STAGE 1</b> |  | Critical &<br>Contextual<br>Studies 1<br>submission         |  |   | PATs | PATs  |  |  | Experimental<br>Studio practice<br>3 submission        | Studio practice<br>presentations |  |   |  |
| <b>LEVEL 5<br/>STAGE 2</b> |  | Critical &<br>Contextual<br>Studies 2<br>submission         |  | Professional<br>development:<br>Understanding<br>Professional<br>Creative<br>Practice<br>submission | PATs | PATs<br><br>Professional<br>development<br>Viva |  |  | Thinking<br>Through Studio<br>Practice 2<br>submission | Studio practice<br>presentations |  |   |  |
| <b>LEVEL 6<br/>STAGE 3</b> |  | Extended<br>Contextual<br>Research<br>Project<br>submission |  |   | PATs | PATs  |  |  |  |                                  |  | Extended<br>Personal Studio<br>Practice<br>submission &<br>viva |  |

### 3. Attendance

The Art Academy London aims to enable all students to enhance their learning experience and develop their personal skills by requiring them to take a professional attitude to attendance and punctuality. The Academy believes that by doing so, retention, achievement and progression will be positively affected.

*The Academy expects the following of all students:*

- To attend all timetabled classes as required by the programme on which they are enrolled.
- To arrive on time for classes; late arrival causes disruption to other students and is unfair to the tutor.
- To notify the Academic Team of any known lateness in the morning so it may be brought to the tutor's attention.
- To notify the Academic Team in advance of any absences so it may be brought to the tutor's attention.
- To independently make arrangements to catch up on any work missed during absence.
- To not book holidays during term-time.
- To give a week's prior notice to the Academic Team of any absence or lateness where extra-curricular arrangements unavoidably conflict with classes (acceptance of the validity of the request is at the discretion of the tutor).

The Academy sets a minimum benchmark of 80% for attendance expectations. Electronic registers are taken for each session both in the morning and afternoon (as relevant). Where a student's attendance is below the benchmark standard, they will be invited to discuss the matter.

If a student is having, or anticipates having, difficulties adhering to this policy because of individual circumstances (for example, where caring responsibilities necessitate them leaving a class early on a regular basis, or a long term medical condition prevents attendance on occasion), personal, financial or academic problems, they should talk at an early stage to the relevant member of staff - Academic Team, their PAT or Programme Leader. Where appropriate, the Academy will make reasonable adjustments to attendance requirements on a case by case basis.

*A poor attendance or punctuality record could result in the following:*

- Initiation of the Fitness to Study Policy.
- A recommended period of interrupted study.
- Bursary payments being withheld.
- The Art Academy informing any relevant funding body/sponsor who may then withdraw the student's funding.
- Possible action under the Academy's Disciplinary Policy and Procedures
- The student's registration on the programme may be terminated.

Please contact the Academic Programme Manager or the Academic Administrator regarding any attendance issues on the number provided below under Staff, Academic Team.

Further details can be found in the Attendance policy student version), available from the [Policies](#) section of Moodle or via the Academy's [website](#).

## COVID - 19

To keep all members of our community safe, we expect everyone to comply with Covid self-isolation guidance. If you test positive for Covid, please inform the Academic Programme Manager and do not attend the Academy until you have returned a negative test result.

## 4. Staff

### Key Academic Staff (Programme Delivery)

|                     |   |  |
|---------------------|---|--|
| Sue Spaul           | Director of Programmes  | <a href="mailto:sue@artacademy.ac.uk">sue@artacademy.ac.uk</a>                                 |
| Alison Hand         | BA Fine Art Programme Leader  | <a href="mailto:alison.hand@artacademy.ac.uk">alison.hand@artacademy.ac.uk</a>                 |
| Sadie Lee           | BA Contemporary Portraiture Programme Leader                            | <a href="mailto:sadie.lee@artacademy.ac.uk">sadie.lee@artacademy.ac.uk</a>                     |
| Sarah Charalambides | Critical & Contextual Studies Department Leader                         | <a href="mailto:sarah.charalambides@artacademy.ac.uk">sarah.charalambides@artacademy.ac.uk</a> |
| Briony Marshall     | Professional Development Department Leader<br>Figurative Sculpture Lead | <a href="mailto:briony.marshall@artacademy.ac.uk">briony.marshall@artacademy.ac.uk</a>         |
| Alice Clarke        | SEND Coordinator  | <a href="mailto:alice.clarke@artacademy.ac.uk">alice.clarke@artacademy.ac.uk</a>               |

All the teaching staff at the Academy are practising artists, and therefore don't work full time. Key academic staff such as Programme and Department Leaders and Studio Practice tutors are usually in at least two days a week during term time. Key teaching staff are directly contactable by Academy email (there is a full list on Moodle).

## Academic team

|                      |  |  |
|----------------------|--|--|
| Sue Spaul            | Director of Programmes                                 | <a href="mailto:sue@artacademy.ac.uk">sue@artacademy.ac.uk</a>     |
| Aimee<br>Brigginshaw | Admissions & Student<br>Services Manager               | <a href="mailto:aimee@artacademy.ac.uk">aimee@artacademy.ac.uk</a> |
| Thomas Groves<br>TBC | Quality Manager Academic                               | thomas@artacademy.ac.ukTBC   |
| Paulo SallisTBC      | Academic Systems & Support<br>CoordinatorAdministrator | paulo@artacademy.ac.uk TBC   |

The Academic Team is responsible for the day-to-day organisation and running of all academic affairs. The Academic Team is responsible for the day-to-day organisation and running of all academic programmes. Most members of this team are full time, both during term time and during most holiday periods. The team works closely with the Programme and Department Leaders and Tutors to ensure the smooth running of your programme, that all students are happy, safe and making progress in their studies. Aimee, the Admissions & Student Services Manager, looks after the admissions process and oversees all student services, leading on pastoral and wellbeing for students. She is also available to students for general enquiries and pastoral support. Paulo the Academic Systems & Support Coordinator is available to students and tutors for general enquiries and IT and systems support. The Quality Manager ensures that our programmes meet national standards and works with Sue to complete programme timetables and the team to maintain student records. The Quality Manager is the person to speak to about academic regulations, policies and assessment procedures and results.

Members of the Academic Team are available to speak to students at any time during office hours (9am-5pm), when they can also be contacted on **020 7407 6969**.

## 5. Programme structure

The learning outcomes for each level of the course are achieved through modules under three headings - Studio Practice (which includes Studio Practice Contextual Studies), Critical & Contextual Studies and Professional Development. You will be required to submit work for summative assessment at the end of each module (submission deadlines are staggered throughout the academic year). Upon successful completion of each module you will accrue credits (you need to accrue 120 credits to complete each level and progress to the next and 360 to be awarded your honours degree) and receive a grade (grades at Level 4 are indicative, grades from Level 5 and 6 modules contribute to your final qualification / award grade - see section 12 for details).

### ***Studio Practice (with Studio Practice Contextual Studies)***

Studio Practice modules form the core of your course. These are where you will develop your own work and critical skills in response to a series of practical briefs. There is one Studio Practice module per term in Levels 4 and 5, and one year-long Studio Practice module in Level 6. The Studio Practice contextual studies programme, which forms part of the Studio Practice modules, ensures you gain knowledge and understanding of the artistic and wider contexts and critical discourses relating to your own fine art practice. In addition to the taught sessions, you will be required to undertake independent study to complete the Studio Practice modules.

### ***Critical & Contextual Studies***

In Level 4 you will undertake the Critical & Contextual Studies 1 module, and in Level 5 the Critical & Contextual Studies 2 module, learning about key ideas that will help inform, inspire and challenge you and provide a broader understanding of the context in which you make art. In Level 6, you will be required to complete an Extended Contextual Research project module on a topic related to the extended personal project you undertake in your Studio Practice module. In addition to the taught sessions, you will be required to undertake independent study to complete the Critical & Contextual Studies modules.

### ***Professional Development***

In Levels 5 and 6, you will take the Professional Development modules, where the focus is specifically on the development of skills and knowledge necessary for future employment within the art world and wider creative industries. In addition to the taught sessions, you will be required to undertake independent study to complete the Professional Development modules

### ***Elective Skills Workshop Courses***

Uniquely, the Art Academy provides a rich and varied curriculum of Elective Skills Workshop courses in addition to the teaching and learning you will undergo for your assessed modules. The Elective Skills Workshop courses are not assessed and provide a space for you to experiment with different disciplines, materials and techniques whilst learning a wide variety of skills to enable you to develop your own artistic language. The opportunity provided by this programme of workshops for skills acquisition, through high levels of contact time with practising artists, is unlike that offered at any other art school.

The Elective Skills Workshop (ESW) courses take the form of a series of individual, structured one day a week, term-long courses. They help to underpin your work for the Studio Practice modules, providing you with the skills you will need to create artwork in whichever medium or discipline you choose. In these courses, you will receive intensive training in the technical skills necessary for your chosen discipline(s). The programme of ESWs varies from year to year, but each year includes around 70 different courses, including painting techniques (for example different approaches to portraiture, figure painting, abstract painting, composition, mixed media etc), print-making techniques (for example etching, dry point, woodcut etc), sculpture (for example metal sculpture, figure sculpture, collage etc), digital media (for example digital development, animation, the photographic image etc), installation and performance. Further details of the range of electives typically offered can be found in the prospectus.

Whilst the Elective Skills Workshop courses do not form part of the assessment for your degree programme, you are required to attend 80% of the sessions for any ESW you choose, as per the Academy attendance policy.

The annual programme of Elective Skills Workshop courses on offer is published on Moodle and you will have the opportunity to view detailed documentation on each ESW and discuss your choices with your PAT (Personal Academic Tutor), before you make your choices each term.

The Elective Skills Workshop courses do not require any independent study outside the taught sessions.

### ***Gallery Visits and Artist Talks***

Throughout your period of study at the Academy, your learning will be further enhanced by visits to galleries and through a varied programme of artist talks, as well as by talks from professionals working in other fields (for example, psychotherapy, science, creative writing, architecture etc).

### ***Specialist Pathways***

Whilst all students follow a set programme, there is considerable scope for individual development and personalised study within the BA programme. There are no formal, specialist, discipline-pathways or routes within the programme overall, but you have the freedom to acquire skills and develop your artistic practice in whichever way you choose. Studio Practice module briefs are broadly drawn, so although all students complete the same modules, within the module you are given significant freedom to respond according to your individual interests and aptitudes. You will also have free choice of the Elective Skills Workshop courses throughout the programme to progress your skills development according to your personal areas of interest.

## **Level 4 in detail:**

In Level 4, the focus is on *investigation*. You will undertake the three Experimental Studio Practice modules, where you will learn to experiment with the ideas, processes, materials and techniques that will provide the foundation for your developing art practice and inform the work you undertake in subsequent levels. Throughout these modules, you will be encouraged to take risks and experiment widely both in and across disciplines, starting to identify your areas of interest and to analyse your choices of materials and techniques in the expression of their ideas.

The Studio Practice modules at Level 4 are delivered through a scheduled day (five hours) of tutored practical work, seminars, critiques and tutorials, supplemented by independent study. For all Studio Practice modules throughout the programme you will be expected to collate a portfolio of contextual evidence, which includes evidence of preparatory work, research work and pieces of reflective and discursive writing. Working with your Studio Practice tutor and a Critical & Contextual Studies tutor, at this Level you will gain knowledge and understanding of how the theoretical and conceptual concerns of your work sits within the context of wider discourses. You will critically discuss your work and concepts with your tutors and your peers. Emphasis is placed on the synergy between research, theory and practice.

To support your Studio Practice work, you will be given the opportunity to undertake Elective Skills Workshop (ESW) courses each term. (please see sections 5 and 6 for further details). Each of these takes place for one day a week each week over a term. The ESWs are in addition to the assessed modules you'll undertake in Level 4 and are intended to enhance your skills acquisition as you develop your artistic language. At this Level, we suggest you take a drawing workshop one day a week during each term, since drawing is considered an essential tool for all artists. You must also complete the Digital Development Elective Skills Workshop course in either Level 4 or Level 5, as this aims to teach the digital skills for the Professional Development Level 5 module. The other workshops cover a wide range of specialist skills, and you are free to choose within or across disciplines for your remaining workshops according to your interests.

In the second term, you will study the Contextual & Critical Studies 1 module, in place of one of the Elective Skills Workshop courses. This module is delivered one day a week throughout the term, during which you will participate in a mixture of taught sessions and independent study, including gallery visits. The module will include classic texts and contemporary perspectives representing key

critical interventions and will cover the production, display, and consumption of images in post-1900 art history and visual culture. The essay-assessed module will contain elements of lecture, seminar, student-led and object-based study as well as a foundation in study skills and research methods.

### **Level 5 in detail:**

In Level 5, the focus is on analysis. You will undertake the three *Thinking through Practice* Studio Practice modules, one in each term. These will provide you with the opportunity to make further connections between your embryonic Fine Art practice and art theory, identifying your core interests and intentions, and increasing your knowledge, understanding and analysis of wider contexts and critical discourses.

At Level 5, Studio Practice sessions are delivered through two scheduled days (10 hours) of practical work, seminars, lectures, critiques and tutorials; a mix of tutored time supplemented by independent study. Supported by your Studio Practice tutor and a Critical & Contextual Studies Department tutor, you will once again be expected to deliver a portfolio of contextual evidence as part of the assessment for each module, comprising evidence of preparatory work, research work and pieces of reflective and discursive writing. Study at Level Five requires an increased degree of independence. In the first of the *Thinking Through Studio Practice* modules, you will undertake a live commission, sourcing your own client, negotiating the terms of the commission and managing the project through to delivery of the final artwork. The second two projects demand a more detailed analysis of the wider context for your work (partly through a written report), and a considered articulation of your practice, in preparation for the self directed extended personal project undertaken in Level 6.

You will once again be given the opportunity to obtain skills to support Studio Practice work through further Elective Skills Workshop courses, choosing from across the wide range and variety on offer.

During Term Two in Level 5, you will complete the Critical & Contextual Studies 2 module, in place of an ESW. This module will build on all the elements of Level 4 in approaching material at a more advanced level. It will develop your skills through in-depth case studies with a greater focus on critical thinking, theory and discussion. The module runs simultaneously with the second *Thinking Through Studio Practice* 2 module. Together these modules offer you the opportunity to develop a greater understanding of artistic discourses and their relevance to your own practice, enabling you to develop informed arguments and opinions in the analysis and critical evaluation of art and associated concepts.

In Level 5 you will also study the Professional Development: Understanding Professional Creative Practice module via a mixture of lectures, seminars and tutorials throughout the year. Some of this module may be taught online. This aspect of the programme is continued into Level 6, and is designed to offer you the opportunity to acquire the skills likely to be needed for employment within the art world and wider creative industries. At Level 5, you will begin to evaluate and communicate your goals and start to articulate your individual creative practice and interests. You also learn basic marketing and promotional techniques, and skills associated with being self employed (such as how to invoice, understanding taxation etc).

### **Level 6 in detail:**

Level 6 is designed around the theme of *synthesis*. In this Level, you will achieve the culmination of knowledge, skills and understanding acquired throughout your course through the creation of a major body of practical work in a project that is entirely self-initiated and directed.



Practical work is once again undertaken as part of the Studio Practice module, where you will also be required to collate a portfolio of supporting contextual information and research. You will undertake a maximum of one Elective Skills Workshop course per term. You will use the line of enquiry developed in the previous studio practice (Level Five, Thinking Through Studio Practice 2) as the starting point for a major body of work, attending one full day (five hours) of tutored studio practice, and working independently in the studio for at least a further two days per week. This Extended Personal Studio Practice culminates in a graduate public exhibition, the planning, development and realisation of which is your responsibility, alongside your peers.

In Level 6 you will complete an Extended Contextual Research Project on a topic related to your practice, for which you will receive tutorials with a Critical & Contextual Studies tutor, offering you the opportunity to develop an in-depth understanding of artistic and wider discourses and their relevance to your practice. The extended contextual research project is a piece of independent, in-depth critical research on a subject of your choice but related to your practice.

The third component of Level 6 is the Professional Development: Engaging with the Art World module, for which you will engage in a real art world experience and undertake a large scale independent extended research project into your chosen area of professional practice.

Students at Level 6 are able to choose one Elective Skills Workshop per term to support their continuing skills acquisition.

## 6. Full Time and Part Time mode

### Full time mode

Students on the full time mode attend the Academy three full days a week. Please be aware that you are expected to supplement this with a sufficient amount of independent study time to meet the learning outcomes of modules. At Levels 5 and 6, students are provided with access to cohort-specific studio spaces\* in which to work independently on practical work.

**\* Please see the student handbook for details on studio access details.**

| BA (Hons) Fine Art Full Time mode of study |   |   |   |
|--|---|---|---|
|  | Stage 1   | Stage 2   | Stage 3   |
| Term 1                                     | Studio Practice module 1 (Tuesdays, tutored)<br>Elective Skills Workshop Course<br>Elective Skills Workshop Course<br>Optional extra Elective Skills Workshop Course  | Studio Practice 4 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 4 (Tuesdays, tutored)<br>Elective Skills Workshop Course<br>Optional extra Elective Skills Workshop Course  | Studio Practice module 7 (Monday tutored & Tuesday supported)<br>Extended Contextual Research Project (submitted January)<br>Professional Development module (submitted May)<br>Elective Skills Workshop Course   |
| Term 2                                     | Studio Practice module 2 (Tuesdays, tutored)<br>Critical & Contextual Studies 1 module (1/2 day)<br>Elective Skills Workshop Course<br>Optional extra Elective Skills Workshop Course   | Studio Practice 5 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 5 (Tuesdays, tutored)<br>Critical & Contextual Studies 2 module (1/2 day)<br>Optional extra Elective Skills Workshop Course                                   | Studio Practice module 7 (Monday tutored & Tuesday supported)<br>Professional Development module (submitted May)<br>Elective Skills Workshop Course   |
| Term 3                                     | Studio Practice module 3 (Tuesdays, tutored)<br>Elective Skills Workshop Course<br>Elective Skills Workshop Course<br>Optional extra Elective Skills Workshop Course  | Studio Practice 6 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 6 (Tuesdays, tutored)<br>Elective Skills Workshop Course  | Studio Practice module 7 (Monday tutored & Tuesday supported)<br>Professional Development module (submitted May)<br>Elective Skills Workshop Course   |
|  | Three to four days a week attendance plus one day a week independent study. Students are expected to undertake independent study for the remainder of the Critical & Contextual Studies days. One of the elective choices must be Digital Development (stage 1, term 3). Three drawing electives must be completed over the first two stages.<br><br><b>Requirements per stage:</b><br>Stage 1 students do not have access to studio space. | <b>Stage 2 Studio Practice modules increase to two days a week. Students can access studio space for independent study.</b><br><br>Term 1 Pro Dev = five days content (1st half of term) followed by tutorials/ group crits throughout the year (not every week). | Students can access studio space for independent study. Students can opt out of the electives in order to concentrate on Studio Practice.<br><br><b>Both the Extended Contextual Research and Pro Dev modules are taught via tutorials and small group activities, not whole days and not every week.</b> |

## **Part time mode**

Students on the part time mode are at the Academy two full days a week. Please be aware that students are expected to supplement this with a sufficient amount of independent study time to meet the learning outcomes of modules. At Levels 5 and 6 students are provided with access to cohort-specific studio spaces in which to work independently on practical work.

***\* Please see the student handbook for details on studio access details.***

| BA (Hons) Fine Art Part Time mode of study   |   |  |   |
|--|---|--|---|
| Stage 1  |   | Stage 2  | Stage 3   |
| Year 1   |   | Year 3   | Year 5  |
| Term 1   | Studio Practice module 1 (Tuesdays, tutored)<br>Elective Skills Workshop Course     | Studio Practice 4 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 4 (Tuesdays, tutored)  | Extended Contextual Research Project (submitted January)<br>Professional Development module (major element submitted May, minor elements submitted following year)<br>Elective Skills Workshop Course |
| Term 2   | Critical & Contextual Studies 1 module (1/2 day)<br>Elective Skills Workshop Course | Critical & Contextual Studies 2 module (1/2 day)<br>Elective Skills Workshop Course  | Professional Development module (major element submitted May, minor elements submitted following year)<br>Elective Skills Workshop Course   |
| Term 3   | Elective Skills Workshop Course<br>Elective Skills Workshop Course                  | Elective Skills Workshop Course<br>Elective Skills Workshop Course   | Professional Development module (major element submitted May, minor elements submitted following year)<br>Elective Skills Workshop Course   |
| Year 2   |   | Year 4   | Year 6  |
| Term 1   | Elective Skills Workshop Course<br>Elective Skills Workshop Course                  | Elective Skills Workshop Course<br>Elective Skills Workshop Course   | Studio Practice module 7 (Monday tutored & Tuesday supported)   |
| Term 2   | Studio Practice module 2 (Tuesdays, tutored)<br>Elective Skills Workshop Course     | Studio Practice 5 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 5 (Tuesdays, tutored)  | Studio Practice module 7 (Monday tutored & Tuesday supported)   |
| Term 3   | Studio Practice module 3 (Tuesdays, tutored)<br>Elective Skills Workshop Course     | Studio Practice 6 (Supported) & Professional Development modules (Monday)<br>Studio Practice module 6 (Tuesdays, tutored)  | Studio Practice module 7 (Monday tutored & Tuesday supported)   |
| <p>Two days a week attendance plus independent study, to undertake independent study for the remainder of the Critical &amp; Contextual Studies days. Three drawing electives must be completed over the first two stages.</p> <p><b>Requirements per stage:</b><br/>When undertaking Studio Practice students are expected to devote the equivalent of one day independent study.</p> <p>Stage 1 students do not have access to studio space.</p> <p>One of the elective choices must be Digital Development (stage 1, term 3).</p> |   | <p>Stage 2 Studio Practice modules increase to two days a week. Part time students only have access to studio space (for independent study) when undertaking Studio Practice modules.</p> <p>Term 1 (year 3) Pro Dev = five days content (1st half of term) followed by tutorials/ group crits throughout year 4 (not every week, from term 2).</p> <p>Both the Extended Contextual Research and Pro Dev modules are taught via tutorials and small group activities, not whole days and not every week.</p> <p>The stage 3 Studio Practice module is two days a week. Part time students only have access to studio space (for independent study) when undertaking Studio Practice modules.</p> |   |

## 7. Work based & work-related learning

There is a strong emphasis at the Art Academy on equipping students with the necessary skills and knowledge to become professional artists. You will be taught small business and marketing skills through the Professional Development: Understanding Professional Creative Practice module in

Level 5, which is delivered in part by external industry professionals. This is also supported by the nature of our staffing model; all our tutors are practising artists and able to offer you invaluable knowledge of their individual areas of expertise.

There is no formal requirement for a professional placement year, although all you are encouraged to undertake relevant work experience as and when it is compatible with the course of study e.g. during the holiday period. Should you decide to take an independently organised placement year this can be accommodated between any levels, through temporary suspension of study and will not affect progression. This does not, however, comprise a formal part of the programme and the Academy does not currently support work placements.

Students also have the opportunity to gain teaching experience through involvement in the delivery of the Academy evening classes (as teaching assistants), charitable outreach events and corporate training creative days at the Academy. The Academy alumni often take up work as tutors on the Academy's public courses after graduation.

All students are actively encouraged to become involved in real life commissions and competitions in addition to your studies. Additionally, you are required to undertake a real-life commission in the Live Commission Project module at Level 5 and evidence similar independently initiated activities as part of the Professional Development: Engaging with the Art World module in Level Six, which builds on the Level 5 Professional Development module and together aim to prepare you for the next step in your progression.

## 8. Programme Specification

Please see following pages



### Programme specification

(Notes on how to complete this template are provide in Annexe 3)

#### 1. Overview/ factual information

|   |   |
|---|---|
| Programme/award title(s)  | BA (Hons) Fine Art  |
| Teaching Institution  | Art Academy   |
| Awarding Institution  | The Open University (OU)  |
| Date of first OU validation   | September 2017  |
| Date of latest OU (re)validation  | June 2022   |
| Next revalidation   | June 2027   |
| Credit points for the award   | 360   |
| UCAS Code   | N/A   |
| HECoS Code  | N/A   |
| LDCS Code (FE Colleges)   | N/A   |
| Programme start date and cycle of starts if appropriate.  | September 2022  |
| Underpinning QAA subject benchmark(s)   | Art & Design  |
| Other external and internal reference points used to inform programme outcomes.<br>For apprenticeships, the standard or framework against which it will be delivered. | SEEC Credit Level Descriptors (2021)<br>The Framework for Higher Education Qualifications (FHEQ) (2014) |
| Professional/statutory recognition  | N/A   |
| For apprenticeships fully or partially integrated Assessment.   | N/A   |
| Mode(s) of Study (PT, FT, DL, Mix of DL & Face-to-Face) Apprenticeship  | FT Face to Face<br>PT Face to Face  |
| Duration of the programme for each mode of study  | 3 years FT/ 6 years PT  |
| Dual accreditation (if applicable)  | N/A   |
| Date of production/revision of this specification   | August 2025   |

**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

### **Programme Aims:**

**1. Practical Skills Development:** To provide students with a flexible programme of study in Fine Art that enables them to develop and hone, to a very high standard, skills chosen from the full range of artistic mediums (from oil painting or clay moulding to digital media, installation or performance) through intensive guided learning delivered by practising artists with industry experience and expertise. To enable students to identify a specific technical area and advance and master the specialised formal skills associated with it, working in any style or medium.

**2. Personal Artistic language:** To provide a stimulating learning environment where students have the freedom and safety to take risks and experiment widely both in and across disciplines, developing a unique, personalised artistic language.

**3. Intention, analysis and vision:** To foster a challenging and supportive culture where students identify their core intention and develop their creative vision through a robust creative process that encompasses practical and contextual investigation, critical dialogue with their own practice, that of their peers and practising artists. To foster critical analysis and reflective evaluation that informs students' work and enables them to situate their own developing practice within contemporary art practice and wider discourses. To enable students to develop a body of work that has value to contemporary society and is true to their own ideas and artistic practice.

**4. Contextual Knowledge and Understanding:** To develop students' subject specialist knowledge, academic and research skills and an understanding of the inter-relationship between academic understanding and artistic practice. To facilitate the use of research to enhance continuous learning and inform artistic practice through a focused programme that helps prepare students for professional practice, employment in the wider creative industries or progression to postgraduate study.

**5. Articulation:** To develop students' ability to present and discuss their work confidently and to understand curatorship, viewer engagement and the presentation of artworks in a broad range of contexts.

**6. Personal Development:** To enable students to tailor their own learning pathways and research goals, gain confidence and develop divergent thinking through the exploration of personal interests, ideas and approaches to creating works of art via a programme of staged development which progresses to increasingly independent learning. To develop students' wider skill set and understanding of the broad art market in order to prepare them for a career in professional practice as an artist, maximise their opportunities within the creative sector and enhance their employability in a wider sense.

**Programme objectives:**

*On successful completion of this programme, a student will be able to:*

1. Observe good working practices and demonstrate a broad understanding of skills chosen from across the full range of artistic mediums and approaches.
2. Employ accomplished specialist practical skills innovatively.
3. Experiment broadly to create informed artworks that evidence an understanding of the relationship between technical and conceptual concerns.
4. Demonstrate a refined personal artistic language.
5. Undertake critical analysis and reflective evaluation of their core intentions.
6. Create distinctive artwork that is informed by the student's academic insight and contributes to contemporary society.
7. Make appropriate use of effective methodologies in gathering, organising, critically evaluating and using relevant research materials and knowledge of art theories and relevant discourses in a considered approach to the generation and development of ideas, concepts and proposals in order to realise a project/ body of artwork and/or academic writing.
8. Contextualise and justify their own concepts and intentions as well as those of others by critically questioning ideas, ethical considerations and knowledge, and understanding the limits of their knowledge by fostering open dialogue and enquiry.
9. Confidently discuss their work in a broad range of contexts.
10. Curate a body of work demonstrating an understanding of viewer engagement.
11. Evidence real art world experiences.
12. Demonstrate the required skills and knowledge to operate as a self-employed artist or as an artist within the creative industries and the requirements for and knowledge of potential sources of continuing professional and artistic development after graduation.

**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 programme will share some common elements with validated programmes:

- BA (Hons) Contemporary Portraiture Degree

& non-validated programmes:

- Fine Art Foundation
- Fine Art Certificate

Throughout these programmes the Elective Skills Workshop courses that enrich the student's learning and supplement the assessed modules, in particular the Studio Practice modules (on the BA programmes) are common. However, these workshops are for skills acquisition only and do not form part of any assessed module.

The BA (Hons) Fine Art and BA (Hons) Contemporary Portraiture share the following assessed modules:

Level 4 Studio Practice: Experimental Studio Practice modules one and two

Level 5 Studio Practice: Thinking Through Studio Practice - all modules

Level 6 Studio Practice: Extended Personal Studio Practice

Level 5 Professional Development: Understanding Professional Creative Practice

Level 6 Professional Development: Engaging with the Art World

Level 6 Extended Contextual Research Project

It should be noted that whilst these modules are common, for the most part they are taught separately to different cohorts. All Studio Practice modules are taught separately, with specialist tutors responsible for delivery where students interpret the module and brief within their own specialist interest and area of practice. However, for some of the Critical & Contextual Studies programme and Professional Development programme, students from the two Degree programmes will be taught together, sharing lectures and talks, and some smaller group teaching (workshops, critiques or seminars). Students thereby have the opportunity to work with other cohorts and associated tutors. This cross fertilization allows students to experience a range of approaches to fine art practice and gain insight into working practices and knowledge not common to their specialist discipline, thus broadening their learning experience and the potential of their own developing practice. This also fosters a greater sense of community and peer collaboration in the Academy as a whole.

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.

N/A

#### 2.4 List of all exit awards

|                                 |             |
|---------------------------------|-------------|
| CERTIFICATE OF HIGHER EDUCATION | 120 credits |
| DIPLOMA OF HIGHER EDUCATION     | 240 credits |
| BA                              | 300 credits |

### 3. Programme structure and learning outcomes

*(The structure for any part-time delivery should be presented separately in this section.)*

| <b>Programme Structure - LEVEL 4</b>     |                      |                         |                      |                                 |             |
|--|----------------------|-------------------------|----------------------|---------------------------------|-------------|
| <b>Compulsory modules</b>                | <b>Credit points</b> | <b>Optional modules</b> | <b>Credit points</b> | <b>Is module compensatable?</b> | <b>Term</b> |
| AABAF401 Experimental Studio Practice 1  | 40                   | N/A                     |                      | No                              | 1           |
| AABAF402 Experimental Studio Practice 2  | 40                   |                         |                      | No                              | 2           |
| AABAF403 Experimental Studio Practice 3  | 25                   |                         |                      | No                              | 3           |
| AABAF404 Critical & Contextual Studies 1 | 15                   |                         |                      | No                              | 2           |

Intended learning outcomes at Level 4 are listed below:

| <b><u>Learning Outcomes – LEVEL 4</u></b>  |   |
|--|---|
| <b>3A. Knowledge and understanding</b>   |   |
| <b>Learning outcomes:</b>  | <b>Learning and teaching strategy/ assessment methods</b>   |
| <p><i>Students will be able to:</i></p> <p><b>A1:</b> Identify their interests and motivations in order to form a line of enquiry and collect appropriate information and knowledge on it.</p> <p><b>A2:</b> Evaluate their use and choice of formal artistic language in relation to initial intentions, demonstrating an awareness of the connections between form and intent.</p> <p><b>A3:</b> Evaluate how other artists have communicated concept through materiality</p> <p><b>A4:</b> Identify an appropriate starting point within the parameters of a given brief and undertake inter-disciplinary research.</p> <p><b>A5:</b> Evidence understanding of the application, impact and relevance of their aesthetic decisions.</p> <p><b>A6:</b> Explain key ideas relating to the history and theory of art and visual culture, demonstrating critical awareness.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of</p> |

| <b><u>Learning Outcomes – LEVEL 4</u></b> |  |
|---|--|
| <b>3A. Knowledge and understanding</b>    |  |
|   | <p>theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> |

| <b>Learning Outcomes – LEVEL 4</b>  |   |
|---|---|
| <b>3A. Knowledge and understanding</b>  |   |
|   | <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |
| <b>3B. Cognitive skills</b>   |   |
| <b>Learning outcomes:</b>   | <b>Learning and teaching strategy/ assessment methods</b>   |
| <p><i>Students will be able to:</i></p> <p><b>B1:</b> Examine how the manipulation of formal elements can express ideas and be used to explore the way meaning is created in artwork.</p> <p><b>B2:</b> Develop a concept from chosen source material.</p> <p><b>B3:</b> Manifest one concept using different artistic disciplines.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge</p>  |

| <b>3B. Cognitive skills</b>   |  |
|---|--|
| <p><b>B4:</b> Develop a concept from research undertaken upon which to base individual artistic exploration.</p> <p><b>B5:</b> Apply research methods and use a variety of sources, including academic texts, appropriately.</p> <p><b>B6:</b> Analyse, evaluate and critically question works of art and/or associated discourses/texts.</p> | <p>learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> |

| 3B. Cognitive skills |  |
|----------------------|--|
|                      | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |



| 3C. Practical and professional skills  |  |
|--|--|
| Learning outcomes:   | Learning and teaching strategy/ assessment methods   |
| <p><i>Students will be able to:</i></p> <p><b>C1:</b> Evidence experimentation and exploration of diverse practical approaches.</p> <p><b>C2:</b> Circumvent literal thinking in the manifestation of an artistic response to a line of enquiry.</p> <p><b>C3:</b> Develop a body of work through creative research and practice that responds to and develops their chosen subject, and demonstrates their ability to identify and work towards a resolution.</p> <p><b>C4:</b> Explore a broad range of materials, mediums, techniques and approaches that are appropriate to subject and intention.</p> <p><b>C5:</b> Complete a resolved artwork that demonstrates considered attention to relevant artistic language, craftspersonship, curatorial decisions and audience engagement.</p> <p><b>C6:</b> Communicate ideas and form appropriately structured arguments</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply</p> |

| 3C. Practical and professional skills |   |
|---------------------------------------|---|
|                                       | <p>and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> |

| 3C. Practical and professional skills |  |
|---------------------------------------|--|
|                                       | Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme. |

| 3D. Key/transferable skills   |   |
|---|---|
| Learning outcomes:  | Learning and teaching strategy/ assessment methods  |
| <p><i>Students will be able to:</i></p> <p><b>D1:</b> Evidence an experimental approach informed by consideration of feedback.</p> <p><b>D2:</b> Recognise and evaluate experimentation and risk taking as integral to the creative process.</p> <p><b>D3:</b> Reflect on feedback and skills learnt to constructively inform ideas and approaches.</p> <p><b>D4:</b> Support ideas using argument and evidence.</p> <p><b>D5:</b> Use appropriate, subject specific, vocabulary when discussing artwork.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> |

| 3D. Key/transferable skills |   |
|-----------------------------|---|
|                             | <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> |

| 3D. Key/transferable skills |   |
|-----------------------------|---|
|                             | <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |

**EXIT AWARD:** CERTIFICATE OF HIGHER EDUCATION

120 credits

| <b>Programme Structure - LEVEL 5</b> |                      |                         |                      |                                  |             |
|--------------------------------------|----------------------|-------------------------|----------------------|----------------------------------|-------------|
| <b>Compulsory modules</b>            | <b>Credit points</b> | <b>Optional modules</b> | <b>Credit points</b> | <b>Is module compensatable ?</b> | <b>Term</b> |
| AABAF501                             | 30                   | N/A                     |                      | No                               | 1           |
| Live Commission Project              | 35                   |                         |                      | No                               | 2           |
|                                      | 25                   |                         |                      | No                               | 3           |
| AABAF502                             | 15                   |                         |                      | No                               | 2           |
| Thinking Through Studio Practice 1   | 15                   |                         |                      | No                               | 1,2,3       |
|                                      |                      |                         |                      |                                  |             |
| AABAF503                             |                      |                         |                      |                                  |             |
| Thinking Through Studio Practice 2   |                      |                         |                      |                                  |             |
| AABAF504                             |                      |                         |                      |                                  |             |
| Critical & Contextual Studies 2      |                      |                         |                      |                                  |             |

| <b>Programme Structure - LEVEL 5</b>  |                      |                         |                      |                                  |             |
|---|----------------------|-------------------------|----------------------|----------------------------------|-------------|
| <b>Compulsory modules</b>   | <b>Credit points</b> | <b>Optional modules</b> | <b>Credit points</b> | <b>Is module compensatable ?</b> | <b>Term</b> |
| AABAFA505<br>Professional Development: Understanding Professional Creative Practice |                      |                         |                      |                                  |             |

Intended learning outcomes at Level 5 are listed below:

| <b>Learning Outcomes – LEVEL 5</b>   |   |
|--|---|
| <b>3A. Knowledge and understanding</b>   |   |
| <b>Learning outcomes:</b>  | <b>Learning and teaching strategy/ assessment methods</b>   |
| <p><i>Students will be able to:</i></p> <p><b>A7:</b> Explain the purpose of the commission and undertake research for it, critically assessing the relevant factors (the needs of the client; location; purpose; style; demographics; social use; history; architecture; available budget etc).</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> |

| Learning Outcomes – LEVEL 5  |   |
|--|---|
| 3A. Knowledge and understanding  |   |
| <p><b>A8:</b> Explain the relevance of the commission to their own practice and progressions goals.</p> <p><b>A9:</b> Situate their work both artistically and in the wider context of relevant discourses (<i>broadly to include personal, cultural, social, political and environmental</i>) through research, exploration and application of findings.</p> <p><b>A10:</b> Identify and explore the relationship between theoretical discourses and their creative practice.</p> <p><b>A11:</b> Apply concepts and theories, demonstrating an appreciation of the historical and cultural contexts they emerge in, to works of art and other visual culture.</p> <p><b>A12:</b> Identify connections and relationships between ideas, concepts and practices, recognising competing perspectives where appropriate.</p> <p><b>A13:</b> Evaluate own practice, demonstrating understanding of its relationship to the relevant parts of the art world ecology and/or creative industries.</p> | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> |



| <b><u>Learning Outcomes – LEVEL 5</u></b> |   |
|---|---|
| <b>3A. Knowledge and understanding</b>    |   |
|   | <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self-evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |

| <b>Learning Outcomes – LEVEL 5</b>   |   |
|--|---|
| <b>3A. Knowledge and understanding</b>   |   |
|  |   |
| <b>3B. Cognitive skills</b>  |   |
| <b>Learning outcomes:</b>  | <b>Learning and teaching strategy/ assessment methods</b>   |
| <p><i>Students will be able to:</i></p> <p><b>B7:</b> Generate and evaluate a range of ideas in the development of appropriate design responses showing careful consideration to artistic language and materials in relation to a client brief.</p> <p><b>B8:</b> Use wide ranging research methods and materials, evaluating these (demonstrating ethical awareness) to investigate an area of interest and produce work relating to its critical, cultural or social context.</p> <p><b>B9:</b> Reflect on the processes they employ during their art practice, adapting their approach to improve outcomes.</p> <p><b>B10:</b> Articulate how their work and artistic practice is situated within its wider context through appropriate forms (including an artist statement)</p> <p><b>B11:</b> Conduct research and evaluate ideas from a variety of sources, including academic texts.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> |

| 3B. Cognitive skills   |   |
|--|---|
| <p><b>B12:</b> Demonstrate critical, analytical thinking and argument in an academic response to an area of artistic/cultural practice</p> <p><b>B13:</b> Analyse own practice identifying strengths, relevant achievement and contextual location, presenting information in appropriate formats.</p> | <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> |

| 3B. Cognitive skills   |   |
|--|---|
|  | <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |
| 3C. Practical and professional skills  |   |
| Learning outcomes:   | Learning and teaching strategy/ assessment methods  |
| <p><i>Students will be able to:</i></p> <p><b>C7:</b> Meet the professional requirements involved in undertaking a <i>commission (including, but not limited to; budgeting; design proposals; contract; health &amp; safety).</i></p> <p><b>C8:</b> Produce a finished artwork (or appropriate model) accommodating changing parameters and demonstrating both site related and aesthetic resolution in meeting a client brief.</p> <p><b>C9:</b> Develop a body of work informed by their contextual and creative awareness both conceptually and through the appropriate use of materials, techniques and artistic language.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p>               |

| 3C. Practical and professional skills  |   |
|--|---|
| <p><b>C10:</b> Evaluate and articulate the direction of their practice and begin to refine their personal artistic language through practical investigation.</p> <p><b>C11:</b> Use research material and findings to structure an academic response to an area of artistic/cultural practice.</p> <p><b>C12:</b> Identify, and engage with or generate opportunities in the art world and/or creative industries, critically assessing their quality and relevance to own emerging practice.</p> <p><b>C13:</b> Demonstrate an engagement with audiences through appropriate use of media and communication methods to document and present their own emerging practice, evaluating effectiveness and adapting solutions appropriately.</p> | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> |

| 3C. Practical and professional skills  |   |
|--|---|
|  | <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |
| 3D. Key/transferable skills  |   |
| Learning outcomes:   | Learning and teaching strategy/ assessment methods  |
| <p><i>Students will be able to:</i></p> <p><b>D6:</b> Independently negotiate a brief with a client, set realistic goals and schedules, manage workloads and meet deadlines.</p> <p><b>D7:</b> Verbally and visually present their work coherently, as if to a client.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p>   |

| 3D. Key/transferable skills  |  |
|--|--|
| <p><b>D8:</b> Organise and manage self- directed projects effectively, communicating information and outcomes through appropriate forms.</p> <p><b>D9:</b> Initiate and manage self- directed projects effectively</p> <p><b>D10:</b> Analyse relevant critical feedback and use own judgment to constructively develop ideas in response</p> <p><b>D11:</b> Communicate ideas and present work using appropriate conventions</p> <p><b>D12:</b> Apply a range of appropriate communication methods to document and evidence their activities and achievements.</p> <p><b>D13:</b> Initiate and manage activities and evidence professional working practices.</p> | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> |

| 3D. Key/transferable skills |  |
|-----------------------------|--|
|                             | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |

**EXIT AWARD:** DIPLOMA OF HIGHER EDUCATION

240 credits



| <b>Programme Structure - LEVEL 6</b>                                       |                        |                         |                      |                                  |                             |
|--|------------------------|-------------------------|----------------------|----------------------------------|-----------------------------|
| <b>Compulsory modules</b>  | <b>Credit points</b>   | <b>Optional modules</b> | <b>Credit points</b> | <b>Is module compensatable ?</b> | <b>Term</b>                 |
| AABAF601<br>Extended<br>Personal Studio<br>Practice                        | 70<br><br>30<br><br>20 | N/A                     |                      | No<br><br>No<br><br>No           | 1,2,3<br><br>1<br><br>1,2,3 |
| AABAF602<br>Extended<br>Contextual<br>Research<br>Project                  |                        |                         |                      |                                  |                             |
| AABAF603<br>Professional<br>Development:<br>Engaging with<br>the Art World |                        |                         |                      |                                  |                             |

Intended learning outcomes at Level 6 are listed below:

| <b><u>Learning Outcomes – LEVEL 6</u></b>   |  |
|---|--|
| <b>3A. Knowledge and understanding</b>  |  |
| <b>Learning outcomes:</b>   | <b>Learning and teaching strategy/ assessment methods</b>  |
| <p><i>Students will be able to:</i></p> <p><b>A14:</b> Demonstrate detailed and coherent understanding of specific subject knowledge, including any ethical considerations, informed by sustained and effective research</p> <p><b>A15:</b> Articulate the relationship between the theoretical and practical concerns within their work.</p> <p><b>A16:</b> Demonstrate knowledge and understanding through research for an independently identified research topic.</p> <p><b>A17:</b> Select appropriate research methods and methodologies and apply to a variety of relevant sources, including peer-reviewed scholarly discourse appropriate to the identified topic.</p> <p><b>A18:</b> Critically evaluate the professional context of their practice and how the ecology of the art world, creative industries or wider cultural environment may change due to current trends.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice</p> |

## Learning Outcomes – LEVEL 6

### 3A. Knowledge and understanding

predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.

**Essays and Reviews:** To develop critical thinking, reading and writing skills.

**Blended Learning:** To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.

**Independent study:** To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT

**Assessment:** Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).

| <b>Learning Outcomes – LEVEL 6</b>  |   |
|---|---|
| <b>3A. Knowledge and understanding</b>  |   |
|   | <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |
| <b>3B. Cognitive skills</b>   |   |
| <b>Learning outcomes:</b>   | <b>Learning and teaching strategy/ assessment methods</b>   |
| <p><i>Students will be able to:</i></p> <p><b>B14:</b> Critically appraise how their own creative practice is situated within wider discourses and the context of contemporary artistic practice through appropriate forms (including a written artist statement and Viva Voce)</p> <p><b>B15:</b> Make informed curatorial choices evidencing the consideration of viewer engagement in presentation of a fully resolved body of work.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge</p>  |

| 3B. Cognitive skills  |  |
|---|--|
| <p><b>B16:</b> Justify identified topic in relation to relevant critical debates and existent academic discourse.</p> <p><b>B17:</b> Sustain critical analysis in the development of a thesis or argument.</p> <p><b>B18:</b> Undertake sustained research to identify and critically evaluate the challenges and opportunities offered by the current and changing ecology of the art world and/or creative/cultural industries for progression within their area of interest.</p> <p><b>B19:</b> Identify and critically analyse their personal and professional skills and the career or progression opportunities available to them, devising an appropriate strategy to realise goals.</p> | <p>learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> |

| 3B. Cognitive skills |  |
|----------------------|--|
|                      | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |

| 3C. Practical and professional skills  |  |
|--|--|
| Learning outcomes:   | Learning and teaching strategy/ assessment methods   |
| <p><i>Students will be able to:</i></p> <p><b>C14:</b> Produce a fully resolved body of work informed by sustained critical evaluation of own performance, which demonstrates a refined use of personal artistic language and skill set.</p> <p><b>C15:</b> Produce an appropriately formatted and referenced extended research project.</p> <p><b>C16:</b> Identify and analyse own practice and career goals to devise appropriate audience development strategies to maximise the opportunities offered by the graduate exhibition.</p> <p><b>C17:</b> Critically evaluate first-hand engagement with appropriate art world or creative industry contexts, experts and/or employers, demonstrating knowledge of their chosen field.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply</p> |

| 3C. Practical and professional skills |   |
|---------------------------------------|---|
|                                       | <p>and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> |



| 3C. Practical and professional skills |  |
|---------------------------------------|--|
|                                       | Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme. |

| 3D. Key/transferable skills  |   |
|--|---|
| Learning outcomes:   | Learning and teaching strategy/ assessment methods  |
| <p><i>Students will be able to:</i></p> <p><b>D14:</b> Demonstrate a mature and independent working method, refined presentation skills and the ability to plan, adapt and professionally execute a self-initiated exhibition proposal.</p> <p><b>D15:</b> Communicate complex ideas using appropriate language and structure(s).</p> <p><b>D16:</b> Initiate, sustain and manage projects over an extended period and evidence professional working practices.</p> <p><b>D17:</b> Present and communicate information in different contexts using appropriate standards and conventions for the audience.</p> | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions and arguments.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work.</p> |

| 3D. Key/transferable skills |   |
|-----------------------------|---|
|                             | <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> <p><b>Assessment:</b> Assessment relates directly to the intended learning outcomes and these are stated in the module specifications. Briefing documents will support these through guidance notes and related additional information on Moodle (ie research sources, handouts, presentations, links etc).</p> |

| 3D. Key/transferable skills |   |
|-----------------------------|---|
|                             | <p>Self evaluation and critical reflection are central to the learning process and these are incorporated into all modules. Formative assessment is continuous through individual progress tutorials, group critiques and seminars. Details relating to requirements of summative assessment evidence are outlined in module specs and also detailed in briefing documents.</p> <p>Transferable skills are important to the development and progression of students as practitioners preparing for life after graduation and as such are integrated throughout the programme.</p> |

**EXIT AWARD:** BA

300 credits

#### 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

*This course is distinctive in that it:*

- Provides students with the opportunity to develop and hone to a very high standard skills chosen from the full range of artistic mediums (from oil painting or clay moulding to digital media, installation or performance), whilst evolving their own artistic language and creative ideas within the context of contemporary art practice and thinking.
- Puts at its core the inter-relationship between practice and scholarship, ensuring that the development of a student's practice is informed by both the development of their practical skills and by their growing academic knowledge and insight.
- Offers extremely high contact time, from highly skilled tutors, with full-time students typically offered in excess of 15 hours tutored time each week in Levels 4 and 5 and in excess of 10 hours in Level 6 (including through a diverse and comprehensive enrichment programme of Elective Skills Workshops, which typically comprise 5 to 15 hours of contact time, depending on term and level) from tutors who are all practising artists and specialists in their fields.
- Allows students to develop skills through a highly individualised and tailored enrichment programme where they are free to choose tuition in skills that are relevant to their own learning, development and goals
- Provides students with the opportunity to access a wealth of resources and advice from regular one-to-one contact with established practising artists both in taught sessions and through the artistic tutorial programme.
- Is taught in small class sizes; in most modules and in Elective Skills Workshop courses there is one tutor per 15 students. In practical classes this ensures that students benefit from a high level of one-to-one support and guidance (for art theory/ history lectures, class sizes are larger)

- Develops practice which is responsive to a spectrum of critical, theoretical and wider discourses through a pedagogy which promotes synergy between practice and theory within core modules.
- Supports and encourages student engagement in real art world experiences as part of personal development and preparation for life outside the Academy.
- Provides students with the knowledge, skills and confidence required for future employment, enabling them either to find employment in the wider creative industries after graduation, or to make their way as artists.
- Provides students with the opportunity to gain teaching experience through the involvement in the delivery of evening classes and outreach events.
- Offers students a wide variety of opportunities to gain real art world experience through participating in and/or curating and managing public exhibitions and commissions secured by the Academy.
- Fosters a sense of belonging and community resulting from the small scale of the course and institution; enables students to establish relationships with peers and other practising artists which continue beyond graduation and provide a range of developmental opportunities.

#### ***Work based & work-related learning:***

There is no formal requirement for a professional placement year, although students are encouraged to undertake relevant work experience as and when it is compatible with the course of study e.g. during the holiday period. Should students decide to take an independently organised placement year this can be accommodated between any levels and will not affect progression. This does not, however, comprise a formal part of the programme. Students also have the opportunity to gain teaching experience through the involvement in the delivery of evening classes, charitable outreach events and corporate training creative days.

There is a strong emphasis at the Art Academy on equipping students with the necessary skills and knowledge to become professional artists; students are taught small business and marketing skills through the Professional Development: Understanding Professional Creative Practice module in Level 5.

Students are actively encouraged to become involved in real life commissions and competitions in addition to their studies. Additionally, students are required to undertake a real-life commission in the Live Commission Project module at Level 5 and evidence similar independently initiated activities as part of the Professional Development: Engaging with the Art World module in Level 6. The Level 6 Professional Development module builds upon the Level 5 Professional Development module and together these aim to prepare students for the next step in their progression.

#### ***Specialist Pathways:***

Whilst all students follow a set programme, there is considerable scope for individual development and personalised study within the BA programme. There are no formal, specialist, discipline-pathways or routes within the programme overall; students have the freedom to acquire skills and develop their artistic practice in whichever way they choose. Studio Practice module briefs are broadly drawn, so although all students complete the same modules, within the module they are given significant freedom to respond according to their individual interests and aptitudes. In Level 6, students will develop their own practice for their Extended Personal Project in whichever discipline they choose, or work across disciplines. They also have free choice of the Elective Skills Workshop courses throughout the programme to progress their skills development according to their personal areas of interest. Similarly, within the Critical and Contextual Studies modules, and for the Professional Development modules, students choose to complete work on issues relevant to their artistic practice or more general interests and there are few limits set on their options for individual areas 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)*

##### **Tutor Support**

Academic staff are easily accessible and provide comprehensive support throughout the student's journey. The Academy is a small institution, which brings the benefit of a close community where most students know each other, and teaching staff usually have knowledge of all students. Small class sizes and high contact time are central to the Academy's ethos, which ensures that students benefit from a high level of one-to-one support and guidance.

The Director of Programmes has overall responsibility for student welfare at the Academy, working closely with the Admissions & Student Services Manager. Students are supported both academically and pastorally by the relevant Programme

Leader (and, on occasion, another Studio Practice tutor). Students can arrange to meet with either individual or see a member of the Academic Team at any time. (the Academy operates an open-door policy).

The Art Academy has a rigorous Personal and Academic tutorial system, where every student is allocated a Personal and Academic tutor for the duration of their time at the Academy; the tutor is usually the programme leader but alternatively a Studio Practice tutor from their programme. After Induction Week, 1-2-1 PATs are scheduled termly, shortly before reading week, at the point when students are choosing their Elective Skills Workshop courses for the subsequent term so that their tutor can help guide them in their choice of ESWs. Students are able to arrange to speak to their PAT, or a member of the Academic Team at any time in addition to these scheduled tutorials. Programme Leaders also provide

opportunities for students to review PDP and seek guidance on academic matters during the core Studio Practice modules.

In the summer term, students are offered an extended PAT so that their tutor can consider their artistic progress (throughout the academic year) in addition to their academic progress and overall welfare.

Students are offered artistic tutorials with visiting artists (in addition to their tutorials with their PATs) in the first two terms of Levels 4 and 5, the purpose of which is to review their artistic progress. These tutorials do not form part of the assessed modules, instead sitting alongside the student's programme of study. They are intended to give the student access to a specialist practitioner with whom to discuss either material or conceptual aspects of their emerging art practice to inform the development of their work. The artists providing these tutorials vary from term to term and year to year. Guidance is provided to them about the purpose of and format for artistic tutorials, and student feedback is sort through regular feedback channels about the quality of this provision

### **SEN**

The Art Academy welcomes students with Special Educational Needs subject to being able to support their individual needs. The SEND Coordinator and the Director of Programmes have overall responsibility both for their welfare and for enabling them successfully to access the curriculum during their time at the Academy. Alternative assessment models are employed where appropriate in order to provide a parity of opportunity with non-SEN students. The SEND Coordinator will act as personal tutor and first point of contact for all SEN students and offers group or one-to-one support sessions for SEN students where such need is identified.

The SEND Coordinator and the Academic Team also ensure that all other tutors working with an individual student with Special Educational Needs are appraised of the needs of that student, and understand what, if anything, they need to do to support the student and their learning. In the final year of study, students with Learning Support Needs may be given additional support as necessary as they work towards their graduate show.

### **Support for disabled students**

The Art Academy is committed to supporting accessible learning and welcomes students with disabilities, subject to being able to support their individual needs. The Academic Team supports students with a declared disability to ensure that relevant parties are aware of their individual needs and are able to assist with the application for DSA.

### **Academic Support**

Students participate in a number of workshops and sessions at relevant points in the programme to enable them to develop the requisite skills for an appropriate level of academic study; these include sessions on referencing and writing, research and presentation skills. Further resources are made available via Moodle and extra support put in place for individuals with identified needs.

### **Access to Learning Resources**

Students have access to a quiet independent study space and are able to borrow laptops whilst on campus in order to complete research tasks and written work. Supported access to specialist IT software and hardware in the Digital Suite is available for one day per week and students can freely access the Print Studio and Wood & Metal Workshop during the main Studio Practice module day. Students wishing to complete large scale practical work are also able to book 'project spaces' on campus for short periods of time.

There is a small on-site library and students are able to access the Southwark Library catalogue through a special partnership set up between the Council and the Academy. Students are also able to access some online journal archives, the EBSCO databases on art and are signposted to a range of digital/ online resources for research purposes.

### **Student welfare**

All students are known to members of the Academic Team and have easy access to the team via the Academy's open door policy.

The Academic Team provide support in conjunction with Programme Leaders for students who may be feeling the pressures of studying.

The Art Academy's SEND Coordinator offers additional support as appropriate, including support for students with dyslexia. (All students undergo a dyslexia test when they join the programme).

The Academic Programme Managers Committee meets twice a term. The Committee comprises programme leaders, together with leaders for all assessed modules (Critical and Contextual Studies and Professional Development) and the SEND Coordinator. Students of concern are discussed by the group at every meeting.

The Art Academy also subscribes to the Care-First service, which provides mental health support to all students, staff, core tutors and those tutors undertaking PAT duties. The service provides 24/7 access to trained professionals, online and physical counselling sessions as well as online resources for mental health and wellbeing. Those signed up to the service can also access an information service (via phone) offering advice on a range of issues including; debt, tax, housing, legal issues, consumer rights, employment and immigration. Students are encouraged to use the service as appropriate either by their PATs, or by members of the academic team, and access it via Moodle. The service runs weekly webinars on various wellbeing topics and students are informed of these via Moodle announcements.

This service is confidential (except where there is a safeguarding concern), but the Academy does receive general, anonymised usage data indicating increasing take up of the service.



Students are also able to speak to the Academic Team for guidance on such topics that are covered by Care First's information service, including:

- Financial assistance & funding.
- Learning skills development support
- Monitoring and reviewing progress
- Careers guidance and support
- Guidance on Extra-curricular activities
- Advice on further study
- Assistance for students with disabilities and SEN
- Counselling & mental health issues (via external support agencies)
- Accommodation
- General welfare advice (travel, part time work, local GP services, external support agencies)

### **Enhancement and Employability**

Students are regularly notified of opportunities to take part in external exhibitions, live projects, competitions and commissions as part of their personal and professional development. Trips to exhibitions are scheduled as part of many of the elective skills workshop courses and students are encouraged to attend a number of Art Fairs through Academy organised and subsidised tickets.

Fresher's and induction activities are scheduled in order to promote interaction and encourage a community sense of belonging, including artistic and social activities. The Student Council and individual student groups also organise artistic and social activities.

The Art Academy organises a number of student prizes throughout the year, often in collaboration with external partners to celebrate student achievement, provide networking and career opportunities.

Students also have the opportunity to gain teaching experience through the involvement in the delivery of evening classes, charitable outreach events and corporate training creative days.

Although the Academy does not have a dedicated careers service or advice and guidance department, career education and advice is embedded within the BA programme in the form of Professional Development modules which provide opportunities to identify and action next steps in planning their careers as professional artists. This is supported through the artistic and personal tutorial system (including the PDP review process)

Some career guidance is additionally undertaken by the Academic Team and students have the opportunity to seek further advice from tutors, guest tutors and speakers where relevant.

Students are also eligible to take up free places on the evening, weekend and short course classes that the Academy offers (subject to availability). This provides students with further opportunities for skills development.

*More details about student support can be found in the document 'A guide to Student Support'*

## 6. Criteria for admission

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

No formal entry qualifications are needed for programmes, in line with the Academy's commitment to open access. The Art Academy operates a fair and transparent admissions process, to ensure that the widest range of people (with the motivation and ability to study at the correct level) have an opportunity to benefit from the Fine Art education we provide

### **Admission Criteria**

Applications are considered on an individual basis and are particularly welcomed from students with non-standard qualifications, from all backgrounds. All applicants are required to undertake an interview and portfolio review for assessment of key skills and level of ability and enthusiasm for the programme they are applying for.

Though no formal qualifications are required, applicants need to demonstrate work at least of Level 3 equivalent. In some cases, the selection process may include the submission of supplementary work in addition to the information provided on the application form and requested as part of the portfolio review.

Applicants will be evaluated against the following criteria:

- Through an interview and portfolio review:

1. The ability to demonstrate a range of Fine Art experience, ability and understanding, including evidence of:

- Technical ability in one or more Fine Art medium,
- Conceptual ideas and understanding,
- Awareness of the cultural, historical and professional contexts of fine art.
- Independence of thought;
- Evidence of curiosity, inquisitiveness and being open to new ideas and thinking;
- The potential and ambition to develop their Fine Art work and ideas further, and ideas about how they might do that;
- A willingness to explore alternative ways of thinking and working;

2. Satisfactory academic reference.

3. Personal statement

4. Academic attainment at a pre-degree foundation course, within general education at GCSE & Level 3 (where the applicant has a traditional educational

background) or alternative experience within art and design or appropriate subject areas.

- Academic attainment at a pre-degree foundation course, within general education at GCSE & Level 3 (where the applicant has a traditional educational background) or alternative experience within art and design or appropriate subject area.

Entry is normally at Level 4 but is possible at subsequent levels subject to appropriate qualifications and experience. Intake is normally in Term One (September). Applications from individuals with non-standard patterns of prior study and experience are welcomed.

Where students have prior higher education or equivalent work experience, it may be possible for this to be taken into account, to enable advanced entry to their chosen programme. For example, if a student has a Foundation Degree/HND in an appropriate subject and are aiming to achieve an honours degree, they may be considered for exemption from Level 4 and/or Level 5 studies (the equivalent of the first and second year of a full-time degree). For direct entry to Level 5 or 6 the applicant's prior experience and study will be assessed on application. (See Recognition of Prior Learning policy).

*English Language Requirements:* All applicants are required to demonstrate an appropriate level of English language competence to gain entry to the Art Academy. This can be through previous study in English (evidencing an approved English language qualification at Level 2), but the Academy often requires specific performance in written English tests. Appropriate level of spoken English is assessed at interview.

The Art Academy does not currently sponsor international students through the Student Visa system and therefore cannot accept international students unless they are able to prove their right of residency in the UK.

*Full details about admissions are found in the Admissions Policy.*

## 7. Language of study

English

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

The relevant Academic Regulations, Policies and Procedures as approved by the Academic Board will be applied by the programme team. These provide the definitive source of regulatory information for students and staff. All relevant regulations can be found in the following documents:

- Regulations for Validated Awards
- Quality Handbook
- Assessment and Feedback Policy
- Academic Misconduct & Extenuating Circumstances Policy.
- Academic Appeals Policy
- Student Complaints Policy
- Admissions Policy
- Freedom of Speech Code of Practice
- IT User Policy

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.

A number of methods and processes are in place for the evaluation and improvement of standards of teaching and learning including:

- end of year student surveys;
- end of module feedback from students;
- student council and student forums;
- student focus groups;
- staff development through pedagogic training;
- staff development through peer review/observation and developmental feedback;
- recording student attendance, procedures for assisting students who have fallen behind in their studies;
- internal standardisation of assessments/ grades

- internal verification of module briefs and deadlines
- procedures for externally moderating grades
- annual programme and institutional review processes
- review following feedback from the External Examiner and Academic Reviewer

*Full details of methods and processes are described in the Quality handbook, Staff Development Strategy and Teaching and Learning Strategy.*

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

N/A

Annexe 1: Curriculum map

Annexe 2: Curriculum mapping against the apprenticeship standard or framework (delete if not required.)

Annexe 3: Notes on completing the OU programme specification template

## Annexe 1 - Curriculum map

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

|                       |                                 | Programme outcomes |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |  |  |
|-----------------------|---------------------------------|--------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--|--|
| L<br>e<br>v<br>e<br>l | Study module/unit               | A<br>1             | A<br>2 | A<br>3 | A<br>4 | A<br>5 | A<br>6 | B<br>1 | B<br>2 | B<br>3 | B<br>4 | B<br>5 | B<br>6 | C<br>1 | C<br>2 | C<br>3 | C<br>4 | C<br>5 | C<br>6 | D<br>1 | D<br>2 | D<br>3 | D<br>4 | D<br>5 |  |  |
| 4                     | Experimental Studio Practice 1  | ✓                  |        |        |        |        |        | ✓      |        |        |        |        |        | ✓      | ✓      | ✓      |        |        |        | ✓      |        |        |        |        |  |  |
|                       | Experimental Studio Practice 2  |                    | ✓      | ✓      |        |        |        |        | ✓      | ✓      |        |        |        |        |        |        | ✓      |        |        |        | ✓      |        |        |        |  |  |
|                       | Experimental Studio Practice 3  |                    |        |        | ✓      | ✓      |        |        |        |        | ✓      |        |        |        |        |        |        | ✓      |        |        |        | ✓      |        |        |  |  |
|                       | Critical & Contextual Studies 1 |                    |        |        |        |        | ✓      |        |        |        |        | ✓      | ✓      |        |        |        |        |        | ✓      |        |        |        | ✓      | ✓      |  |  |

|                       |                   | Programme outcomes |        |        |         |         |         |         |        |        |        |         |         |         |         |        |        |        |         |         |         |         |        |        |        |        |         |         |         |         |  |
|-----------------------|-------------------|--------------------|--------|--------|---------|---------|---------|---------|--------|--------|--------|---------|---------|---------|---------|--------|--------|--------|---------|---------|---------|---------|--------|--------|--------|--------|---------|---------|---------|---------|--|
| L<br>e<br>v<br>e<br>l | Study module/unit | A<br>7             | A<br>8 | A<br>9 | A<br>10 | A<br>11 | A<br>12 | A<br>13 | B<br>7 | B<br>8 | B<br>9 | B<br>10 | B<br>11 | B<br>12 | B<br>13 | C<br>7 | C<br>8 | C<br>9 | C<br>10 | C<br>11 | C<br>12 | C<br>13 | D<br>6 | D<br>7 | D<br>8 | D<br>9 | D<br>10 | D<br>11 | D<br>12 | D<br>13 |  |
| 5                     | Commission        | ✓                  | ✓      |        |         |         |         |         | ✓      |        |        |         |         |         |         | ✓      | ✓      |        |         |         |         |         |        | ✓      | ✓      |        |         |         |         |         |  |

|  |   |  |  |   |   |   |  |  |   |   |   |  |  |  |   |   |   |  |  |   |   |   |   |  |
|--|---|--|--|---|---|---|--|--|---|---|---|--|--|--|---|---|---|--|--|---|---|---|---|--|
|  | Thinking Through Studio Practice 1  |  |  | ✓ |   |   |  |  | ✓ | ✓ |   |  |  |  | ✓ |   |   |  |  | ✓ |   |   |   |  |
|  | Thinking Through Studio Practice 2  |  |  | ✓ |   |   |  |  | ✓ |   |   |  |  |  | ✓ |   |   |  |  | ✓ | ✓ |   |   |  |
|  | Critical & Contextual Studies 2   |  |  |   | ✓ | ✓ |  |  |   | ✓ | ✓ |  |  |  | ✓ |   |   |  |  |   |   | ✓ |   |  |
|  | Professional Development: Understanding Professional Creative Professional Practice |  |  |   |   | ✓ |  |  |   |   | ✓ |  |  |  |   | ✓ | ✓ |  |  |   |   | ✓ | ✓ |  |

|       |   | Programme outcomes |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-------|---|--------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Level | Study module/unit                                     | A14                | A15 | A16 | A17 | A18 | B14 | B15 | B16 | B17 | B18 | B19 | C14 | C15 | C16 | C17 | D14 | D15 | D16 | D17 |
| 6     | Extended Personal Studio Practice                     | ✓                  | ✓   |     |     |     | ✓   | ✓   |     |     |     |     |     |     |     |     | ✓   |     |     |     |
|       | Extended Contextual Research Project                  |                    |     | ✓   | ✓   |     |     | ✓   | ✓   | ✓   |     |     | ✓   | ✓   |     |     |     | ✓   |     |     |
|       | Professional Development: Engaging with the Art world |                    |     |     |     | ✓   |     |     |     |     | ✓   | ✓   |     |     | ✓   | ✓   |     |     | ✓   | ✓   |

### Annexe 3 - Curriculum mapping against the apprenticeship standard

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular knowledge, skills and behaviours.

Please ammend this mapping to suit Frameworks used within the different Nations if appropriate.

| L<br>e<br>v<br>e<br>l | Study module/unit | Apprenticeship standard |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|-----------------------|-------------------|-------------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
|                       |                   | K<br>1                  | K<br>2 | K<br>3 | K<br>4 | K<br>5 | K<br>6 | K<br>7 | K<br>8 | S<br>1 | S<br>2 | S<br>3 | S<br>4 | S<br>5 | S<br>6 | S<br>7 | S<br>8 | B<br>1 | B<br>2 | B<br>3 | B<br>4 | B<br>5 | B<br>6 | B<br>7 | B<br>8 |
| 4                     |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |

| L<br>e<br>v<br>e<br>l | Study module/unit | Apprenticeship standard |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|-----------------------|-------------------|-------------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
|                       |                   | K<br>1                  | K<br>2 | K<br>3 | K<br>4 | K<br>5 | K<br>6 | K<br>7 | K<br>8 | S<br>1 | S<br>2 | S<br>3 | S<br>4 | S<br>5 | S<br>6 | S<br>7 | S<br>8 | B<br>1 | B<br>2 | B<br>3 | B<br>4 | B<br>5 | B<br>6 | B<br>7 | B<br>8 |
| 5                     |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|                       |                   |                         |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |





## Annexe 2: Notes on completing programme specification templates

- 1 - This programme specification should be mapped against the learning outcomes detailed in module specifications.
- 2 – The expectations regarding student achievement and attributes described by the learning outcome in section 3 must be appropriate to the level of the award within the **QAA frameworks for HE qualifications**: <http://www.qaa.ac.uk/AssuringStandardsAndQuality/Pages/default.aspx>
- 3 – Learning outcomes must also reflect the detailed statements of graduate attributes set out in **QAA subject benchmark statements** that are relevant to the programme/award:  
<http://www.qaa.ac.uk/AssuringStandardsAndQuality/subject-guidance/Pages/Subject-benchmark-statements.aspx>
- 4 – In section 3, the learning and teaching methods deployed should enable the achievement of the full range of intended learning outcomes. Similarly, the choice of assessment methods in section 3 should enable students to demonstrate the achievement of related learning outcomes. Overall, assessment should cover the full range of learning outcomes.
- 5 - Where the programme contains validated **exit awards** (e.g. CertHE, DipHE, PGDip), learning outcomes must be clearly specified for each award.
- 6 - For programmes with distinctive study **routes or pathways** the specific rationale and learning outcomes for each route must be provided.
- 7 – Validated programmes delivered in **languages other than English** must have programme specifications both in English and the language of delivery.

## 9. Module Specifications

Please see following pages



### Module specification

#### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information  |  |              |    |
|-------------------------|--|--------------|----|
|                         |  |              |    |
| Module title            | AABAF401 Experimental Studio Practice 1  |              |    |
| Module tutor            | N/A (various)  | Level        | 4  |
| Module type             | Taught Practical   | Credit value | 40 |
| Mode of delivery        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).                                     |              |    |
| Notional learning hours | 400 (55 hours tutored studio time including tutorials, group critiques, seminars & workshops. Remainder independent learning). |              |    |

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

This module represents the first engagement students have with exploring their creativity and beginning to define their individual practice. It is the first of a total of six Studio Practice modules that students complete throughout Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of the Academy's approach to fine art education.

The module, along with Experimental Studio Practice modules 2 & 3, is the core of Level 4, where students have the opportunity to begin to develop their practical work in a supportive and constructive critical environment. The fundamental elements of fine art practice are developed to provide students with an understanding and knowledge of the potential range of ideas, processes, materials and techniques that will form the foundation for their developing art practices and inform the work they undertake in subsequent levels. Students are encouraged to take risks and experiment widely both within and across disciplines.

Students also start to gain knowledge and understanding of how the theoretical and conceptual concerns of their own work sit within the context of wider discourses. They critically discuss their work and concepts with their tutors and their peers and collate a portfolio of contextual evidence, which includes preparatory work, research work and pieces of reflective and discursive writing. Emphasis is placed on the synergy between research, theory and practice.

The learning and teaching in the Studio Practice modules is complemented by the Elective Skills Workshop courses, where students will begin to acquire the skills to inform their Studio Practice work.

The module is brief-led, but students are given the freedom to experiment widely and pursue their own interests and ideas within the terms of the brief. It introduces reflective approaches to students' experience as learners and is delivered through one-to-one tuition, group and peer critiques and independent study.

This module is based on the first Artistic principle; **Stimulus and motivation:**

*"An artist's stimulus comes from a desire to respond to what resonates with them or has meaning to them as an individual, drawn from their experiences, passions and interests. That stimulus sparks an idea, which motivates them to start the creative process. Being true to this core motivation can create a unique artistic vision and is the starting point for developing the concept and intent for their art work."*

### **Links to other Modules**

Level 4 Experimental Studio Practice 2

Level 4 Experimental Studio Practice 3

## 3. Aims of the module

To develop an awareness of their interests and motivations in forming a line of enquiry for their artistic practice

To learn how to collect and use source material to inform the creative development of practical work.

To develop an awareness of how the non-literal manipulation of formal elements can be used to explore the ways meaning is created in artwork.

**3. Aims of the module**

To understand the importance of experimenting broadly in a range of practical disciplines, developing a body of work informed by their exploration and research that responds to their chosen subject

To develop critical and reflective approaches to self-evaluation of progress

**4. Pre-requisite modules or specified entry requirements**

As those required for entry to Level 4

**5. Is the module compensatable?**

No

**6. Are there any PSRB requirements regarding the module?**

No

| 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></p> <p><b>A1:</b> Identify their interests and motivations in order to form a line of enquiry and collect appropriate information and knowledge on it.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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> | N/A   | <i>May include:</i>            |

| B. Cognitive skills   | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---|---|---|
| <p><b>B1:</b> Examine how the manipulation of formal elements can express ideas and be used to explore the way meaning is created in artwork.</p> |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the</p> |



| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p>student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>C1:</b> Evidence experimentation and exploration of diverse practical approaches.</p> |   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation.</p> |

| C. Practical and professional skills   | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--|---|--|
| <p><b>C2:</b> Circumvent literal thinking in the manifestation of an artistic response to a line of enquiry.</p> <p><b>C3:</b> Develop a body of work through creative research and practice that responds to and develops their chosen subject, and demonstrates their ability to identify and work towards a resolution.</p> |   | <p>Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>D1:</b> Evidence an experimental approach informed by consideration of feedback.</p> |   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p>growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT. |

## 8. Indicative content.

Fine Art practice is the core of this module with students exploring both practice and theory in creating a body of work that responds to a brief.

The module will include:

- Inductions to studio Health and safety and best practice
- Introduction to research methods
- Introduction to presentation techniques
- Introduction to the critique methodology and use of reflection and evaluation to inform and develop practice and learning.
- A broad studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- The development of critical analysis through critiques and tutorials
- Presentation of contextual research findings.
- The development of studio practice in specialist studio strand disciplines in response to a brief
- The management of a personal line of enquiry utilising reflection and evaluation of own work and learning.

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes  |           |                             |  |  |
|--|-----------|-----------------------------|--|--|
| <b>Assessment Strategy:</b><br><br>Continuous formative assessment based on individual progress tutorials and group critiques.<br><br>Summative Assessment is by Portfolio consisting of: Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief. |           |                             |  |  |
| Assessment Task  | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio  | 100%      | See module assignment brief | As per regulations for awards validated by the Open university | A1, B1, C1, C2, C3, D1                                 |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| <b>11. Key reading list</b> |             |  |                             |                          |
|-----------------------------|-------------|--|-----------------------------|--------------------------|
| <b>Author</b>               | <b>Year</b> | <b>Title</b>   | <b>Publisher</b>            | <b>Location</b>          |
| Archer, M                   | 2015        | Art Since 1960   | Thames and Hudson Ltd.      | London                   |
| Bachelard, G                | 1992        | The Poetics of Space   | Beacon Press                | Boston, Massachusetts    |
| Bishop, C                   | 2005        | Installation Art   | Tate Publishing             | London                   |
| Ceruti, M and Katrib, R     | 2017        | How does it feel?<br>Enquiries into contemporary sculpture   | Black Dog Publishing        | London                   |
| Farr, I                     | 2012        | Memory - Documents of Contemporary Art   | Whitechapel Art Gallery     | London                   |
| Gauntlett, D                | 2011        | Making is connecting: The Social Meaning of Creativity, from DIY and Knitting to YouTube and Web 2.0 | Polity Press                | Cambridge                |
| Johnston, S                 | 2008        | The Everyday - Documents of Contemporary Art   | Whitechapel Art Gallery     | London                   |
| Mercer, K                   | 2008        | Exiles, Diasporas, and Strangers   | MIT Press                   | Cambridge, Massachusetts |
| Smith, T                    | 2009        | What is contemporary art?  | University of Chicago Press | Chicago, Illinois        |
| Ulrich Obrist, H            | 2016        | Lives of the artists, lives of the architects  | Penguin                     | London                   |

|   |
|---|
| <b>12. Other indicative text (e.g. websites)</b>  |
| <b>Websites</b>   |
| The Stage of Drawing: Gesture and Act: Exhibition curated by Avis Newman. <a href="http://www.drawingcenter.org">http://www.drawingcenter.org</a>   |
| Graphic Witness – exhibition at the Drawing Room: <a href="https://drawingroom.org.uk/shop/graphic-witness-exhibition-guide-download">https://drawingroom.org.uk/shop/graphic-witness-exhibition-guide-download</a>   |
| <a href="http://www.whitechapelgallery.org/events/">http://www.whitechapelgallery.org/events/</a> Whitechapel Gallery events programme and past events archive  |
| <a href="http://www.theculturecapitalexchange.co.uk/">http://www.theculturecapitalexchange.co.uk/</a> Knowledge exchange network / cultural research forum / collates lectures and events around London   |
| <a href="https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018">https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018</a> Interdisciplinary lectures at the Bartlett School of Architecture |
| <a href="https://www.rca.ac.uk/news-and-events/">https://www.rca.ac.uk/news-and-events/</a> Fine Art lectures at the Royal College of Art, some available to view online.   |
| <a href="https://www.jstor.org/">https://www.jstor.org/</a> This provides a certain amount of free student access to academic books and journals, covering arts, humanities, science.   |
| <b>Journals and Periodicals</b>   |
| Bell-Roberts, B. Mar2015. <i>A journey of materiality and art practice – an interview with El Anatsui</i> . <i>Art South Africa</i> . Vol. 13 Issue 3, p31-35. Available via: EBSCO   |
| Cooper, J. September 1999. <i>Controlling the Uncontrollable: heavy emotion invades contemporary painting</i> . <i>New Art Examiner</i> . Vol. 27 Issue 1, p32-35. Available via: EBSCO   |
| Duchamp, M – The Creative Act   |
| Elderton, L. Oct2017. <i>Gerhard Richter: Effacing Memory</i> . <i>Modern Painters</i> . Vol. 29 Issue 10, p48-61. Available via: EBSCO   |
| Galligan, G. Nov2014. <i>The Fabric of Memory</i> . <i>Art in America</i> . Vol. 102 Issue 10, p152-159   |
| Interview. Lee Minwei & Charwei Tsai: <i>The art of the ephemeral</i> . Nov/Dec2012. <i>Flash Art International</i> , Vol. 45 Issue 287, p90-92. Available via: EBSCO   |
| Rosario, D M. Jan 2018. Film and Media as a site for Memory in Contemporary Art. <i>Scienco</i> . Volume 14, issue 1. Available via: <a href="https://content.sciendo.com/view/journals/ausfm/14/1/article-p157.xml">https://content.sciendo.com/view/journals/ausfm/14/1/article-p157.xml</a>                                    |
| Smith, D. July/August 2010. <i>New maps of heaven</i> . <i>Art Monthly</i> . Issue 338, p11-14. Available via: EBSCO  |
| Zamudio, R. December 2009/February 2010. <i>Marco Maggi: between drawing and withdrawing</i> . <i>Art Nexus</i> . Vol. 8 Issue 75, p60-64. Available via: EBSCO   |



| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA402 Experimental Studio Practice 2   |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 4  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 40 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).                                     |                     |    |
| <b>Notional learning hours</b> | 400 (55 hours tutored studio time including tutorials, group critiques, seminars & workshops. Remainder independent learning). |                     |    |

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

This module continues students' engagement with defining their individual practice. It is the second of a total of six studio practice modules that students complete throughout Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of Art Academy London's approach to fine art education.

The module builds on the confidence gained in the first Studio Practice module, with a more specific focus on experimentation across different mediums and techniques. It furthers the synthesis between Fine Art practice and the surrounding theoretical (and wider) discourses, through the continued discussion of their ideas and concepts with their peers and tutors and the collation of a portfolio of their preparatory work and research findings related to the project. It runs simultaneously with the Critical & Contextual Studies 1 module. Together these modules offer students the opportunity to develop a greater understanding of approaches to the analysis of art, contextual awareness, and deepen the link between studio practice and an academic understanding of the context of practice.

It is brief led, but once again the brief is broadly drawn giving students plenty of freedom to develop their own ideas and responses. It builds on the reflective approaches to students' experiences as learners introduced in the first Studio Practice module and is delivered through one-to-one tuition, group and peer critiques and independent study.

This module is based on the Artistic principle; **Manifestation of Intent:**

*"This is the point at which the work manifests itself. The artist manifests their intention for the artwork through the choices they make about their use of formal language, including media, material, technique and scale. The evaluation of these choices and their relationship to the artist's initial intent, even when these elements have been used intuitively, is essential for the effective expression of the creative idea. The viewer may also better understand and connect with the artist's concept when there is a considered relationship between form and intention."*

### Links to other Modules

Level 4 Experimental Studio Practice 2

Level 4 Experimental Studio Practice 3

Level 4 Critical & Contextual Studies 1

|  |
|--|
| <b>3. Aims of the module</b>   |
| <p>To enable students to explore how other artists have used formal language and evaluate its efficacy in relation to the artist's intent.</p> <p>To introduce students to a broad range of materials, mediums, techniques and approaches that are appropriate to subject and intention.</p> <p>To develop students' understanding of how formal choices in all areas of their practice impact on how their ideas are communicated.</p> <p>To introduce students to how different artistic languages can be used to communicate their ideas.</p> <p>To develop students' critical and reflective approaches to self-evaluation of progress</p> |

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
| As those required for entry to Level 4                          |

|  |
|--|
| <b>5. Is the module compensatable?</b> |
| No                                     |

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
| No  |

| 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></p> <p><b>A2:</b> Evaluate their use and choice of formal artistic language in relation to initial intentions, demonstrating an awareness of the connections between form and intent.</p> <p><b>A3:</b> Evaluate how other artists have communicated concept through materiality.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>B2:</b> Develop a concept from chosen source material.</p> <p><b>B3:</b> Manifest one concept using different artistic disciplines.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p>investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>C4:</b> Explore a broad range of materials, mediums, techniques and approaches that are appropriate to subject and intention.</p> | N/A   | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how</p> |



| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p>this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>D2:</b> Recognise and evaluate experimentation and risk taking as integral to the creative process.</p> | N/A   | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

## 8. Indicative content.

Fine Art practice is the core of this module with students exploring both practice and theory in creating a body of work that responds to a brief.

The module will include:

- Introductory workshops that develop student centred practical applications of process, including H&S briefings.
- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material and form appropriate to intentions.
- Exploration of external influences and their relevance to the student's individual project.
- Application of student's learning in the 'Portraiture and its Contexts 1 module in the development of their practical work.
- Presentation of contextual research findings.
- The development of critical analysis through critiques and tutorials.
- The management of a personal line of enquiry utilising reflection and evaluation of own work and learning.
- Visits to exhibitions, galleries museums (independently undertaken).

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

### Assessment Strategy:

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment is by Portfolio consisting of: Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |           |                             |  |  |
|---|-----------|-----------------------------|--|--|
| Assessment Task   | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio   | 100%      | See module assignment brief | As per regulations for awards validated by the Open university | A1, A2, A3, B2, B3, C4, C5, D2                         |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Key reading list    |      |   |                      |          |
|-------------------------|------|---|----------------------|----------|
| Author                  | Year | Title   | Publisher            | Location |
| Bishop, C               | 2005 | Installation Art  | Tate Publishing      | London   |
| Ceruti, M., & Katrib, R | 2016 | How Does It Feel? Inquiries Into Contemporary Sculpture | Black Dog Publishing | London   |

| 11. Key reading list                       |      |   |                         |          |
|--|------|---|-------------------------|----------|
| Author                                     | Year | Title   | Publisher               | Location |
| Christov-Bakargiev, C                      | 2014 | Arte Povera   | Phaidon Press           | London   |
| Flood, R., Hoptman, L., & Gioni, M.        | 2012 | Unmonumental: The Object in the 21st Century                | Phaidon Press           | London   |
| Foster, H., & Krauss, R.                   | 2016 | Art Since 1900: Modernism · Antimodernism · Postmodernism   | Thames and Hudson Ltd   | London   |
| Heathfield, A                              | 2004 | Live: Art and Performance                                   | Tate Publishing         | London   |
| Hoffmann, J. , Hoptman, L. , & Pedrosa, A. | 2009 | Vitamin 3-D: New Perspectives in Sculpture and Installation | Phaidon Press           | London   |
| Jones, A., & Warr, T.                      | 2012 | The Artist's Body (Themes & Movements)                      | Phaidon Press           | London   |
| Krohn, S                                   | 2013 | The Age of Collage: Contemporary Collage in Modern Art      | Die Gestalten Verlag    | Berlin   |
| Lange-Berndt, P                            | 2015 | Materiality (Documents of Contemporary Art)                 | Whitechapel Art Gallery | London   |
| Meyers, T                                  | 2011 | Painting (Documents of Contemporary Art)                    | Whitechapel Art Gallery | London   |
| Stout, K                                   | 2014 | Contemporary Drawing: From the 1960s to Now                 | Tate Publishing         | London   |

| 11. Key reading list |      |   |                       |                        |
|----------------------|------|---|-----------------------|------------------------|
| Author               | Year | Title   | Publisher             | Location               |
| Swabsky, B           | 2016 | Vitamin P3: New Perspectives in Painting  | Phaidon Press         | London                 |
| Wood, P              | 1993 | Modernism in Dispute: Art Since the Forties (Open University: Modern Art - Practices & Debates) | Yale University Press | New Haven, Connecticut |

| 12. Other indicative text (e.g. websites)   |
|---|
| <b>Websites</b>   |
| EBSCO – Academy access.   |
| <a href="http://findarticles.com/">http://findarticles.com/</a> Article search  |
| <a href="https://www.jstor.org/">https://www.jstor.org/</a> This provides a certain amount of free student access to academic books and journals, covering arts, humanities, science  |
| <a href="http://www.whitechapelgallery.org/events/">http://www.whitechapelgallery.org/events/</a> Whitechapel Gallery events programme and past events archive  |
| <a href="http://www.theculturecapitalexchange.co.uk/">http://www.theculturecapitalexchange.co.uk/</a> Knowledge exchange network / cultural research forum / collates lectures and events around London   |
| <a href="https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018">https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018</a> Interdisciplinary lectures at the Bartlett School of Architecture |
| <a href="https://www.rca.ac.uk/news-and-events/">https://www.rca.ac.uk/news-and-events/</a> Fine Art lectures at the Royal College of Art, some available to view online.   |
| <b>Journals and Periodicals</b>   |
| Bishop, C. Jan 2005. <i>Tate Etc.</i> Issue 3. But is it installation art? Available via: <a href="http://www.tate.org.uk/context-comment/articles/it-installation-art">http://www.tate.org.uk/context-comment/articles/it-installation-art</a>   |
| Heynen, J. Summer 2016. Full n Empty – subjectobject – uhhh, Richard Deacon, Haus Lange and Haus Esters, Krefeld 1991. <i>British Art Studies</i> . Issue 3, p1-13. Available via: EBSCO  |
| Kelly, P. Fall 2009. Jo Baer, Modernism, and painting on the edge. <i>Art Journal</i> . Vol. 68 Issue 3, p52-67. Available via EBSCO  |
| Merjian, A. Apr 2015. The Forever now: Contemporary painting in an atemporal world. <i>Frieze</i> , Issue 170, p132-133. Available via EBSCO  |

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| Morse, R. Spring 2010. Photography / Sculpture in Contemporary Art. <i>American Art</i> . Vol. 24 Issue 1, p31-34. Available via: EBSCO  |
| Rajguru, M. Aug2013. Chanting in the gallery; ritual sound and its phenomenology in contemporary art. <i>Journal of Visual Art Practice</i> , Vol. 12 Issue 2, p181-193. Available via EBSCO |
| Richard, F. Fall 2013. Music I've seen – an interview with Christian Marclay. <i>Aperture</i> , Issue 212, p24-34. Available via EBSCO   |
| Ryan, P. May/Jun2015. The Forever now: Contemporary painting in an atemporal world. <i>Art Papers Magazine</i> . Vol. 39 Issue 3, p56-57. Available via EBSCO                                |
| Verhagen, M. Sep2004. Painting still lives. <i>Art Monthly</i> , Issue 279, p13-16. Available via EBSCO  |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA403 Experimental Studio Practice 3   |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 4  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 25 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).                             |                     |    |
| <b>Notional learning hours</b> | 250 (40 hours studio time including tutorials, group critiques, seminars & workshops. Remainder independent learning). |                     |    |



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

This module continues students' engagement with the process of defining their individual practice. It is the third of a total of six Studio Practice modules that students complete in Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of the Academy's approach to fine art education.

The module builds on the confidence gained in the first two studio practice modules and furthers the synthesis between Fine Art practice and the surrounding theoretical (and wider) discourses.

It is brief led, but once again allows students the freedom to experiment widely and develop their own ideas and responses. It builds on the reflective approaches to students' experiences as learners introduced in the first two studio practice modules and is delivered through one-to-one tuition, group and peer critiques and independent study.

This module is based on the Artistic principle; **Visual Language and Craftspersonship**:

*"For an artist to develop their own artistic language, they need to understand the application, impact and relevance of their aesthetic decisions. Harmony, discord, measure, balance, volume, contrast, line, colour, composition and craftspersonship form part of the artist's language, through which they develop their own vocabulary to express their meaning. Craftspersonship encompasses skill in whatever media, both traditional and contemporary. Through the continuous exploration and absorption of a wide range of skills, materials and techniques, the artist develops and constantly refines their artistic language."*

### **Links to other Modules**

Level 4 Experimental Studio Practice 1

Level 4 Experimental Studio Practice 2

## 3. Aims of the module

To develop the skills required for inter-disciplinary research using a given starting point.

To explore the impact and relevance of the aesthetic decisions required in their practice.

To complete a fully resolved artwork that demonstrates specific and considered attention to relevant artistic language, craftspersonship, curatorial decisions and audience engagement.

To continue to develop relevant technical skills appropriate to their evolving practice.

To develop critical and reflective approaches to self-evaluation of progress

|   |
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| <b>4. Pre-requisite modules or specified entry requirements</b> |
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|--|
| As those required for entry to Level 4 |
|--|

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|--|
| <b>5. Is the module compensatable?</b> |
|--|

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|----|
| No |
|----|

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
|---|

|    |
|----|
| No |
|----|

| 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></p> <p><b>A4:</b> Identify an appropriate starting point within the parameters of a given brief and undertake inter-disciplinary research.</p> <p><b>A5:</b> Evidence understanding of the application, impact and relevance of their aesthetic decisions.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>B4:</b> Develop a concept from research undertaken upon which to base individual artistic exploration.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p>investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>C5:</b> Complete a resolved artwork that demonstrates considered attention to relevant artistic language, craftpersonship, curatorial decisions and audience engagement.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--------------------------------------|---|--|
|                                      |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>D3:</b> Reflect on feedback and skills learnt to constructively inform ideas and approaches.</p> | <p>N/A</p>                                      | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further</p> |



| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p>skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

## 8. Indicative content.

Fine Art practice is the core of this module with students exploring both practice and theory in creating a body of work that responds to a brief.

The module will include:

- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material and form appropriate to intentions.
- An introduction to curatorial concerns and issues.

## 8. Indicative content.

- Exploration of external influences and their relevance to the student's individual project.
- Presentation of contextual research findings.
- The development of critical analysis through critiques and tutorials.
- The management of a personal line of enquiry utilising reflection and evaluation of own work and learning.

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

### Assessment Strategy:

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment is by Portfolio consisting of: Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.

| Assessment Task | Weighting | Week submitted              | Grading (Pass / Fail / %)                  | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|-----------------------------|--|--|
| Portfolio       | 100%      | See module assignment brief | As per regulations for awards validated by | A4, A5, B4, C5, D3                                     |

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |  |  |                     |  |
|---|--|--|---------------------|--|
|   |  |  | the Open university |  |

| 10. Teaching staff associated with the module |  |  |  |  |
|---|--|--|--|--|
| Name and contact details                      |  |  |  |  |
| N/A   |  |  |  |  |
|   |  |  |  |  |

| 11. Key reading list |      |  |                         |          |
|----------------------|------|--|-------------------------|----------|
| Author               | Year | Title  | Publisher               | Location |
| Batchelor, D         | 2014 | The Luminous and the Grey  | Reaktion Books          | London   |
| Beech, D             | 2009 | Beauty (Documents of Contemporary Art)                             | Whitechapel Art Gallery | London   |
| Corrin, L. G.        | 1997 | Mark Dion: Contemporary Artist                                     | Phaidon Press           | London   |
| Dell, S.             | 2008 | On Location: Siting Robert Smithson and His Contemporaries         | Black Dog Publishing    | London   |
| Demos, T             | 2016 | The Edge of the Earth: Climate Change in Photography and Video     | Black Dog Publishing    | London   |
| Demos, T             | 2016 | Decolonizing Nature - Contemporary Art and the Politics of Ecology | Sternberg Press         | Berlin   |
| Evans, D.            | 2013 | The Art of Walking: A Field Guide                                  | Black Dog Publishing    | London   |

| 11. Key reading list     |      |  |                         |                           |
|--------------------------|------|--|-------------------------|---------------------------|
| Author                   | Year | Title  | Publisher               | Location                  |
| Kastner, J               | 2012 | Nature (Documents of Contemporary Art)               | Whitechapel Art Gallery | London                    |
| Kastner, J. Wallis, B.   | 2010 | Land and Environmental Art (Themes and movements)    | Phaidon Press           | London                    |
| Morley, S                | 2010 | The Sublime (Documents of Contemporary Art)          | Whitechapel Art Gallery | London                    |
| Schneider, A. Wright, C. | 2005 | Contemporary Art and Anthropology                    | Berg Publishers         | Oxford                    |
| Sennett, R               | 2009 | The Craftsman  | Penguin                 | London                    |
| Sullivan, G              | 2005 | Art Practice as Research: Inquiry in the Visual Arts | Sage Publications       | Thousand Oaks, California |

| 12. Other indicative text (e.g. websites)   |
|---|
| Websites  |
| EBSCO – Academy access.   |
| <a href="http://findarticles.com/">http://findarticles.com/</a> Article search  |
| <a href="https://www.jstor.org/">https://www.jstor.org/</a> This provides a certain amount of free student access to academic books and journals, covering arts, humanities, science.                   |
| <a href="http://www.whitechapelgallery.org/events/">http://www.whitechapelgallery.org/events/</a> Whitechapel Gallery events programme and past events archive  |
| <a href="http://www.theculturecapitalexchange.co.uk/">http://www.theculturecapitalexchange.co.uk/</a> Knowledge exchange network / cultural research forum / collates lectures and events around London |
| <a href="https://www.rca.ac.uk/news-and-events/">https://www.rca.ac.uk/news-and-events/</a> Fine Art lectures at the Royal College of Art, some available to view online.                               |

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|---|
| <a href="https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018">https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018</a> Interdisciplinary lectures at the Bartlett School of Architecture                                 |
| <b>Journals and Periodicals</b>   |
| Alfrey, N; Daniels, S; Sleeman, J. 2012. To the Ends of the Earth: Art and Environment. <i>Tate Papers</i> no. 17. Available via: <a href="http://www.tate.org.uk/research/publications/tate-papers/17/to-the-ends-of-the-earth-art-and-environment">http://www.tate.org.uk/research/publications/tate-papers/17/to-the-ends-of-the-earth-art-and-environment</a> |
| Herd, C. Issue 48. Ends of the Earth: Land Art to 1974. <i>Aesthetica Magazine</i> . Available via: <a href="http://www.aestheticamagazine.com/defining-the-territory/">http://www.aestheticamagazine.com/defining-the-territory/</a>   |
| Jeffreys, T. Feb 2018. Experiments in the field. Why are artists and scientists collaborating? <i>Frieze</i> . Available via: <a href="https://frieze.com/article/experiments-field-why-are-artists-and-scientists-collaborating">https://frieze.com/article/experiments-field-why-are-artists-and-scientists-collaborating</a>                                   |
| Gorges, M.V.Z. June 2017. Perspectives on Art-Science collaboration. <i>Sciart Magazine</i> . Available via: <a href="https://www.sciartmagazine.com/reflection-perspectives-on-art-science-collaboration.html">https://www.sciartmagazine.com/reflection-perspectives-on-art-science-collaboration.html</a>  |
| Morley, S. Autumn 2010. Staring into the contemporary abyss. <i>Tate Etc.</i> Issue 20, p70-77. Available via: EBSCO  |
| O'Kane, P. May 2014. New Romantic(ism). <i>Art Monthly</i> . Available via Art Academy: <a href="http://www.artmonthly.co.uk/magazine/site/issue/may-2014">http://www.artmonthly.co.uk/magazine/site/issue/may-2014</a>   |
| Vicuna, C. June 2018. Cecilia Vicuna on Female Power and Climate Change. <i>Elephant Magazine</i> . Issue 35 Available via: <a href="https://elephant.art/environmentalism-and-female-power-with-cecilia-vicuna/">https://elephant.art/environmentalism-and-female-power-with-cecilia-vicuna/</a>   |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
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6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

### 1. Factual information

|                                |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA404 Critical & Contextual Studies 1  |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 4  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 15 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).   |                     |    |
| <b>Notional learning hours</b> | 150 (55 hours tutored including tutorials, group critiques, seminars, workshops & gallery visits. Remainder independent learning). |                     |    |

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

This one-term module will introduce key ideas that will help inform, inspire and challenge students, providing a broad understanding of the context in which they work through the consideration of a range of visual practices. The module will include classic texts and contemporary perspectives, as well as exciting, less well-known writing, representing key critical interventions that will cover the production, display, and consumption of work in post-1900 art history and visual culture. The essay-assessed course will contain elements of lecture, seminar, student-led and object-based study as well as offer a foundation in study skills and research methods.

The module engages students in learning the basic skills associated with the critical evaluation of art (and wider visual cultures) and academic research in this area. The module introduces students to art history and theory and other relevant discourses.

Further reading will be recommended for any students wishing to delve deeper into particular topics as relevant to their own artistic practice.

It runs simultaneously with the Level 4 Experimental Studio Practice 2 module. Together these modules offer students the opportunity to develop a greater understanding of approaches to the analysis of art, contextual awareness and deepen the link between Studio Practice and an academic understanding of the context of practice.

This module is intended to prepare students for the Critical & Contextual Studies 2 module at level 5 and the Extended Contextual Research module at level 6.

### ***Links to other Modules***

*Level 4 Experimental Studio Practice 2 module*

|  |
|--|
| <b>3. Aims of the module</b>   |
| <p>To enable students to situate their practice in context</p> <p>To introduce a diversity of practices, key ideas, and texts associated with art history and theory and other discourses.</p> <p>To enable students to develop and apply the skills needed to conduct research using appropriate learning resources</p> <p>To gain confidence in writing about and discussing art/culture.</p> <p>To provide students with the skills to analyse and critically evaluate art and concepts.</p> <p>To develop a practice within an environment that promotes an understanding of the relationship between practice and theory.</p> |

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
| As those required for entry to Level 4                          |

|  |
|--|
| <b>5. Is the module compensatable?</b> |
| No                                     |

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
| No  |



| 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></p> <p><b>A6:</b> Explain key ideas relating to the history and theory of art and visual culture, demonstrating critical awareness.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits'):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>B5:</b> Apply research methods and use a variety of sources, including academic texts, appropriately.</p> <p><b>B6:</b> Analyse, evaluate and critically question works of art and/or visual culture and/or associated discourses/texts.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits'):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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> | N/A   | <i>May include:</i>            |

| C. Practical and professional skills  | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---|---|--|
| <p><b>C6:</b> Communicate ideas and form appropriately structured arguments</p> |   | <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--------------------------------------|---|--|
|                                      |   | <p>information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or ‘crits’):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>D4:</b> Support ideas using argument and evidence.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> |

| D Key transferable skills  | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--|---|---|
| <p><b>D5:</b> Use appropriate, subject specific, vocabulary when discussing artwork.</p> |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or ‘crits’):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

## 8. Indicative content.

The module introduces students to art history and theory and other relevant discourses and the basic skills associated with critical evaluation of art and academic research. The module will be supported by learning resources on Moodle.

The course of work will include:

- An introduction to structuring written academic work.
- A series of lectures and seminars on key texts on art theory and other relevant discourses.
- The development of critical analysis of both theory and image through seminars and tutorials.



## 8. Indicative content.

- Gallery trips to contextualise theoretical concepts.
- Collaborative group work, on and offline, and discussion which will encourage the questioning of concepts and the formation of opinions and arguments.
- Responding practically, producing visual work/ undertaking exercises that explore and contextualise key ideas borne from theoretical discussions.

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

### Assessment Strategy:

Formative assessment based on seminar feedback, blog entries and individual progress tutorials.

Summative assessment: Written\* Review of theoretical text, 1,500 - 2000 words (100%)

\* Where appropriate some students will be subject to an alternative assessment method, in line with the Academy's Alternative assessment policy

| Assessment Task | Weighting | Week submitted              | Grading (Pass / Fail / %)        | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|-----------------------------|----------------------------------|--|
| Written review  | 100%      | See module assignment brief | As per regulations for validated | A6, B4, B5, C6, D4, D5                                 |

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |  |  |                               |  |
|---|--|--|-------------------------------|--|
|   |  |  | awards of the Open University |  |

| 10. Teaching staff associated with the module |  |
|---|--|
| Name and contact details                      |  |
| N/A   |  |
|   |  |

| 11. Reading list |      |   |   |                                |          |
|------------------|------|---|---|--------------------------------|----------|
| Author           | Year | Title                                       | Chapter   | Publisher                      | Location |
| <b>Key texts</b> |      |   |   |                                |          |
| Barthes, R       | 1989 | The Rustle of Language                      | "From Work to Text"                                 | University of California Press | Berkley  |
| Baudelaire, C    | 1995 | The Painter of Modern Life and Other Essays | "The Painter of Modern Life" [1859-63], pp. 1 - 41. | Phaidon                        | London   |
| Berger, J        | 1972 | Ways of Seeing                              | pp 7 - 34.  | Thames and Hudson              | London   |

| 11. Reading list              |      |  |   |                                 |                     |
|-------------------------------|------|--|---|---------------------------------|---------------------|
| Author                        | Year | Title  | Chapter   | Publisher                       | Location            |
| Duncan, C                     | 1995 | Civilizing Rituals: Inside Public Art Museums                        | "The Modern Art Museum: It's a Man's World", pp.105-133.      | Routledge                       | New York            |
| Foster, H                     | 2004 | Art Since 1900   | "1984", pp. 596 - 599.  | Thames and Hudson               | London              |
| Greenberg, C                  | 1993 | The Collected Essays and Criticism, vol. IV, Chicago and London      | "Modernist Painting" [1960], pp. 85-93.                       | The University of Chicago Press | Chicago             |
| Harrison, C and Wood, P (eds) | 2003 | Art in Theory 1900-2000: an Anthology of Changing Ideas              | "Orientalism", pp 1005 – 1009                                 | Blackwell                       | New Jersey          |
| Hooks,,B                      | 1992 | Black Looks: Race and Representation                                 | "The Oppositional Gaze: Black Female Spectators", pp. 115-13. | South End Press                 | Boston              |
| Pollock, G                    | 2003 | Vision and Difference: Feminism, Femininity and the histories of art | "Modernity and the Spaces of Femininity"                      | Routledge                       | London and New York |
| Supporting texts              |      |  |   |                                 |                     |

| 11. Reading list             |      |   |  |                                 |             |
|------------------------------|------|---|--|---------------------------------|-------------|
| Author                       | Year | Title   | Chapter  | Publisher                       | Location    |
| Ahmed, S                     | 2004 | The Cultural Politics of Emotion                                    | Introduction, pp. 1-12.  | Routledge                       | London      |
| Barthes, R                   | 1977 | Image-Music-Text  | "Death of the Author" pp. 142-148.                                   | Fontana                         | London      |
| Fascina, F                   | 1993 | Modernity and Modernism : French Painting in the Nineteenth Century |  | Yale University Press           | London      |
| Greenberg, C                 | 1989 | Art and Culture: Critical Essays                                    | "American Type Painting" pp. 208-229.                                | Beacon Press                    | Boston      |
| Jones, A (ed)                | 2002 | The Feminism and Visual Culture Reader                              | "Olympia's Maid: Reclaiming Black Female Subjectivity", pp. 174–187. | Routledge                       | London      |
| Mulvey, L                    | 1989 | Visual and other pleasures  | "Visual Pleasure and Narrative Cinema" pp 14 -27                     | Palgrave Macmillan              | Basingstoke |
| Nelson, R and Shiff, S (eds) | 1996 | Critical Terms for Art History                                      | "Modernism" pp. 188-201.   | The University of Chicago Press | Chicago     |

| 11. Reading list |      |   |   |                         |          |
|------------------|------|---|---|-------------------------|----------|
| Author           | Year | Title   | Chapter   | Publisher               | Location |
| Preziosi, D (ed) | 1998 | The Art of Art History: A Critical Anthology  | "Orientalism and the Exhibitionary Order"<br>pp. 409-423. | Oxford University Press | Oxford   |
| Rose, J          | 1986 | Sexuality in the Field of Vision              | "Feminism and the Psychic", pp 1-25                       | Verso                   | London   |
| Williams, R      | 2013 | Keywords: A Vocabulary of Culture and Society |   | Fourth Estate           | London   |

| 12. Other indicative text (e.g. websites)   |
|---|
| Key Reading   |
| de Saint-Point, V, 1912, <i>Manifesto of the Futurist Woman</i>   |
| Grant, C, 2020, 'Decolonizing Art History' Art History, <i>Third Text</i> , vol 43: pp 8-66.<br><a href="https://onlinelibrary.wiley.com/doi/full/10.1111/1467-8365.12490">https://onlinelibrary.wiley.com/doi/full/10.1111/1467-8365.12490</a> |
| Hall, S, 2006, 'Black Diaspora Artists in Britain: Three 'Moments' in Post-war History', <i>History Workshop Journal</i> , Vol 61, Issue 1, pp. 1– 24   |
| Jay, M, 2012, 'Ways of Seeing at Forty', <i>Journal of Visual Culture</i> , vol. 11, no. 2, pp. 135-37.   |
| Jiro,Y , 1956, 'Gutai Art Manifesto', <i>Geijutsu Shinchō</i> 7, no. 12 , pp. 202–04. <a href="http://web.guggenheim.org/exhibitions/gutai/data/manifesto.html">http://web.guggenheim.org/exhibitions/gutai/data/manifesto.html</a>             |
| Mitter, P, 2008, 'Decentering Modernism', <i>The Art Bulletin</i> , Vol. 90, No. 4, pp. 531-548.  |

|   |
|---|
| Oguibe, O, 1993, "In the Heart of Darkness", <i>Third Text</i> , vol 23, pp. 3-8.   |
| Rodchenko, A and Stepanova ,V, 1922, "Programme of the First Working Group of the Constructivists", <i>Ermitazh</i> , no. 13, pp. 3-4.  |
| Rogoff, I, 2003, 'From Criticism to Critique to Criticality', European Institute for Progressive Cultural Policies, <a href="https://transversal.at/pdf/journal-text/1364/">https://transversal.at/pdf/journal-text/1364/</a> .   |
| Trachtman, P, 2006, 'A Brief History of Dada' , <i>Smithsonian Magazine</i> , <a href="https://www.smithsonianmag.com/arts-culture/dada-115169154/">https://www.smithsonianmag.com/arts-culture/dada-115169154/</a>   |
| <b>Supporting texts</b>   |
| Bee Bernstein, E, 2010, 'Medium Specificity', <i>The Chicago School of Media Theory (blog)</i> , <a href="https://lucian.uchicago.edu/blogs/mediatheory/keywords/medium-specificity/">https://lucian.uchicago.edu/blogs/mediatheory/keywords/medium-specificity/</a> .  |
| Joselit, D, 2013, 'Categorical measures (globality of art)', <i>Artforum</i> , vol 51   |
| Wainwright, L, 2018 , 'Entwining Caribbean, British, and American Art Histories", Post: Notes on Modern and Contemporary Art around the Globe', <a href="https://post.at.moma.org/content_items/1097-entwining-caribbean-british-and-american-art-histories-trouble-at-the-turn-of-the-transnational-and-provincial">https://post.at.moma.org/content_items/1097-entwining-caribbean-british-and-american-art-histories-trouble-at-the-turn-of-the-transnational-and-provincial</a> . |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |   |                     |    |
|--------------------------------|---|---------------------|----|
|                                |   |                     |    |
| <b>Module title</b>            | AABAF501 Live Commission  |                     |    |
| <b>Module tutor</b>            | N/A (various)   | <b>Level</b>        | 5  |
| <b>Module type</b>             | Taught Practical  | <b>Credit value</b> | 30 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).  |                     |    |
| <b>Notional learning hours</b> | 300 (60 hours tutored studio time including tutorials, group critiques, seminars lectures & workshops. 30 hours supported studio time. Remainder independent learning). |                     |    |

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

This module is the fourth of a total of six Studio Practice modules that students complete in Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of the Academy's approach to fine art education.

The module follows on from the Level 4 Studio Practice modules in providing opportunities for students to develop their own individual artistic practice in a supportive and constructive critical environment. It builds upon the skills and knowledge gained in Level 4 which enable students to develop ideas and appropriate artistic language through reflective studio practice and further challenges them through the application of the constraints of working to a real life commission while simultaneously maintaining and refining their individual artistic voice.

It is brief-led, although students' work for the project is primarily guided by the requirements of their commission, which they have the freedom to choose for themselves. Students have the opportunity to gain an understanding of the professional requirements of managing a commission. They experience the challenges resulting from working directly for a client in the creation of an artwork that meets a brief, whilst remaining true to their own emerging art practice.

It builds on the reflective approaches to the students' experiences as learners introduced in the first three Studio Practice modules and is delivered through one-to-one tuition, group and peer critiques and independent study. It additionally requires students to work with greater independence and confidence through the selection and negotiation of a brief with a client and the management of a project to agreed deadlines.

It provides the starting point for the student's Level 5 studio practice modules, which are intended to enable students to build on the confidence gained in Level 4 and foster a greater independence in the development of their artistic practice as they progress toward the final (Level 6) studio practice module, which requires the management of a self-initiated major body of work.

It runs simultaneously with the Professional Development: Understanding Sustainable Practice module which together offer students the opportunity to develop a greater understanding of the skills needed to operate as a practising artist or in an alternative professional environment.

This module is based on the Artistic principle; **Curation & Presentation:**

*“ The presentation of an artwork in an exhibition, public or corporate space is integral to the effectiveness of the piece. The presentation encompasses consideration of the space, lighting, the structural support system, the layout of the work and the movement of people through the space, the statement and the label system. It also refers to any verbal presentation by the artist about the work; how concise, considered and knowledgeable they are about the context in which they are working and their intentions for the work. All these aspects need to be carefully considered if the artwork is to fulfil its potential. If an artist wishes for their artwork to be seen, it is necessary for them to gain the relevant*



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

*professional skills to enable this to happen. The presentation of the work should reflect and support the artist's purpose as well as underpinning the intended audience experience."*

### **Links to other Modules**

Level 5 Thinking Through Studio Practice 1

Level 5 Thinking Through Studio Practice 2

Level 5 Professional Development: Understanding Professional Creative Practice

## 3. Aims of the module

To introduce students to the professional requirements involved in undertaking a commission.

To enable students to apply a variety of research methods and work up a range of ideas and options in responding to a commission brief.

To develop work that successfully balances the needs of responding to a client brief with maintaining artistic integrity and addressing ethical concerns.

To develop transferable skills through the management of a project within agreed timescales to meet the needs of a client.

To develop skills in the presentation of artwork, both visual and oral.

To develop a deeper understanding of the skills and knowledge needed to operate as a practising artist.

To further develop technical skills relevant to their emerging artistic interests

## 4. Pre-requisite modules or specified entry requirements

As those required for entry to Level 5

## 5. Is the module compensatable?

No

## 6. Are there any PSRB requirements regarding the module?

No

| 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></p> <p><b>A7:</b> Explain the purpose of the commission and undertake research for it, critically assessing the relevant factors (the needs of the client; location; purpose; style; demographics; social use; history; architecture; available budget etc).</p> <p><b>A8:</b> Explain the relevance of the commission to their own practice and progressions goals.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice;</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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> | N/A   | <i>May include:</i>            |

| B. Cognitive skills   | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---|---|---|
| <p><b>B7:</b> Generate and evaluate a range of ideas in the development of appropriate design responses showing careful consideration to artistic language and materials in relation to a client brief.</p> |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p>elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>C7:</b> Meet the professional requirements involved in undertaking a <i>commission (including, but not limited to; budgeting; design proposals; contract; health &amp; safety).</i></p> <p><b>C8:</b> Produce a finished artwork (or appropriate model) accommodating changing parameters and demonstrating both site related and aesthetic resolution in meeting a client brief.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--------------------------------------|---|--|
|                                      |   | information skills and the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>D6:</b> Independently negotiate a brief with a client, set realistic goals and schedules, manage workloads and meet deadlines.</p> <p><b>D7:</b> Verbally and visually present their work coherently, as if to a client.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |



## **8. Indicative content.**

Fine Art practice is the core of this module with students exploring both practice and theory in creating a body of work that responds to a brief.

The module will include:

- An introduction to the professional requirements in undertaking a commission and working with a client.
- Further development in the understanding of curatorial concerns and issues.
- Further development of presentation skills and methods.
- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material and form appropriate to intentions and successfully responding to a client brief.
- The development of critical analysis through critiques and tutorials.
- The management of a project utilising client feedback along with reflection and evaluation of own work and learning.

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

### **Assessment Strategy:**

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment is by Portfolio consisting of:

- Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.
- Oral and visual presentation of research, development and final solution to a client brief.

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |           |                             |  |  |
|---|-----------|-----------------------------|--|--|
| Assessment Task   | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio   | 100%      | See module assignment brief | As per regulations for validated awards of the Open University | A7, A8, B7, C7, C8, D6, D7                             |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Key reading list           |      |   |                        |           |
|--------------------------------|------|---|------------------------|-----------|
| Author                         | Year | Title   | Publisher              | Location  |
| Brassington, F. and Pettitt, S | 2012 | Essentials of Marketing.                                    | Pearson Education      | Cambridge |
| Glinkowski, P.                 | 2008 | The Art of Giving: the Artist in Public and Private Funding | University of the Arts | London    |

| 11. Key reading list |      |  |                            |                          |
|----------------------|------|--|----------------------------|--------------------------|
| Author               | Year | Title  | Publisher                  | Location                 |
| Kwon, M.             | 2004 | One Place after Another: Site-Specific Art and Locational Identity | MIT Press                  | Cambridge, Massachusetts |
| Laurel, B. ed.       | 2003 | Design Research: Methods and Perspectives.                         | The MIT Press              | Cambridge, Massachusetts |
| <b>Locke, A</b>      | 2013 | Art and Place  | Phaidon                    | London                   |
| Smithson, P.         | 2009 | Installing Exhibitions: A Practical Guide                          | A & C Black Publishers Ltd | London                   |
| Olisa, E.            | 2009 | The Artists' Yearbook 2010/11                                      | Thames and Hudson Ltd      | London                   |

| 12. Other indicative text (e.g. websites)   |
|---|
| Websites  |
| Other indicative texts / resources relating to professional practice, commissioning, artist responsibilities  |
| <a href="http://www.artscouncil.org.uk">www.artscouncil.org.uk</a>  |
| <a href="http://www.designcouncil.org.uk">www.designcouncil.org.uk</a>  |
| <a href="http://www.artquest.org.uk">www.artquest.org.uk</a>  |
| <a href="https://www.dacs.org.uk/">https://www.dacs.org.uk/</a> Campaigns for the rights of visual artists  |
| <a href="https://www.gov.uk/government/organisations/intellectual-property-office">https://www.gov.uk/government/organisations/intellectual-property-office</a> Information on intellectual property rights |
| <a href="https://www.artsy.net/articles">https://www.artsy.net/articles</a> Artworld topics such as pricing and liability, etc.   |
| <a href="https://news.artnet.com/">https://news.artnet.com/</a> Artworld news   |
| <a href="http://www.publicartonline.org.uk/resources/">http://www.publicartonline.org.uk/resources/</a> This is a guide to all aspects of public art including commissioning and research.                  |
| <a href="http://www.tate.org.uk/visit/tate-modern/turbine-hall">http://www.tate.org.uk/visit/tate-modern/turbine-hall</a> History of the Tate Turbine Hall commissions                                      |
| Journals and Periodicals  |
| Clark, D. Dec2013. The ins and outs of considering a commission. <i>Crafts Report</i> . Vol. 39 Issue 452, p10-11. Available via: EBSCO   |
| Artquest. 2018. Commissions advice. Available via: <a href="https://www.artquest.org.uk/how-to-category/making-work/commissions/">https://www.artquest.org.uk/how-to-category/making-work/commissions/</a>  |

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|--|
| UAL. 2018/19. How to sell your work. Available via:<br><a href="http://www.arts.ac.uk/student-jobs-and-careers/exhibit-and-sell-your-work/how-to-sell-your-work/">http://www.arts.ac.uk/student-jobs-and-careers/exhibit-and-sell-your-work/how-to-sell-your-work/</a> |
| Art Basel. Dec 2017. Conversations / Artworld talk / Artist commissions. Available via: <a href="https://www.youtube.com/watch?v=tecLA0dFfAw">https://www.youtube.com/watch?v=tecLA0dFfAw</a>  |
| Seville, G 2013, 'Why Apply?', <i>Visual Artists News Sheet</i> , 5, p. 5. Available via EBSCO   |
| Moloney, A 2007, 'Irish Public Art Practice', <i>Public Art Review</i> , 19, 1, pp. 36   |
| Grant, D 2005, 'THE OTHER SIDE OF PORTRAIT PAINTING', <i>American Artist</i> , 69, 758, pp. 70-72. Available via EBSCO   |
| Grant, D 2015, 'Public.Art. Commissions', <i>Handmade Business</i> , pp. 40-43. Available via EBSCO  |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

### 1. Factual information

|                                |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAF502 Thinking Through Studio Practice 1  |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 5  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 35 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).   |                     |    |
| <b>Notional learning hours</b> | 350 (60 hours tutored studio time including tutorials, group critiques, seminars, lectures & workshops. 45 hours supported studio time. Remainder independent learning). |                     |    |

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

This module is the fifth of a total of six Studio Practice modules that students complete in Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of the Academy's approach to fine art education.

The module continues the approach of the previous studio practice modules, providing opportunities for students to develop their own individual artistic practice in a supportive and constructive critical environment and aims to further the link between Studio Practice and an understanding of the context of a student's individual practice. It provides students with the opportunity to further the synthesis between their Fine Art practice and theoretical and wider discourses, through individual exploration of personal interests, ideas and related issues.

It presents the first opportunity within the programme for students to initiate an entirely self-directed body of work and, along with the subsequent Studio Practice 6, is intended to prepare students to undertake the major body of work that will form the core Studio Practice module in Level 6.

It runs simultaneously with the Critical & Contextual Studies 2 module. Together these modules offer students the opportunity to develop a greater understanding of artistic discourses and their relevance to their own practice.

This module is based on the Artistic principle; **Creative and contextual awareness:**

*"The artist practices within a personal, artistic, social, cultural and environmental context. It is essential for them to be aware of the context in which they are working. It is beneficial for an artist to understand their personal creative process and the way in which they best create. The artist should be cognisant of the surrounding artistic discourses (both contemporary and historic). They need also to be mindful of the wider context in which they are working - cultural, social, political and environmental. In developing their art, they need to determine how they wish to respond to or engage with the contexts within which they practice. They need to understand the relevant commercial markets for their work, consider their responsibility to themselves, their peer group and artistic community, the art world and to wider society"*

### **Links to other Modules**

Level 5 Thinking Through studio Practice 2

Level 5 Critical & Contextual Studies 2

### 3. Aims of the module

To continue the development of Fine Art practice within an environment that promotes synergy between practice and theory.

To enable students to identify, research and begin to respond to the context(s) for their emerging individual artistic practices.

To enable students to work independently on the development of a body of work informed by the student's contextual awareness

To encourage students to reflect critically on their creative processes and develop strategies to enhance them.

To develop critical thinking and the ability to evaluate and engage with ideas, arguments and feedback

To further develop technical skills relevant to their emerging artistic interests.

### 4. Pre-requisite modules or specified entry requirements

As those required for entry to Level 5

### 5. Is the module compensatable?

No

### 6. Are there any PSRB requirements regarding the module?

No

| 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></p> <p><b>A9:</b> Situate their work both artistically and in the wider context of relevant discourses (<i>broadly to include personal, cultural, social, political and environmental</i>) through research, exploration and application of findings.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice;</p> |



| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>B8:</b> Use wide ranging research methods and materials, evaluating these (demonstrating ethical awareness) to</p> | N/A   | <p><i>May include:</i></p>     |

| B. Cognitive skills  | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--|---|---|
| <p>investigate an area of interest and produce work relating to its critical, cultural or social context.</p> <p><b>B9:</b> Reflect on the processes they employ during their art practice, adapting their approach to improve outcomes.</p> |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p>elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>C9:</b> Develop a body of work informed by their contextual and creative awareness both conceptually and through the appropriate use of materials, techniques and artistic language.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | information skills and the ability to employ information from a range of sources as well as effective use of IT |

| 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></p> <p><b>D8:</b> Organise and manage self- directed projects effectively, communicating information and outcomes through appropriate forms.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT</p> |

## 8. Indicative content.

Fine Art practice is the core of this module with students exploring both practice and theory in creating a self-directed body of work.

The module will include:

- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material and form appropriate to intentions.
- Further development of appropriate methods of research, theoretical analysis, critique of image and analysis of practice.
- Presentation of contextual research findings.
- The development of critical analysis through critiques and tutorials.
- The management of a personal line of enquiry and project utilising reflection and evaluation of own work and learning.
- Visits to exhibitions, galleries museums (independently undertaken).
- Independent research collated in appropriately devised formats that demonstrate evidence of thinking and development.

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

### Assessment Strategy:

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment is by Portfolio consisting of: practical and contextual research, practical development and resolved work(s) undertaken as part of the project.

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |           |                             |  |  |
|---|-----------|-----------------------------|--|--|
| Assessment Task   | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio   | 100%      | See module assignment brief | As per regulations for awards validated by the Open university | A9, B8, B9, C9, D8                                     |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Key reading list |      |   |                    |          |
|----------------------|------|---|--------------------|----------|
| Author               | Year | Title   | Publisher          | Location |
| <b>Essential</b>     |      |   |                    |          |
| Blazwick, I.         | 2012 | Talking Art: Interviews with Artists Since 1976. Volume 1 | Ridinghouse        | London   |
| Bourriaud, N.        | 2006 | Relational Aesthetics                                     | Les Presse Du Reel | Dijon    |



| <b>11. Key reading list</b>                   |             |   |                             |                          |
|---|-------------|---|-----------------------------|--------------------------|
| <b>Author</b>                                 | <b>Year</b> | <b>Title</b>  | <b>Publisher</b>            | <b>Location</b>          |
|   |             |   |                             |                          |
| Doherty, C.                                   | 2004        | Contemporary Art: From Studio to Situation  | Black Dog Publishing        | London                   |
| Fisher, E. Fortnum, R.                        | 2013        | On Not Knowing: How Artists Think   | Black Dog Publishing        | London                   |
| Foster, H.                                    | 1996        | The Return of the Real: Art and Theory at the End of the Century: Avant-garde at the End of the Century | MIT Press                   | Cambridge, Massachusetts |
| Foster, H.                                    | 2015        | Bad New Days: Art, Criticism, Emergency   | Verso Books                 | London                   |
| Jacob, M. J. Grabner, M.                      | 2010        | The Studio Reader: On the Space of Artists  | University of Chicago Press | Chicago, Illinois        |
| Meecham, P. Sheldon, J.                       | 2004        | Modern Art: A Critical Introduction   | Routledge                   | Abingdon                 |
| Sturken, M.                                   | 2009        | Practices of Looking: An Introduction to Visual Culture   | Oxford University Press     | Oxford                   |
| <b>Recommended</b>                            |             |   |                             |                          |
| <b>Architecture, urbanism, cities, land</b>   |             |   |                             |                          |
| Borden, I. Kerr, J.<br>Rendell, J. Pivaro, A. | 2002        | The Unknown City: Contesting Architecture and Social Space  | MIT Press                   | Cambridge, Massachusetts |
| Dillon, B.                                    | 2011        | Ruins (Documents of Contemporary Art)   | Whitechapel Art Gallery     | London                   |
| Dorrian, M. Rose, G.                          | 2003        | Deterritorialisations...Landscapes and Politics   | Black Dog Publishing        | London                   |
| Long, R. Moorhouse, P.                        | 2005        | Richard Long - Walking the Line   | Thames and Hudson Ltd       | London                   |
| <b>Identity, Gender, Sexuality</b>            |             |   |                             |                          |

| 11. Key reading list               |      |  |                                   |                          |
|------------------------------------|------|--|-----------------------------------|--------------------------|
| Author                             | Year | Title  | Publisher                         | Location                 |
| Jones, A.                          | 2006 | Self/Image: Technology, Representation and the Contemporary Subjects         | Routledge                         | Abingdon-on-Thames       |
| Krauss, R.                         | 2000 | Bachelors  | MIT Press                         | Cambridge, Massachusetts |
| Kristeva, J.                       | 1984 | Powers of Horror: An Essay on Abjection                                      | Columbia University Press         | New York                 |
| Space, Society                     |      |  |                                   |                          |
| Barthes, R.                        | 2009 | Mythologies  | Vintage Classics                  | New York                 |
| Baudrillard, J.                    | 2005 | The System of Objects  | Verso Books                       | Brooklyn, New York       |
| Debord, G.                         | 1992 | Society of the Spectacle   | Rebel Press                       | London                   |
| Lefebvre, H.                       | 1991 | The Production of Space  | Wiley-Blackwell                   | Hoboken, New Jersey      |
| Uncanny                            |      |  |                                   |                          |
| Fischer, M.                        | 2016 | The Weird and the Eerie  | Verso Books                       | London                   |
| Freud, S.                          | 2003 | The Uncanny  | Penguin Classics                  | London                   |
| Play, Participation, Collaboration |      |  |                                   |                          |
| Green, C.                          | 2001 | The Third Hand: Collaboration in Art from the Conceptualism to Postmodernism | University of the Minnesota Press | Minneapolis, Minnesota   |
| Millar, J.                         | 2007 | Fischli and Weiss The Way Things Go  | Afterall                          | London                   |
| Reiss, J. H.                       | 2001 | From Margin to Center: The Spaces of Installation Art                        | MIT Press                         | Cambridge, Massachusetts |
| Research, Structural Critique      |      |  |                                   |                          |
| Bourdieu, P. Haacke, H.            | 1995 | Free Exchange  | Polity Press                      | Cambridge                |
| Groys, B.                          | 2013 | Art Power  | MIT Press                         | Cambridge, Massachusetts |

| 11. Key reading list |      |  |                                     |                               |
|----------------------|------|--|-------------------------------------|-------------------------------|
| Author               | Year | Title  | Publisher                           | Location                      |
| Molesworth, H        | 2003 | Work Ethic   | Pennsylvania State University Press | University Park, Pennsylvania |
| O'Doherty, B.        | 2000 | Inside the White Cube: The Ideology of the Gallery Space | University of California Press      | Oakland, California           |

| 12. Other indicative text (e.g. websites)  |  |  |  |  |
|--|--|--|--|--|
| Websites   |  |  |  |  |
| EBSCO – Academy access.  |  |  |  |  |
| <a href="http://findarticles.com/">http://findarticles.com/</a> Article search   |  |  |  |  |
| <a href="https://www.jstor.org/">https://www.jstor.org/</a> This provides a certain amount of free student access to academic books and journals, covering arts, humanities, science   |  |  |  |  |
| <a href="http://www.whitechapelgallery.org/events/">http://www.whitechapelgallery.org/events/</a> Whitechapel Gallery events programme and past events archive   |  |  |  |  |
| <a href="http://www.theculturecapitalexchange.co.uk/">http://www.theculturecapitalexchange.co.uk/</a> Knowledge exchange network / cultural research forum / collates lectures and events around London  |  |  |  |  |
| <a href="https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018">https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018</a> Interdisciplinary lectures at the Bartlett School of Architecture  |  |  |  |  |
| <a href="https://www.rca.ac.uk/news-and-events/">https://www.rca.ac.uk/news-and-events/</a> Fine Art lectures at the Royal College of Art, some available to view online.  |  |  |  |  |
| Journals and Periodicals   |  |  |  |  |
| Artists, art, the media and the public – interviews with Turner Prize artists Enrico David, Roger Hiorns, Lucy Skaer, Richard Wright and Darian Leader. Autumn 2009. <i>Tate Etc.</i> Issue 17. Available via: <a href="http://www.tate.org.uk/context-comment/articles/artists-art-media-and-public">http://www.tate.org.uk/context-comment/articles/artists-art-media-and-public</a> |  |  |  |  |
| Krainak, P. November/December 2005. Form matters: Recursivity and trauma in contemporary art and architecture. <i>Art Papers</i> . Vol. 29 Issue 6. Available via EBSCO  |  |  |  |  |
| Quaintance, M. Jun2012. Practice. <i>Art Monthly</i> , Issue 357, p9-12. Available via EBSCO   |  |  |  |  |
| Simon S. Feb 2009. Positively White Cube Revisited. <i>E-flux</i> . Journal #03. Available via <a href="https://www.e-flux.com/journal/03/68545/positively-white-cube-revisited/">https://www.e-flux.com/journal/03/68545/positively-white-cube-revisited/</a>   |  |  |  |  |
| Prince, M. April 2010. Remakes. <i>Art Monthly</i> . Issue 335, p9-12. Available via: EBSCO.   |  |  |  |  |

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|--|
| Kihm, C; Penwarden, C. Feb 2010. A study of curators and curating. <i>Art-Press</i> . Issue 364, p55-62. Available via: EBSCO.                   |
| De Montebello, P. Jun 2017. Art in conversation. <i>New Criterion</i> . Vol. 35 Issue 10, p12-14. Available via: EBSCO                           |
| Kollektiv, Pil; Kollektiv, Galia. November/December 2009. Object Orientations. <i>Art Papers</i> . Vol. 33 Issue 6, p30-37. Available via: EBSCO |
| Verhagen, M. Apr2015. Globalisation. <i>Art Monthly</i> . Issue 385, p6-9. Available via: EBSCO  |
| Grayson, R. Mar2015. An internet of things. <i>Broadsheet</i> . Vol. 44 Issue 1, p75-78. Available via: EBSCO                                    |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification



### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA503 Thinking Through studio Practice 2   |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 5  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 35 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).   |                     |    |
| <b>Notional learning hours</b> | 350 (60 hours tutored studio time including tutorials, group critiques, seminars, lectures & workshops. 45 hours supported studio time. Remainder independent learning). |                     |    |

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

This module is the final of the six Studio Practice modules that students complete in Levels 4 and 5 of the programme, each based on one of the six artistic principles that form the basis of the Academy's approach to fine art education.

The module follows on from the previous Studio Practice module, providing students with the opportunity to further the synthesis between their Fine Art practice, theoretical and wider discourses through individual exploration of personal interests, ideas and related issues.

The module is entirely self-initiated and directed. It aims to prepare students to undertake the major body of work that will form the core of the Studio Practice module in Level 6 and defines their emerging practice as an artist. Students will create a body of work, and prepare an artist's statement, which together form the starting point for their Studio Practice in Level 6.

It runs simultaneously with the Level 5 Professional Development: Understanding Sustainable Practice Module. Together these modules offer students the opportunity to develop a greater understanding of their ambitions for their practice at Level 6 and beyond.

This module is based on the Artistic principle; **Intention and concept:**

*"The artist's intention is what they want to express, create, question or communicate through their work. Developing the concept is the way in which they refine their response to the original stimulus through examination, exploration and enquiry. This will begin to determine the best means of expressing their intention and communicating with the viewer. In order fully to develop a concept, this process needs to include rigorous, imaginative, lateral thinking and ingenuity; considering the idea as widely as possible. An effective concept will result in an artwork that opens new perspectives, experiences and understanding for the viewer".*

### **Links to other Modules**

Level 4 Experimental Studio Practice 2

Level 4 Experimental Studio Practice 3

**3. Aims of the module**

To establish an increasingly independent work ethic and ownership of student's learning.

To begin to establish the student's individual creative ambitions through analysis and evaluation of their core intentions, achievements and practice.

To enable students to prepare a draft artist's statement that begins to describe their work and artistic practice within its wider context.

To enable students to contextualise their own practice through thorough research and critical analysis

To further develop technical skills relevant to their emerging artistic interests.

**4. Pre-requisite modules or specified entry requirements**

As those required for entry to Level 5

**5. Is the module compensatable?**

No

**6. Are there any PSRB requirements regarding the module?**

No

| 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></p> <p><b>A10:</b> Identify and explore the relationship between theoretical discourses and their creative practice.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately</p> |



| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>B10:</b> Articulate how their work and artistic practice is situated within its wider context through appropriate forms (including an artist statement).</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p>investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>C10:</b> Evaluate and articulate the direction of their practice and begin to refine their personal artistic language through practical investigation.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--------------------------------------|---|--|
|                                      |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>D9:</b> Initiate and manage self- directed projects effectively.</p> <p><b>D10:</b> Analyse relevant critical feedback and use own judgement to constructively develop ideas in response.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p>skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

## 8. Indicative content.

Fine Art practice is the core of this module with students exploring both practice and theory in creating a self-directed body of work.

The module will include:

- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material, form and imagery appropriate to intentions.
- Further development of appropriate methods of research, theoretical analysis, critique of image and analysis of practice.

#### **8. Indicative content.**

- The development of critical analysis through critiques and tutorials.
- The management of a personal line of enquiry and project utilising reflection and evaluation of own work and learning.
- Visits to exhibitions, galleries museums (independently undertaken).
- Independent research collated in appropriately devised formats that demonstrate evidence of thinking and development.
- The drafting of an Artist Statement that contextualises and outlines the intention of student's practice.

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

##### **Assessment Strategy:**

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment 100% portfolio consisting of:

A written report of 2,000 - 3,000 words or a video/ film of 10 -12 minutes duration (including bibliography) setting out research findings.

Draft Artist Statement

Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |           |                             |  |  |
|---|-----------|-----------------------------|--|--|
| Assessment Task   | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio   | 100%      | See module assignment brief | As per regulations for validated awards of the Open University | A10, B10, C10, D9, D10                                 |

| 10. Teaching staff associated with the module |  |
|---|--|
| Name and contact details                      |  |
| N/A   |  |
|   |  |

| 11. Key reading list |      |   |                     |           |
|----------------------|------|---|---------------------|-----------|
| Author               | Year | Title   | Publisher           | Location  |
| Barnet, S.           | 2014 | A Short Guide to Writing about Art.                       | Pearson Education   | Cambridge |
| Barrett, G. Bolt, B  | 2010 | Practice as Research: Approaches to Creative              | I B Tauris & Co Ltd | New York  |
| Bolton, G            | 2014 | Reflective Practice: Writing and Professional Development | Sage Publications   | London    |



| 11. Key reading list |      |   |                                |           |
|----------------------|------|---|--------------------------------|-----------|
| Author               | Year | Title   | Publisher                      | Location  |
| Bourriard, N         | 1998 | Relational Aesthetics                                     | Les Presse Du Reel             | Paris     |
| Doherty, C           | 2004 | Contemporary Art: from studio to situation                | Black Dog Publishing Ltd       | London    |
| Foster, H            | 2015 | Bad New Days: Art, Criticism, Emergency                   | Verso Books                    | New York  |
| Foster, H. Kraus, R  | 2004 | Art since 1900: Modernism, Antimodernism, Postmodernism   | Thames & Hudson                | London    |
| O'Doherty, B.        | 1999 | Inside the White Cube: the Ideology of the Gallery Space. | University of California Press | Berkley   |
| Sullivan, G.         | 2009 | Art Practice as Research.                                 | Sage Publications              | London    |
| Williams, G          | 2014 | How to write about contemporary art                       | Thames and Hudson Ltd          | London    |
| Wood, P              | 1993 | Modernism in Dispute – Art since the forties              | Yale University Press          | New Haven |

| 12. Other indicative text (e.g. websites)  |
|--|
| <b>Websites</b>  |
| <a href="http://www.tate.org.uk/research/publications/tate-papers">http://www.tate.org.uk/research/publications/tate-papers</a><br>A peer-reviewed research journal that publishes articles on British and modern international art, and on museum practice today. |
| <a href="http://www.jca-online.com/interviews.html">http://www.jca-online.com/interviews.html</a> Journal of Contemporary Art – further artist interviews  |
| <a href="https://elephant.art/">https://elephant.art/</a> Contemporary art online journal  |
| <a href="http://www.e-flux.com/">http://www.e-flux.com/</a> Contemporary art online journal / multidisciplinary platform   |
| <a href="https://www.artangel.org.uk/">https://www.artangel.org.uk/</a> Commissioning organisation creating ambitious site specific art projects   |

<http://www.vdb.org/collection/Early%20Video%20Art>

Early Video Art is a collection of over 200 titles that are central to an understanding of the historical development of video art.

### Journals and Periodicals

Barolsky, P. Spring/Summer 2017, The Art of Writing About Art. *Source: Notes in the History of Art*. Vol. 36 Issue 3 / 4, p.256-262. Available: EBSCO

Rosler, M. May 2013, English and All That. *e-flux*, Issue 45. Available: <https://www.e-flux.com/journal/45/60103/english-and-all-that/>

Rule, A and Levine, D. 2012, International Art English. *Triple Canopy*. Available: [https://www.canopycanopycanopy.com/contents/international\\_art\\_english](https://www.canopycanopycanopy.com/contents/international_art_english)

Steyerl, H. May 2013, International Disco Latin. *e-flux*, Issue 45. Available: <https://www.e-flux.com/journal/45/60100/international-disco-latin/>

Wilson, A. March 2008, Gustav Metzger's Autodestructive / Autocreative Art: An Art of Manifesto, 1959-1969. *Third Text*, Vol. 22 Issue 2, p177-194. Available: EBSCO

### 13. List of amendments since last (re)validation

| Area amended        | Details   | Date Central Quality informed |
|---------------------|---|-------------------------------|
| Assessment strategy | Task added – originally as part of temporary Covid/ no Detriment approach/ change of delivery mode amendments. Task retained due to value added. (A written report of 2,000 - 3,000 words or a video/ film of 10 -12 minutes duration (including bibliography) setting out research findings) | 11/20                         |

## Module specification



### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAF504 Critical & Contextual Studies 2   |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 5  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 15 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).   |                     |    |
| <b>Notional learning hours</b> | 150 (55 hours tutored including tutorials, group critiques, seminars, workshops & gallery visits. Remainder independent learning). |                     |    |

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

This one-term module will continue and build on all the elements of Level 4, approaching material at a more advanced level and putting greater onus on student-led activities. It will develop students' skills through in-depth case studies with a greater focus on critical thinking, theory and discussion. The course will draw more specifically on the work of key theorists and particular theoretical and critical texts while continuing Level 4's emphasis on visual analysis.

During sessions, attention will be drawn to the links between the emergence of historical narratives in the history of art and events and developments in a wider, global, socio-historical context, while, at the same time, making connections between the historical and the contemporary, including with relation to students' practices.

There will be a focus on advancing study skills throughout. Further reading will be recommended for any students wishing to delve deeper into particular topics as relevant to their own artistic practice.

The course also includes a number of exhibition visits.

It runs simultaneously with the Thinking Through Studio Practice 1 Module. Together these modules offer students' the opportunity to develop a greater understanding of artistic discourses and their relevance to their own practice

This module is intended to prepare students for the Extended Contextual Research Project module at Level 6.

### ***Links to other Modules***

*Level 5 Thinking Through Studio Practice 1*

|  |
|--|
| <b>3. Aims of the module</b>   |
| <p>To introduce key ideas in Modern and Contemporary Art.</p> <p>To enable students to further develop the skills needed to research using appropriate learning resources.</p> <p>To further develop skills in discussing and writing about art/culture using appropriate academic conventions.</p> <p>To enable students to develop informed arguments and opinions in the analysis and critical evaluation art and associated concepts.</p> <p>To develop Fine Art practice within an environment that promotes an understanding of the relationship between practice and theory</p> |

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
| Level 4 Critical & Contextual Studies 1                         |

|  |
|--|
| <b>5. Is the module compensatable?</b> |
| No                                     |

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
| No  |

| 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></p> <p><b>A11:</b> Apply concepts and theories, demonstrating an appreciation of the historical and cultural contexts they emerge in, to works of art and other visual culture.</p> <p><b>A12:</b> Identify connections and relationships between ideas, concepts and practices.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits'):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>B11:</b> Conduct research and evaluate ideas from a variety of sources, including academic texts.</p> <p><b>B12:</b> Demonstrate critical, analytical thinking and argument in an academic response to an area of artistic/cultural practice.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> |



| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits'):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy |
|---------------------|---|--------------------------------|
|                     |   |                                |

| 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></p> <p><b>C11:</b> Use research material and findings to structure an academic response to an area of artistic/cultural practice.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor. Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits')</b>: Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy |
|--------------------------------------|---|--------------------------------|
|                                      |   |                                |

| 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></p> <p><b>D11:</b> Communicate ideas and present work using appropriate conventions.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce subjects of study and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> Collaborative and participatory peer to peer discussion facilitated by course convenor.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>Develop means of articulating ideas in one's own words and an opportunity to look in more detail and with more focus at specific class materials such as texts, exhibitions or works of art.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, research, analysis and writing skills. While a wide variety of approaches can be taken, in this module the emphasis will be on comprehension, analysis, structuring and summarising skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Critiques (or 'crits'):</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas. |

## 8. Indicative content.

The module will continue and build on all the elements of Level 4, Critical & Contextual Studies 1. The module builds on the skills associated with critical evaluation of art and academic research and writing first encountered in level 4 drawing more specifically on the work of key theorists and particular theoretical and critical texts while continuing Level 4's emphasis on visual analysis. It is intended to prepare students for the Extended Contextual Research project in level 6.

The module will be supported by learning resources on Moodle.

The course of work will include:

- Further development of skills in relation to structuring written academic work including standard approaches to referencing
- An introduction to research methodologies
- A series of lectures and seminars on key modern and contemporary art movement and artist, related texts on art theory and other relevant discourses.

## 8. Indicative content.

- The further development of critical analysis of both theory and image through seminars and tutorials.
- Gallery trips to contextualise theoretical concepts
- Collaborative group work (on blog) and discussion which will encourage the questioning of knowledge, concepts and the formation of opinions and arguments
- Responding practically, producing visual work/ undertaking exercises that explore and contextualise key ideas borne from discussions.

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

### Assessment Strategy:

Formative assessment based on seminar feedback, blog entries and individual progress tutorials.

Summative assessment: Essay\* of 2,500 - 3,000 words on a question relating to a specific topic in the module.

\* Where appropriate some students will be subject to an alternative assessment method, in line with the Academy's Alternative assessment policy

| Assessment Task | Weighting | Week submitted | Grading (Pass / Fail / %) | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|----------------|---------------------------|--|
| Essay           | 100%      |                |                           | A11, A12, B11, B12, C11, D11                           |

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |  |                             |  |  |
|---|--|-----------------------------|--|--|
|   |  | See module assignment brief | As per regulations for validated awards of the Open University |  |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Reading list                  |      |  |  |                            |           |
|-----------------------------------|------|--|--|----------------------------|-----------|
| Author                            | Year | Title  | Chapter                                    | Publisher                  | Location  |
| <b>Key Texts</b>                  |      |  |  |                            |           |
| Bouchard, D.F. (ed)               | 1980 | Language, Counter-Memory, Practice: Selected Essays and Interviews | 'What is an Author?' pp. 113-138.          | Cornell University Press   | New York  |
| Broude, N., & Garrard, M.D. (eds) | 1992 | The Expanding Discourse: Feminism and Art History                  | 'The Discourse of Others'                  | Routledge                  | London    |
| Dimitrakaki, A and Perry, L (eds) | 2015 | Politics in a Glass:   | 'Forgotten Relations: Feminist artists and | Liverpool University Press | Liverpool |



| 11. Reading list                                |      |   |   |  |           |
|---|------|---|---|--|-----------|
| Author  | Year | Title   | Chapter   | Publisher                                      | Location  |
|   |      | Case Feminism, Exhibition Cultures and Curatorial Transgressions. | relational aesthetics'  |  |           |
| D'Souza, A et al                                | 2018 | Whitewalling: Art, Race & Protest in 3 Acts                       | 'Open Casket'   | Badlands Unlimited                             | New York  |
| Ferguson, B.W, Greenberg, R and Nairne, S (eds) | 2003 | Thinking about Exhibitions  | 'Constructing the Spectacle of Culture in Museums' pp. 180-191. | Routledge                                      | London    |
| Jones, A  | 1988 | Body/Art: Performing  | 'The Pollockian Performative' pp. 53-100.                       | Minnesota University Press                     | Minnesota |
| Mirzoeff, N (ed)                                | 2002 | The Visual Culture Reader   | 'The Other History of Intercultural Performance' pp. 363-371.   | Routledge                                      | London    |
| Sussman, E et al (eds)                          | 1993 | Whitney Biennial Exhibition                                       | 'Passionate Irreverence: The Cultural Politics of Identity'     | Whitney Museum of American Art, in association | New York  |

| 11. Reading list |      |   |           |                      |          |
|------------------|------|---|-----------|----------------------|----------|
| Author           | Year | Title   | Chapter   | Publisher            | Location |
|                  |      | <a href="https://archive.org/details/1993biennialexhi00whit/page/n5/mode/2up">https://archive.org/details/1993biennialexhi00whit/page/n5/mode/2up</a> | pp 74-85. | with Harry N. Abrams |          |

| 12. Other indicative text (e.g. websites)  |  |  |
|--|--|--|
| Key texts  |  |  |
| Fraser, A, 2011, 'L'1%, c'est moi', <i>Texte zur Kunst</i> , Issue No. 83, pp. 114-128.  |  |  |
| Hodge, D and Yousefi, H, 2015, 'Provincialism Perfected: Global Contemporary Art and Uneven Development', <i>E-flux Journal</i> #65  |  |  |
| Lee, P, 2009, "Questionnaire on 'The Contemporary'", <i>October</i> , Vol. 130, pp. 25-27.   |  |  |
| Supporting texts   |  |  |
| Bishop, C, 2004, 'Antagonism and Relational Aesthetics' , <i>October</i> , no. 10, pp. 51–79.<br><a href="http://www.teamgal.com/production/1701/SS04October.pdf">http://www.teamgal.com/production/1701/SS04October.pdf</a> |  |  |
| Kotz, L, 1992, 'The Body You Want: Liz Kotz interviews Judith Butler', <i>Artforum</i> , 31, no. 3, pp 82-89   |  |  |
| Steyerl, H, 2016, 'If You Don't Have Bread, Eat Art!: Contemporary Art and Derivative Fascisms', <i>e-flux Journal</i> #76   |  |  |
| Tate, "Tate Terms: Relational Aesthetics", <a href="https://www.tate.org.uk/art/art-terms/r/relational-aesthetics">https://www.tate.org.uk/art/art-terms/r/relational-aesthetics</a> .                                       |  |  |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification



### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |   |                     |    |
|--------------------------------|---|---------------------|----|
|                                |   |                     |    |
| <b>Module title</b>            | AABAFA505 Professional Development: Understanding Professional Creative Practice  |                     |    |
| <b>Module tutor</b>            | N/A (various)   | <b>Level</b>        | 5  |
| <b>Module type</b>             | Taught Practical  | <b>Credit value</b> | 15 |
| <b>Mode of delivery</b>        | Blended learning (varying elements may take place online; the majority of delivery is face-to-face. Some tutorials may be undertaken online at the request of the student). |                     |    |
| <b>Notional learning hours</b> | 150 (45 hours tutored time including lectures, tutorials, group critiques, seminars & workshops. Remainder independent learning).   |                     |    |

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

This module offers students the chance to inform their understanding of the skills and issues involved in a variety of artistic practices and opportunities in the creative industries and wider cultural environment. It is the first stage in students evaluating and communicating their goals and own creative practice and is intended to start to prepare them for a sustainable art career after they leave the Academy; a process which is completed in the Level 6 Professional development: Engaging with the Art World module.

Students will gain knowledge and skills relating to surviving as an artist practically through examining how to build a reputation and work towards financial stability, putting tools and plans in place that support and complement the development (and promotion) of their individual creative practice and progression aims. They will also begin to develop wider skills appropriate for employment in the creative industries.

### Links to other Modules

This module runs concurrently with all other Level 5 modules and is in particular linked with Thinking Through Studio Practice 2 module which together provide an opportunity for students to identify long-term goals and start to develop a coherent and professional artistic practice.

## 3. Aims of the module

To develop an understanding of the current and future professional development opportunities, career and progression opportunities available to them.

To prototype ways of engaging with relevant parts of the art world ecology.

To develop an understanding of the practical and professional concerns of individual creative practice.

To support students in identifying personal career and progression goals by introducing appropriate principles, knowledge, skills and resources.

To develop and apply professional level skills in marketing, promotion and communication across a range of appropriate media.

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
| As those required for entry to Level 5                          |

|  |
|--|
| <b>5. Is the module compensatable?</b> |
| No                                     |

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
| No  |

| 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></p> <p><b>A13:</b> Evaluate own practice, demonstrating understanding of its relationship to the relevant parts of the art world ecology and/or creative industries.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |



| 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></p> <p><b>B13:</b> Analyse own practice identifying strengths, relevant achievement and contextual location, presenting information in appropriate formats.</p> | <p>N/A</p>                                      | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p>information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>C12:</b> Identify and engage with or generate opportunities in the art world and/or creative industries, critically assessing their quality and relevance to own emerging practice.</p> <p><b>C13:</b> Demonstrate an engagement with audiences through appropriate use of media and communication methods to document and present their own emerging practice, evaluating effectiveness and adapting solutions appropriately.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>D12:</b> Apply a range of appropriate communication methods to document and evidence their activities and achievements.</p> <p><b>D13:</b> Initiate and manage activities and evidence professional working practices.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

#### 8. Indicative content.

Facilitated through workshops and talks with internal tutors and external speakers, students will gain an understanding of the concerns and issues relating current creative practice and opportunities in the creative industries, wider cultural environment and Higher education. Students will gain knowledge of the required skills needed to operate a professional independent creative practice and the opportunity to

## 8. Indicative content.

develop suitable tools.

The module will be supported by learning resources on Moodle.

Indicative content of this module may include:

*A series of workshops:*

### **Strategies to survive as an Artist -**

- Understanding what's needed to become a professional artist
- Money vs Meaning - Classic and novel paths & strategies to being an artist
- Cashflow vs Creative energy
- How to find support/inspiration/CPD post degree

### **Self representation**

- DIY exhibiting
- Pop-up spaces
- Community Art projects
- Working with curators
- Teaching in schools

### **Audience Development Marketing Materials -**

- Personal Aims
- Audiences
- Building and using an email mailing list (why, how and useful tools)
- Channels
- Marketing materials
- Timing & planning
- Writing a marketing plan

### **Residencies and groups**

- Residencies
- Studio Groups
- Art movements
- How to set up Peer Mentoring groups

## 8. Indicative content.

### Working with Galleries

- How the art world works
- Approaching galleries
- Working with galleries
- Representation
- Changing galleries
- Online galleries and selling online

### Words & PR

- Language
- Getting coverage
- How to write a Press Release
- Art critics

### Funding

- Applying for funding, sponsorship
- Commissions, public art, clients
- Dealing with selection committees, interviews

### Art as a Business, understanding:

- Legal issues – contracts, copyright, resale
- Financial issues – Accounts, Tax
- Insurance

*A series of small group critiques with linked formative assignments on the following topics:*

Artist Biography  
Audience  
development and  
writing a  
marketing plan  
Finding and  
applying for  
opportunities

Evaluating art Practice  
in relation to art world  
ecology  
How to write an Art  
CV  
Marketing materials

Planning an Art World Experience  
Reporting on an Art World Experience  
Artist websites

## 8. Indicative content.

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

### Assessment Strategy:

Formative assessment based on seminar feedback, draft submissions and individual progress tutorials.

Summative assessment:

Portfolio consisting of:

- Basic marketing plan (Aims, Smart Objectives, Audiences, Activities, Action Lists)
- Artist Bio
- CV
- Design and printing of appropriate artist business cards
- Creation of a working/appropriate artist Website
- Evidence of use of Social Media, example of one social media account being used appropriately and understanding of it's importance
- Building and using an email mailing list
- Understand the importance and issues relating to presenting your work through photographs
- Ability to present professionally - verbally (Viva Voce/ interview)

Report on finding and applying for art world opportunities which analyses their qualities and relevance to student's practice

Report on a completed Art World Experience, such as a group show or participatory art activity.



| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |           |                             |  |  |
|---|-----------|-----------------------------|--|--|
| Assessment Task   | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
| Portfolio   | 40%       | See module assignment brief | As per regulations for validated awards of the Open University | A13, B13, C13, D13                                     |
| Report on Art World Opportunities & Report on Art World Experience  | 60%       | See module assignment brief | As per regulations for validated awards of the Open University | A13, C12, C13, D12, D13                                |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| Briony Marshall (Briony@artacademy.org.uk)    |
|   |

| 11. Key reading list |                              |   |  |          |
|----------------------|------------------------------|---|--|----------|
| Author               | Year                         | Title   | Publisher  | Location |
| Branagan, A          | 2017<br>(2 <sup>nd</sup> ed) | The Essential Guide to Business for Artists and Designers (Essential Guides)            | Bloomsbury Academic; 2nd Revised edition (9 Feb. 2017) | London   |
| Davis, R             | 2016                         | What They Didn't Teach You in Art School: What you need to know to survive as an artist | Ilex Press; 01 edition (3 Nov. 2016)                   | London   |
| Mumford , S          | 2015                         | Art is Your Life. Make it Your Living: Art World Insight in Bite-Sized Stories          | Be Smart About Art Publishing                          | London   |
| Perry, G             | 2016                         | Playing to the Gallery: Helping Contemporary Art in its Struggle to Be Understood       | Penguin  | London   |
| Thornton, S          | 2009                         | Seven Days in the Art World   | Granta Books   | London   |
| Williams, G          | 2014                         | How to Write About Contemporary Art   | Thames and Hudson Ltd                                  | London   |

| 12. Other indicative text (e.g. websites)  |
|--|
| Websites   |
| <a href="http://www.axisartists.org.uk">www.axisartists.org.uk</a>                   |
| <a href="http://www.artcouncil.org.uk">www.artcouncil.org.uk</a>                     |
| <a href="http://www.artquest.org.uk">www.artquest.org.uk</a>                         |
| <a href="http://www.a-n.co.uk/">www.a-n.co.uk/</a>                                   |
| <a href="https://ccskills.org.uk/careers">https://ccskills.org.uk/careers</a>        |
| <a href="http://www.gov.uk/working-for-yourself">www.gov.uk/working-for-yourself</a> |
| <b>Self-Representation/staging exhibitions:</b>                                      |

Popupspace <http://www.popupspace.com/>  
Empty Shops Network <https://emptyshops.wordpress.com/>  
Meanwhile Project <http://locality.org.uk/projects/project/>  
<http://wiki.emptyshopsnetwork.co.uk/>  
Curating toolkit: <https://www.artquest.org.uk/project/the-source/curating-tool-kit-nuts-bolts-staging-exhibition/>

### **Blogs**

[www.textileartist.org/write-artist-blog-post/](http://www.textileartist.org/write-artist-blog-post/)  
[www.a-n.co.uk/artists\\_talking](http://www.a-n.co.uk/artists_talking)

### **CVs/applying for opportunities**

<https://www.artquest.org.uk/how-to-articles/artist-cv/>  
<http://thepracticalartworld.com/2011/02/12/how-to-write-an-artists-cv-in-10-steps/>  
<https://www.artquest.org.uk/how-to-category/opportunities/application-tools/>

### **Promotion/PR**

[http://www.artsmarketing.org/sites/default/files/documents/practical-lessons/lesson\\_9.pdf](http://www.artsmarketing.org/sites/default/files/documents/practical-lessons/lesson_9.pdf)  
<http://creative-boom.com/tips/the-secrets-to-generating-pr-opportunities-for-your-business/>  
<https://www.artquest.org.uk/how-to-articles/press-releases/>  
<http://creative-boom.com/tips/common-mistakes-with-press-releases-and-how-to-avoid-them/>

### **Working with Galleries**

<http://www.artquest.org.uk/articles/view/how-to-work-with-a-commercial-gallery>  
<https://plus.google.com/events/ccdt1bj24ng3bv7atttbrbhnnp0> Don't bite the hand that feeds you - Artist-Gallerist Relationships video

### **Journals and Periodicals**

|  |
|--|
| Morris, Hargreaves, McIntyre, 2004, Taste Buds: How to cultivate the art market, <i>Arts Council England</i> . Available online via: <a href="https://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf">https://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf</a> |
| Lee, B, Fraser, I, & Fillis, I 2018, Creative Futures for New Contemporary Artists: Opportunities and Barriers, <i>International Journal Of Arts Management</i> , 20, 2, pp. 9-19. Available via: EBSCO  |
| Rule, A, Levine, D, YYYY, International Art English, <i>Triple Canopy</i> . Available online via: <a href="https://www.canopycanopycanopy.com/issues/16/contents/international_art_english">https://www.canopycanopycanopy.com/issues/16/contents/international_art_english</a>  |
| PARKS, JA 2011, 'COLLECTOR AND COLLECTED PART II: Understanding the Collector', <i>American Artist</i> , 75, 816, pp. 73-75. Available via: EBSCO  |
| Merrigan, J 2012, 'EVA RETURNS', <i>Visual Artists News Sheet</i> , 2, p. 15. Available via: EBSCO   |
| Meyer, S. E. "Can the artist survive in today's business world?." <i>American Artist</i> 38, (January 1974): 6. Available via: EBSCO   |
| Roberts, C 2018, 'Beyond Infrastructures', <i>Artasiapacific</i> , 107, pp. 79-80. Available via: EBSCO  |
| Danto, AC 2012, Letter to Posterity: A passion for philosophy led me to my first career, and a passion for art led me to a second, as a critic, <i>American Scholar</i> , 81, 4, pp. 84-91. Available via: EBSCO   |

| 13. List of amendments since last (re)validation |   |                               |
|--|---|-------------------------------|
| Area amended                                     | Details   | Date Central Quality informed |
| Delivery mode                                    | Approval granted by OU to optionally deliver part or all of this module online. | 10/21                         |

## Module specification

### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA601 Extended Personal Studio Practice  |                     |    |
| <b>Module tutor</b>            | Alison Hand  | <b>Level</b>        | 6  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 70 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).   |                     |    |
| <b>Notional learning hours</b> | 700 (140 hours tutored studio time including tutorials, group critiques, seminars & workshops. 140 hours supported studio time. Remainder independent learning). |                     |    |

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

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

This module comprises the major part of Level 6 and is intended to be the culmination of the learning from the six Studio Practice modules students undertake in Levels 4 and 5.

It represents the culmination of knowledge, skills and understanding acquired throughout the student's Studio Practice journey through the creation of a major body of work in a project that is entirely self-initiated and directed.

Students use the line of enquiry developed in the previous Studio Practice module (Level 5, Thinking Through Studio Practice 2) as the starting point for a major body of work, which will culminate in a graduate public exhibition.

The initial, developmental, part of the module is supported by the Level 6 Extended Contextual Research Project module, through which students explore an area of theoretical concern closely related to their line of enquiry, which informs their practice and underpins their approach to this major body of work.

It also runs simultaneously with the Level 6 Professional Development: Engaging with the Art World Module, where students undertake an independent extended research project into an area of professional practice/ creative industry. It is intended that this research project will be informed by the student's own practice and progression goals and that it in turn will inform their approach to the development of their practice and this major body of work.

Together these three modules prepare students for professional practice, employment within the creative industries or postgraduate study.

### **Links to other Modules**

*Level 6 Professional development: Engaging with the Art World*

*Level 6 Extended Contextual Research Project module.*

## 3. Aims of the module

To enable students to create a body of artwork to a standard that demonstrates a good basis for progression to professional practice or postgraduate study.

To demonstrate the development of a refined personal artistic language and technical skill.

To instil independence and professionalism through an individually negotiated and managed course of study towards an identified outcome.

To enable students to demonstrate a synthesis of prior learning, practical and theoretical understanding in the resolution of a self-identified and managed project.

To establish relevant understanding of the specific artistic, cultural, historical and subject specific contexts of their individual practice

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
|---|

|  |
|--|
| As those required for entry to Level 6 |
|--|

|  |
|--|
| <b>5. Is the module compensatable?</b> |
|--|

|    |
|----|
| No |
|----|

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
|---|

|    |
|----|
| No |
|----|

| 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></p> <p><b>A14:</b> Demonstrate detailed and coherent understanding of specific subject knowledge, including any ethical considerations, informed by sustained and effective research</p> <p><b>A15:</b> Articulate the relationship between the theoretical and practical concerns within their work.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice;</p> |



| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | <p>the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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> | N/A   | <i>May include:</i>            |

| B. Cognitive skills   | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---|---|---|
| <p><b>B14:</b> Critically appraise how their own creative practice is situated within wider discourses and the context of contemporary artistic practice through appropriate forms (including a written artist statement and Viva Voce)</p> <p><b>B15:</b> Make informed curatorial choices evidencing the consideration of viewer engagement in presentation of a fully resolved body of work.</p> |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p>elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>C14:</b> Produce a fully resolved body of work informed by sustained critical evaluation of own performance, which demonstrates a refined use of personal artistic language and skill set.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|--------------------------------------|---|--|
|                                      |   | information skills and the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>D14:</b> Demonstrate a mature and independent working method, refined presentation skills and the ability to plan, adapt and professionally execute a self-initiated exhibition proposal.</p> | N/A   | <p><i>May include:</i></p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure that the knowledge learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p> <p><b>Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to relate their work to a growing awareness of the relationship between theory and practice and how this supports the evaluative process and development of their work. Students develop skills in communication and presentation and an</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------------|---|--|
|                           |   | <p>awareness of how to effectively form an argument and justify their ideas.</p> <p><b>Studio Practice:</b> Active learning through practical enquiry to develop practice and work alongside other students within a supportive environment that fosters mutual development of theory and practice; the outcomes of fine art practice predominately seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and further skills developed in elective skills workshop courses in developing a body of investigative work and a final outcome.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent study will include both practical and contextual research. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

## 8. Indicative content.

Through an artist statement, developed from the draft written for the last studio practice module (level 5, studio practice 6) students will negotiate an appropriate line of enquiry, develop it into a major body of work culminating in a public exhibition. Students will be expected to demonstrate an experimental approach to their practice, which is informed by their understanding of theoretical concerns and wider discourses, discussing it at suitable points in group critiques, personal tutorials and the final Viva Voce, which takes place at the graduate exhibition.

The module will include:

- A broad, exploratory studio experience that advances the student's awareness of Fine Art methods, materials, skills and practices.
- Selecting, testing and exploring of material, form and imagery appropriate to intentions.
- Use of appropriate methods of research, theoretical analysis, critique of image and analysis of practice.
- Critical analysis through critiques and tutorials.
- The management of a personal line of enquiry and project utilising reflection and evaluation of own work and learning.
- Visits to exhibitions, galleries museums (independently undertaken).
- Independent research collated in appropriately devised formats that demonstrate evidence of thinking and development.
- The completion of a personal statement that contextualises and outlines the intention of student's practice.
- An end of project Viva Voce.
- An end of Module graduate exhibition.

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

### Assessment Strategy:

Continuous formative assessment based on individual progress tutorials and group critiques.

Summative Assessment is by Portfolio consisting of:

A written artist's statement

Practical and contextual research

Practical development undertaken as part of the project.

Resolved work(s) in a final exhibition that demonstrates curatorial consideration.

Presentation of artist statement and Viva Voce at the final exhibition.

| Assessment Task | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|-----------------------------|--|--|
| Portfolio       | 100%      | See module assignment brief | As per regulations for validated awards of the Open University | A14, A15, B14, B15, C14, D14                           |



| 10. Teaching staff associated with the module |  |
|---|--|
| Name and contact details                      |  |
| Alison Hand (alison@artacademy.org.uk)        |  |
|   |  |

| 11. Key reading list       |      |   |                      |          |
|----------------------------|------|---|----------------------|----------|
| Author                     | Year | Title   | Publisher            | Location |
| Bolton, G                  | 2014 | Reflective Practice: Writing and Professional Development             | Sage Publications    | London   |
| Buskirk, M.                | 2012 | Creative Enterprise: Contemporary Art between Museum and Marketplace. | Continuum            | London   |
| Fisher, E. and Fortnum, R. | 2013 | On Not Knowing: How Artists Think                                     | Black Dog Publishing | London   |
| Lasser, E. and Marstine, J | 2016 | Curating Art.   | Routledge            | London   |
| Putnam, J.                 | 2001 | Art and Artifact: the Museum as Medium.                               | Thames and Hudson.   | London   |
| Steeds, L                  | 2014 | Exhibition – Documents of Contemporary Art                            | White Chapel Gallery | London   |
| Ulrich Obrist, H           | 2009 | Ways of curating  | Penguin              | London   |

| 12. Other indicative text (e.g. websites)                       |  |
|---|--|
| Websites  |  |
| <a href="http://www.a-n.co.uk">www.a-n.co.uk</a>                | information for practising artists     |
| <a href="https://www.axisweb.org/">https://www.axisweb.org/</a> | info, opportunities, and artist portal |

|  |
|--|
| <a href="https://www.artquest.org.uk/">https://www.artquest.org.uk/</a> info and opportunities   |
| <a href="https://www.dacs.org.uk/">https://www.dacs.org.uk/</a> Campaigns for the rights of visual artists   |
| <a href="http://thisiscentralstation.com/">http://thisiscentralstation.com/</a> Creative Social Network  |
| <a href="http://www.artsprofessional.co.uk/">www.artsprofessional.co.uk/</a> Jobs, courses and information   |
| <a href="https://www.isendyouthis.com/opportunities.aspx">https://www.isendyouthis.com/opportunities.aspx</a> Artist opportunities   |
| <a href="http://ivc.lib.rochester.edu/category/issues/current-issue/">http://ivc.lib.rochester.edu/category/issues/current-issue/</a><br>Invisible Culture: An electronic journal for visual culture – also invites contributions from unpublished/student writers |
| <a href="https://www.mitpressjournals.org/action/showPublications">https://www.mitpressjournals.org/action/showPublications</a><br>The MIT Press Journals – including October, some content downloadable   |
| <a href="https://arthistoriography.wordpress.com/17-dec17/">https://arthistoriography.wordpress.com/17-dec17/</a> Further study – art historiography   |
| <b>Journals and Periodicals</b>  |
| Anspacher, T. July 2002, On Making Exhibitions Engaging and Interesting. <i>Curator</i> . Vol. 45, Issue 3, p.167-173. Available: EBSCO  |
| Dimitrikaki, A. May 2012, Art, Globalisation and the Exhibition Form. <i>Third Text</i> . Vol. 26 Issue 3, p305-319. Available: EBSCO  |
| Fraser, A. September 2005, From the Critique of Institutions to an Institution of Critique. <i>Artforum</i> . Vol. 44 Issue 1, p278-332. Available: EBSCO  |
| Smith, Terry. October 2017, Mapping the Contexts of Contemporary Curating. <i>Journal of Curatorial Studies</i> . Vol. 6 Issue 2, p170-180. Available: EBSCO   |
| Vidolke, Anton. May 2010, Art Without Artists? <i>E-flux</i> . Issue 16. Available: <a href="https://www.e-flux.com/journal/16/61285/art-without-artists/">https://www.e-flux.com/journal/16/61285/art-without-artists/</a>  |

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |



## Module specification

### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |   |                     |    |
|--------------------------------|---|---------------------|----|
|                                |   |                     |    |
| <b>Module title</b>            | AABAFA602 Extended Contextual Research Project  |                     |    |
| <b>Module tutor</b>            | N/A (various)   | <b>Level</b>        | 6  |
| <b>Module type</b>             | Taught Practical  | <b>Credit value</b> | 30 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).        |                     |    |
| <b>Notional learning hours</b> | 300 (10 hours tutored including tutorials, seminars & workshops. Remainder independent learning). |                     |    |

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

This module requires students to complete an extended, independent research project. It builds upon skills and knowledge gained through the L4 and L5 Critical & Contextual Studies modules, as well as throughout Studio Practice and other modules where students will have begun learning to develop and contextualise their own individual practice. This module runs simultaneously with the Extended Personal Studio Practice module. These modules are intended to support each other in the students' realisation of an individual artistic practice and offer students the opportunity to develop an in-depth understanding of artistic (or wider) discourses and the relevance of these to their own practice.

Students can choose between two formats for their research project. These are:

1. A dissertation - i.e. an extended essay on a subject of the student's choice. Students can choose any topic that is relevant to their practice but cannot write about their practice itself. They will receive guidance in choosing an appropriate area and formulating a research question. With support from a Critical & Contextual Studies tutor, students will then independently research their selected topic and present an independent, critical argument, based on appropriate research materials.
2. An annotated slide show. This alternative form of assessment provides the opportunity for the students to make their argument or present their research *through* images to a greater extent. Think of it as a more richly illustrated essay, with a lower word count than the dissertation, students in this case really need to think about what the analysis of visual materials and, crucially, the side-by-side visual comparison between different visual materials, can do in terms of developing an argument and making the case for an area of research.

Both assessment options will help students to undertake and present independent research that in some way helps further their own practice. The annotated slide show harnesses skills learnt in thinking with and through visual objects, though thoroughly and rigorously supported by independent research and writing (there is an option for the slide show to be presented orally so long as references are provided in full in writing). Whilst the dissertation approaches the norms and expectations of published academic scholarship, students have a great degree of freedom in deciding their focus and could choose a topic of professional or technical concern, just as they could select something more theoretical or historical.

All students taking this module will receive ongoing study skills tuition, including advice on gathering and collating resources, writing skills, argumentation and presenting and structuring their work. Students taking the alternative assessment will be provided with tuition in presentation skills. All students will be asked to submit a first draft, on which they will receive written feedback.

### **Links to other Modules**

|   |
|---|
| <b>2. Rationale for the module and its links with other modules</b> |
| <i>Level 6 Extended Personal Studio Practice module</i>             |

|  |
|--|
| <b>3. Aims of the module</b>   |
| <p>To enable students to define an individual analytical and evaluative research interest that informs the development of personal artistic practice.</p> <p>To develop students' skills in academic research that demonstrates an understanding commensurate with level 6 (BA Hons) practices.</p> <p>To develop students' synoptic knowledge of theoretical and practical contexts of artistic practice(s)</p> <p>To adequately prepare students for the theoretical research demands of postgraduate study.</p> |

|   |
|---|
| <b>4. Pre-requisite modules or specified entry requirements</b> |
| Level 4 and Level 5 Critical & Contextual Studies (1& 2)        |

|  |
|--|
| <b>5. Is the module compensatable?</b> |
| No                                     |

|   |
|---|
| <b>6. Are there any PSRB requirements regarding the module?</b> |
| No  |

| 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></p> <p><b>A16:</b> Demonstrate knowledge and understanding through research for an independently identified research topic</p> <p><b>A17:</b> Select appropriate research methods and methodologies and apply to a variety of relevant sources, including peer-reviewed scholarly discourse appropriate to the identified topic.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills. A wide variety of approaches may be taken, including visual analysis, historiography, textual analysis, iconography and applications of theory.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and</p> |

| 7. Intended learning outcomes  |   |   |
|--------------------------------|---|---|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|                                |   | the ability to employ information from a range of sources as well as effective use of IT. |

| 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></p> <p><b>B16:</b> Justify identified topic in relation to relevant critical debates and existent academic discourse.</p> <p><b>B17:</b> Sustain critical analysis in the development of a thesis or argument.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills. A wide variety of approaches may be taken, including visual analysis, historiography, textual analysis, iconography and applications of theory.</p> |



| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------|---|---|
|                     |   | <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>C15:</b> Produce an appropriately formatted and referenced extended research project.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills. A wide variety of approaches may be taken, including visual analysis, historiography, textual analysis, iconography and applications of theory.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| 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></p> <p><b>D15:</b> Communicate complex ideas using appropriate language and structure(s).</p> | <p>N/A</p>                                      | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts and research methodologies.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Essays and Reviews:</b> To develop critical thinking, reading and writing skills. A wide variety of approaches may be taken, including visual analysis, historiography, textual analysis, iconography and applications of theory.</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. Independent contextual research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy |
|---------------------------|---|--------------------------------|
|                           |   |                                |

## 8. Indicative content.

Students begin by choosing a topic and narrow this into a research question. The topic and question must be focussed and manageable. Students then undertake independent research and must form an argument, which demonstrates a good comprehension of the material discussed and answers the question they have set convincingly. Students should evidence critical skills, demonstrating appropriate scepticism towards their sources and an openness to questioning their own ideas, intellectual flexibility and be able to deal with an issue at a high level of complexity, rather than generalising, simplifying or providing a one sided or narrow account.

Students must be able to structure and communicate effectively, including accurate use of relevant vocabulary. It is intended that the student will be engaged in independent study for much of the module, supported by tutorials from tutors.

Students will be required to hand in a first draft, on which they will receive constructive formative feedback and an indicative grade. Students are encouraged to approach structuring and writing in stages, beginning with an overall hypothesis and devising an essay plan. Students are required to reference in the Harvard Style or a similar parenthesis-based system.

The course of work will include:

- Independent research into a chosen discourse in answering a self identified question.
- 1-2-1 tutorials to support development of argument and the creation of an extended piece of academic writing.

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

**Assessment Strategy:**

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

Formative assessment based on individual progress, tutorials, written plans and a draft submission.

Summative assessment:

A dissertation of 6000 – 8000 words (not including bibliography).

OR

A slideshow of 4000 – 6000 words in length not including bibliography (or take 50 minutes to present) and contain at least 12 slides with captions which are not included in the word count. Images can be repeated infinitely, but a slide where the image is repeated does not count as part of the 12 unless accompanied with an image for comparison.

| Assessment Task         | Weighting | Week submitted              | Grading (Pass / Fail / %)                                      | Module Learning Outcome(s) the assessment task maps to |
|-------------------------|-----------|-----------------------------|--|--|
| Dissertation/ Slideshow | 100%      | See module assignment brief | As per regulations for validated awards of the Open University | A16, A17, B16, B17, C15, D15                           |

| 10. Teaching staff associated with the module |  |  |  |  |
|---|--|--|--|--|
| Name and contact details                      |  |  |  |  |
| N/A   |  |  |  |  |
|   |  |  |  |  |

| 11. Key reading list |      |  |                                    |          |
|----------------------|------|--|------------------------------------|----------|
| Author               | Year | Title  | Publisher                          | Location |
| Greasley, P          | 2011 | Doing Essays and Assignments                       | SAGE                               | London   |
| O'Leary, Z           | 2017 | The Essential Guide to Doing Your Research Project | SAGE                               | London   |
| Thomas, G            | 2017 | How to Do Your Research Project (3rd edition)      | SAGE                               | London   |
| Smith, T             | 2012 | Thinking Contemporary Curating                     | Independent Curators International | N/A      |

| 12. Other indicative text (e.g. websites) |  |  |  |  |
|---|--|--|--|--|
| Websites                                  |  |  |  |  |
|   |  |  |  |  |
| Journals and Periodicals                  |  |  |  |  |

|   |
|---|
| Beech, D. February 2016, On Critique. <i>Art Monthly</i> . Issue 393, p5-8. |
|---|

| 13. List of amendments since last (re)validation |         |                               |
|--|---------|-------------------------------|
| Area amended                                     | Details | Date Central Quality informed |
| None   |         |                               |

## Module specification

### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA603 Professional Development: Engaging with the Art World  |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 6  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 20 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).                         |                     |    |
| <b>Notional learning hours</b> | 200 (30 hours tutored including tutorials, group critiques, seminars & workshops. Remainder independent learning). |                     |    |



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

This module builds on the knowledge gained in Professional Development: Understanding sustainable module and completes the process of preparing students for a life after the Academy, either as professional, practising artists with sustainable careers, or as an artist working in the wider creative industries. It offers the opportunity for students to evaluate and communicate their individual progress in relation to personal and professional development through review of achievements to date and planning to maximise the opportunities that arise from the final stage of the programme.

Students will gain first-hand experience, understanding and develop relationships with the art world and/ or creative industries through individual engagement with a self-identified area of contemporary arts practice, relevant to their practice and progression/ career goals (i.e. students are required to undertake a real art world experience such as curate a group show, complete a real site-specific commission, participate in a performance event, find a relevant work placement etc).

Parallel to this, students are expected to conduct an extended research project that informs their selection of activity, critically analyses their findings and provides experience of the identified area of practice. It is intended that through the combination of these two activities students will deepen their understanding of the current context and level of professionalism required together with other issues relevant to the intended context of their practice or other professional aspirations.

### **Links to other Modules**

This module runs concurrently with Level 6 Extended Personal Studio Practice module. Together these modules provide an opportunity for students to realise a coherent artistic practice and position themselves at a professional level ready for life after graduation.

### 3. Aims of the module

To establish an understanding of individual ambitions through independently identified opportunities for progression, sustained research and investigation and appropriate action planning and communication.

To adequately prepare students for life after graduation and the establishment of a sustainable career through the development of an individually appropriate strategy for progression.

To enable students to maximise the opportunities offered by the final year of the programme and graduate exhibition.

To support and encourage students to gain experience and knowledge of the area of contemporary artistic practice or other workplace/industry in which they wish to situate their career.

### 4. Pre-requisite modules or specified entry requirements

Level 5 Professional Development: Understanding Sustainable Practice

### 5. Is the module compensatable?

No

### 6. Are there any PSRB requirements regarding the module?

No

| 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></p> <p><b>A18:</b> Critically evaluate the professional context of their practice and how the ecology of the art world, creative industries or wider cultural environment may change due to current trends.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> |

| 7. Intended learning outcomes  |   |  |
|--------------------------------|---|--|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|                                |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>B18:</b> Undertake sustained research to identify and critically evaluate the challenges and opportunities offered by the current and changing ecology of the art world and/or creative/cultural industries for progression within their area of interest.</p> <p><b>B19:</b> Identify and critically analyse their personal and professional skills and the career or progression opportunities available to them, devising an appropriate strategy to realise goals.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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> | N/A   | <i>May include:</i>            |

| C. Practical and professional skills  | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---|---|--|
| <p><b>C16:</b> Identify and analyse own practice and career goals to devise appropriate audience development strategies to maximise the opportunities offered by the graduate exhibition.</p> <p><b>C17:</b> Critically evaluate first-hand engagement with appropriate art world or creative industry contexts, experts and/or employers, demonstrating knowledge of their chosen field.</p> |   | <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p>information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>D16:</b> Initiate, sustain and manage projects over an extended period and evidence professional working practices.</p> <p><b>D17:</b> Present and communicate information in different contexts using appropriate standards and conventions for the audience.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> |



| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 8. Indicative content.   |
|--|
| <p>Facilitated through seminars and individual progress tutorials and peer mentoring sessions, students will deepen their understanding of the concerns and issues relating current creative practice and opportunities in the creative industries, wider cultural environment and Higher Education. Students will further their knowledge of the required skills needed to operate a professional independent creative practice within a specific and individually relevant context through research and direct experience of it. They will meet regularly for peer mentoring sessions;</p> |

## **8. Indicative content.**

initially facilitated by the tutor, the students will learn peer mentoring techniques such as Action Learning Sets and facilitation, and will use these to support each other in their professional development tasks.

Students will have the opportunity to review the promotional tools and plans developed in Level 5 and action appropriate changes and improvement in relation to their findings and deeper understanding of specific professional requirements and contexts.

The module will be supported by learning resources on Moodle.

Indicative content of this module may include:

- Evaluation of their own practice within a specific identified context.
- An extended report / investigation into a specific artistic practice/ area of the creative industries/ wider cultural environment.
- Career and business plan
- Marketing plan for the graduate show
- Personal marketing materials
- Research, planning for, the undertaking and evaluation of a real art world experience
- The review and improvement of marketing materials developed at Level 5

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

### **Assessment Strategy:**

Formative assessment based on seminar feedback, draft submissions and individual progress tutorials.

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

Summative assessment:

- Extended research project (2,500 – 3,000 words) into individually relevant area of specific artistic practice, creative industry or wider cultural environment which informs the selection of and approach to undertaking a real art world experience as well as evidencing the ability to effectively plan, carry out and document the experience. This should also include evidence of critical analysis of the area/ subject and reflection on how the research project and investigation has informed the development of the student's individual artistic practice, Graduate show marketing plan and post-Academy Career plan.

OR

The extended research project can be submitted in an alternative form, for example, a documentary of no longer than 25 minutes duration or a multimedia presentation which could include a combination of written elements and video clips (to the equivalent word count 2,500 – 3,000 words). Alternative presentations MUST still include both primary and secondary research and should include, or be submitted with, a list of references and full bibliography.

- Evidence of an individually relevant real art world experience, including evidence of the ability to plan, execute and document the experience (500-1,000 words)
- Graduate show marketing plan and Post-Academy Career plan (together 1,000 – 1,300 words)

| Assessment Task | Weighting | Week submitted | Grading (Pass / Fail / %) | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|----------------|---------------------------|--|
|-----------------|-----------|----------------|---------------------------|--|

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |     |                             |  |                         |
|---|-----|-----------------------------|--|-------------------------|
| Extended research project   | 40% | See module assignment brief | As per regulations for validated awards of the Open University | A18, B18, D16, D17      |
| Report on real art world experience   | 40% | See module assignment brief | As per regulations for validated awards of the Open University | A18, C17, D16, D17      |
| Graduate show marketing plan  | 10% | See module assignment brief | As per regulations for validated awards of the Open University | A18, B19, C16, D16, D17 |
| Post-Academy Career plan  | 10% | See module assignment brief | As per regulations for validated awards of the Open University | A18, B19, C16, D16, D17 |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Key reading list |        |   |                                |                     |
|----------------------|--------|---|--------------------------------|---------------------|
| Author               | Year   | Title   | Publisher                      | Location            |
| Judova, J            | 2016   | How to Approach a Gallery: and have a career in the art world   | Art Map London                 | London              |
| Pembridge, I         | Annual | The Directory of Grant Making Trusts                            | DSC Directory of Social Change | London              |
| Robertson, I         | 2015   | Understanding Art Markets: Inside the world of art and business | Routledge                      | Abingdon-on-Thames  |
| Thomson, D           | 2012   | Pop Up Business For Dummies                                     | John Wiley & Sons              | Hoboken, New Jersey |
| Ulrich Obrist, H     | 2015   | Ways of Curating  | Penguin                        | London              |

| 12. Other indicative text (e.g. websites)  |
|--|
| <b>Websites</b>  |
| <b>Taste Buds - How to cultivate the art market</b><br><a href="http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf">http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf</a> |
| <b>Funding</b><br><a href="http://www.guidestar.org.uk/">http://www.guidestar.org.uk/</a> Online guide to major trusts<br><a href="https://www.artquest.org.uk/how-to-articles/who-provides-grant-funding/">https://www.artquest.org.uk/how-to-articles/who-provides-grant-funding/</a>    |
| <b>Galleries</b><br>Artquest/Artlaw video about working with galleries: <a href="http://www.artquest.org.uk/articles/view/how-to-work-with-a-commercial-gallery">http://www.artquest.org.uk/articles/view/how-to-work-with-a-commercial-gallery</a>  |
| <b>Studio Providers</b><br><a href="https://www.artquest.org.uk/listing-category/making-work/studio/">https://www.artquest.org.uk/listing-category/making-work/studio/</a>   |

|  |                |                                      |
|--|----------------|--------------------------------------|
| <b>Artist Residencies</b><br><a href="https://news.artnet.com/art-world/art-demystified-artist-residencies-649592">https://news.artnet.com/art-world/art-demystified-artist-residencies-649592</a>   |                |                                      |
| <b>Journals and Periodicals</b>  |                |                                      |
| Chambers, CH 2013, 'POPPING UP', <i>Flash Art International</i> , 46, 288, p. 34. Via EBSCO  |                |                                      |
| Essig, L 2014, 'Arts Incubators: A Typology', <i>Journal Of Arts Management, Law &amp; Society</i> , 44, 3, pp. 169-180. Via EBSCO   |                |                                      |
| Fallon, M 2012, 'An Arts Funding revolution', <i>Public Art Review</i> , 47, pp. 38-41. Via EBSCO  |                |                                      |
| Knight, J 2017, 'Unfamiliarity and difference: The challenges of supporting arts activity in a new medium', <i>Moving Image Review &amp; Art Journal</i> , 6, 1/2, pp. 38-51. Via EBSCO  |                |                                      |
| Mantoan, D 2017, 'Diverging Collectives: Artist-Run Spaces versus Warehouse Shows: Comparative models of art production and cooperation among young British artists', <i>Re-Bus</i> , 1, 8, pp. 50-81. Via EBSCO   |                |                                      |
| Murray, B 2014, 'THE ARTIST'S SPACE', <i>Art Business News</i> , pp. 16-19, Art & Architecture Source. Via EBSCO   |                |                                      |
| Nishimura, E, Shambroom, H, & Silva, S 2017, 'Navigating the Creative Processes for the Arts and the Third Cultural Space: A Comparative Analysis of Two International Artist Residency Programs', <i>International Journal Of Social, Political &amp; Community Agendas In The Arts</i> , 12, 2, pp. 37-57. Via EBSCO |                |                                      |
| Scanlin, TM 2016, 'The Value of Artist Residency Experiences', <i>Surface Design Journal</i> , 40, 2, pp. 50-55. Via EBSCO   |                |                                      |
| <b>13. List of amendments since last (re)validation</b>  |                |                                      |
| <b>Area amended</b>  | <b>Details</b> | <b>Date Central Quality informed</b> |
| None   |                |                                      |

## Module specification

### IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM

1. The module learning outcomes in section 7 should be mapped against the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 7 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriate to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes should be sufficient to show the character of the module and differentiate it from other modules, and may vary according to content. Experience suggests that the fewer learning outcomes the better, and certainly no more than twelve per module.
4. The assessment strategy and methods in section 9 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/wp-content/uploads/2016/07/SEEC-descriptors-2016.pdf> and the QAA website <http://www.qaa.ac.uk/aboutus/glossary/pages/glossary-c.aspx>.
6. This form covers the minimum set of information required by the Open University but institutions may add other information for internal use if required.

| 1. Factual information         |  |                     |    |
|--------------------------------|--|---------------------|----|
|                                |  |                     |    |
| <b>Module title</b>            | AABAFA603 Professional Development: Engaging with the Art World  |                     |    |
| <b>Module tutor</b>            | N/A (various)  | <b>Level</b>        | 6  |
| <b>Module type</b>             | Taught Practical   | <b>Credit value</b> | 20 |
| <b>Mode of delivery</b>        | 100% face-to-face (some tutorials may be undertaken online at the request of the student).                         |                     |    |
| <b>Notional learning hours</b> | 200 (30 hours tutored including tutorials, group critiques, seminars & workshops. Remainder independent learning). |                     |    |



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

This module builds on the knowledge gained in Professional Development: Understanding sustainable module and completes the process of preparing students for a life after the Academy, either as professional, practising artists with sustainable careers, or as an artist working in the wider creative industries. It offers the opportunity for students to evaluate and communicate their individual progress in relation to personal and professional development through review of achievements to date and planning to maximise the opportunities that arise from the final stage of the programme.

Students will gain first-hand experience, understanding and develop relationships with the art world and/ or creative industries through individual engagement with a self-identified area of contemporary arts practice, relevant to their practice and progression/ career goals (i.e. students are required to undertake a real art world experience such as curate a group show, complete a real site-specific commission, participate in a performance event, find a relevant work placement etc).

Parallel to this, students are expected to conduct an extended research project that informs their selection of activity, critically analyses their findings and provides experience of the identified area of practice. It is intended that through the combination of these two activities students will deepen their understanding of the current context and level of professionalism required together with other issues relevant to the intended context of their practice or other professional aspirations.

### **Links to other Modules**

This module runs concurrently with Level 6 Extended Personal Studio Practice module. Together these modules provide an opportunity for students to realise a coherent artistic practice and position themselves at a professional level ready for life after graduation.

### 3. Aims of the module

To establish an understanding of individual ambitions through independently identified opportunities for progression, sustained research and investigation and appropriate action planning and communication.

To adequately prepare students for life after graduation and the establishment of a sustainable career through the development of an individually appropriate strategy for progression.

To enable students to maximise the opportunities offered by the final year of the programme and graduate exhibition.

To support and encourage students to gain experience and knowledge of the area of contemporary artistic practice or other workplace/industry in which they wish to situate their career.

### 4. Pre-requisite modules or specified entry requirements

Level 5 Professional Development: Understanding Sustainable Practice

### 5. Is the module compensatable?

No

### 6. Are there any PSRB requirements regarding the module?

No

| 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></p> <p><b>A18:</b> Critically evaluate the professional context of their practice and how the ecology of the art world, creative industries or wider cultural environment may change due to current trends.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> |

| 7. Intended learning outcomes  |   |  |
|--------------------------------|---|--|
| A. Knowledge and understanding | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|                                |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>B18:</b> Undertake sustained research to identify and critically evaluate the challenges and opportunities offered by the current and changing ecology of the art world and/or creative/cultural industries for progression within their area of interest.</p> <p><b>B19:</b> Identify and critically analyse their personal and professional skills and the career or progression opportunities available to them, devising an appropriate strategy to realise goals.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> |

| B. Cognitive skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---------------------|---|--|
|                     |   | <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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> | N/A   | <i>May include:</i>            |

| C. Practical and professional skills  | Programme Learning Outcome(s) this maps against | Learning and teaching strategy   |
|---|---|--|
| <p><b>C16:</b> Identify and analyse own practice and career goals to devise appropriate audience development strategies to maximise the opportunities offered by the graduate exhibition.</p> <p><b>C17:</b> Critically evaluate first-hand engagement with appropriate art world or creative industry contexts, experts and/or employers, demonstrating knowledge of their chosen field.</p> |   | <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires</p> |

| C. Practical and professional skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|--------------------------------------|---|---|
|                                      |   | <p>information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

| 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></p> <p><b>D16:</b> Initiate, sustain and manage projects over an extended period and evidence professional working practices.</p> <p><b>D17:</b> Present and communicate information in different contexts using appropriate standards and conventions for the audience.</p> | N/A   | <p><i>May include:</i></p> <p><b>Lectures:</b> To introduce concepts, principles and knowledge and explore their relationship to various types of professional practice.</p> |



| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p><b>One to one tutorials:</b> To reinforce individual understanding through formative feedback and ensure knowledge learnt. Targets are set to ensure students reach intended goals.</p> <p><b>Seminars:</b> To develop Oral skills in debate, reinforce and further individual understanding as well as provide opportunities to develop opinions, arguments and presentation skills.</p> <p><b>Essays and Reviews:</b> To develop critically, writing skills and the ability to critique art and theory</p> <p><b>Blended Learning:</b> To enable students to work with digital and online resources, primarily through the use of Zoom, Moodle and blogs.</p> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and information gained in the module. To develop individual areas of interest, employ relevant skills and knowledge. Independent research requires information skills and the ability to employ information from a range of sources as well as effective use of IT.</p> |

| D Key transferable skills | Programme Learning Outcome(s) this maps against | Learning and teaching strategy  |
|---------------------------|---|---|
|                           |   | <p><b>Group Critiques:</b> Students present and discuss their work and ideas with tutors and peers to enable them to evaluate the development of their work. Students develop skills in communication and presentation and an awareness of how to effectively form an argument and justify their ideas.</p> |

#### 8. Indicative content.

Facilitated through seminars and individual progress tutorials and peer mentoring sessions, students will deepen their understanding of the concerns and issues relating current creative practice and opportunities in the creative industries, wider cultural environment and Higher Education. Students will further their knowledge of the required skills needed to operate a professional independent creative practice within a specific and individually relevant context through research and direct experience of it. They will meet regularly for peer mentoring sessions;

## **8. Indicative content.**

initially facilitated by the tutor, the students will learn peer mentoring techniques such as Action Learning Sets and facilitation, and will use these to support each other in their professional development tasks.

Students will have the opportunity to review the promotional tools and plans developed in Level 5 and action appropriate changes and improvement in relation to their findings and deeper understanding of specific professional requirements and contexts.

The module will be supported by learning resources on Moodle.

Indicative content of this module may include:

- Evaluation of their own practice within a specific identified context.
- An extended report / investigation into a specific artistic practice/ area of the creative industries/ wider cultural environment.
- Career and business plan
- Marketing plan for the graduate show
- Personal marketing materials
- Research, planning for, the undertaking and evaluation of a real art world experience
- The review and improvement of marketing materials developed at Level 5

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

### **Assessment Strategy:**

Formative assessment based on seminar feedback, draft submissions and individual progress tutorials.

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

Summative assessment:

- Extended research project (2,500 – 3,000 words) into individually relevant area of specific artistic practice, creative industry or wider cultural environment which informs the selection of and approach to undertaking a real art world experience as well as evidencing the ability to effectively plan, carry out and document the experience. This should also include evidence of critical analysis of the area/ subject and reflection on how the research project and investigation has informed the development of the student's individual artistic practice, Graduate show marketing plan and post-Academy Career plan.

OR

The extended research project can be submitted in an alternative form, for example, a documentary of no longer than 25 minutes duration or a multimedia presentation which could include a combination of written elements and video clips (to the equivalent word count 2,500 – 3,000 words). Alternative presentations MUST still include both primary and secondary research and should include, or be submitted with, a list of references and full bibliography.

- Evidence of an individually relevant real art world experience, including evidence of the ability to plan, execute and document the experience (500-1,000 words)
- Graduate show marketing plan and Post-Academy Career plan (together 1,000 – 1,300 words)

| Assessment Task | Weighting | Week submitted | Grading (Pass / Fail / %) | Module Learning Outcome(s) the assessment task maps to |
|-----------------|-----------|----------------|---------------------------|--|
|-----------------|-----------|----------------|---------------------------|--|

| 9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes |     |                             |  |                         |
|---|-----|-----------------------------|--|-------------------------|
| Extended research project   | 40% | See module assignment brief | As per regulations for validated awards of the Open University | A18, B18, D16, D17      |
| Report on real art world experience   | 40% | See module assignment brief | As per regulations for validated awards of the Open University | A18, C17, D16, D17      |
| Graduate show marketing plan and Post-Academy Career plan   | 20% | See module assignment brief | As per regulations for validated awards of the Open University | A18, B19, C16, D16, D17 |

| 10. Teaching staff associated with the module |
|---|
| Name and contact details                      |
| N/A   |
|   |

| 11. Key reading list |        |   |                                |                     |
|----------------------|--------|---|--------------------------------|---------------------|
| Author               | Year   | Title   | Publisher                      | Location            |
| Judova, J            | 2016   | How to Approach a Gallery: and have a career in the art world   | Art Map London                 | London              |
| Pembridge, I         | Annual | The Directory of Grant Making Trusts                            | DSC Directory of Social Change | London              |
| Robertson, I         | 2015   | Understanding Art Markets: Inside the world of art and business | Routledge                      | Abingdon-on-Thames  |
| Thomson, D           | 2012   | Pop Up Business For Dummies                                     | John Wiley & Sons              | Hoboken, New Jersey |
| Ulrich Obrist, H     | 2015   | Ways of Curating  | Penguin                        | London              |

| 12. Other indicative text (e.g. websites)  |
|--|
| <b>Websites</b>  |
| <b>Taste Buds - How to cultivate the art market</b><br><a href="http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf">http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudssummary-php7xdjde-e9KL-6-2500.pdf</a> |
| <b>Funding</b><br><a href="http://www.guidestar.org.uk/">http://www.guidestar.org.uk/</a> Online guide to major trusts<br><a href="https://www.artquest.org.uk/how-to-articles/who-provides-grant-funding/">https://www.artquest.org.uk/how-to-articles/who-provides-grant-funding/</a>    |
| <b>Galleries</b><br>Artquest/Artlaw video about working with galleries: <a href="http://www.artquest.org.uk/articles/view/how-to-work-with-a-commercial-gallery">http://www.artquest.org.uk/articles/view/how-to-work-with-a-commercial-gallery</a>  |
| <b>Studio Providers</b><br><a href="https://www.artquest.org.uk/listing-category/making-work/studio/">https://www.artquest.org.uk/listing-category/making-work/studio/</a>   |
| <b>Artist Residencies</b><br><a href="https://news.artnet.com/art-world/art-demystified-artist-residencies-649592">https://news.artnet.com/art-world/art-demystified-artist-residencies-649592</a>   |

|  |  |  |
|--|--|--|
| <b>Journals and Periodicals</b>  |  |  |
| Chambers, CH 2013, 'POPPING UP', <i>Flash Art International</i> , 46, 288, p. 34. Via EBSCO  |  |  |
| Essig, L 2014, 'Arts Incubators: A Typology', <i>Journal Of Arts Management, Law &amp; Society</i> , 44, 3, pp. 169-180. Via EBSCO   |  |  |
| Fallon, M 2012, 'An Arts Funding revolution', <i>Public Art Review</i> , 47, pp. 38-41. Via EBSCO  |  |  |
| Knight, J 2017, 'Unfamiliarity and difference: The challenges of supporting arts activity in a new medium', <i>Moving Image Review &amp; Art Journal</i> , 6, 1/2, pp. 38-51. Via EBSCO  |  |  |
| Mantoan, D 2017, 'Diverging Collectives: Artist-Run Spaces versus Warehouse Shows: Comparative models of art production and cooperation among young British artists', <i>Re-Bus</i> , 1, 8, pp. 50-81. Via EBSCO   |  |  |
| Murray, B 2014, 'THE ARTIST'S SPACE', <i>Art Business News</i> , pp. 16-19, Art & Architecture Source. Via EBSCO   |  |  |
| Nishimura, E, Shambroom, H, & Silva, S 2017, 'Navigating the Creative Processes for the Arts and the Third Cultural Space: A Comparative Analysis of Two International Artist Residency Programs', <i>International Journal Of Social, Political &amp; Community Agendas In The Arts</i> , 12, 2, pp. 37-57. Via EBSCO |  |  |
| Scanlin, TM 2016, 'The Value of Artist Residency Experiences', <i>Surface Design Journal</i> , 40, 2, pp. 50-55. Via EBSCO   |  |  |

| <b>13. List of amendments since last (re)validation</b> |                |                                      |
|---|----------------|--------------------------------------|
| <b>Area amended</b>                                     | <b>Details</b> | <b>Date Central Quality informed</b> |
| None  |                |                                      |

## 10. Grading Matrices

The grading matrices (sometimes referred to as grading or marking schemes) used by the Art Academy to guide tutors in the assessment of your work are in **Appendix A** of this Handbook. Tutors use these categorisations to judge how effectively you have met the learning outcomes. There is a separate matrix for each of the core assessed parts of the programme (Studio Practice, Critical & Contextual Studies and Professional Development) at each level of your programme. They are also available on Moodle, on your main programme page.



# 11. Assessment and progression regulations

## Assessment

Assessment is entirely through coursework and is assessed against the learning outcomes described in the programme specification and module specification/ materials along with the published grade matrices.

Assessment takes two forms; formative and summative.

**Formative Assessment** is intended to be developmental and will be provided continuously throughout your time at the Academy. Formative assessment occurs mainly through active learning opportunities such as one to one and group critique sessions, which enable you to evaluate and analyse your own progress and take control of your learning in order to maximise strengths and address weaknesses. Most formative feedback is provided verbally and not recorded. The exception to this rule is where you are required to submit draft written assignments, for which you will receive written feedback.

**Summative Assessment** is intended to assess your knowledge, understanding and skills at the end of modules. Summative assessment is subject to official deadlines and contributes to your acquisition of credits and in Level 5 and 6 contributes to your final degree classification. Summative assessment is subject to an internal and external moderation and standardisation process to ensure consistency and fairness (see below). You will receive written feedback for all summative assessments. *Under the Academy's assessment policy all the assessment and standardisation processes must be completed and results/ feedback sent to you within 21 calendar days of the module project deadline.*

***It is important that you familiarise yourself with the Regulations for validated awards of the Open University. This document is available from the [Policies](#) section of Moodle or via the Academy's [website](#). and explains all the rules and regulations concerning your programme.***

## Submission of Work

Work submitted for a summative assessment component cannot be amended after submission, or re-submitted. Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Academy's extenuating circumstances policy, which is available on Moodle (see below).

All exact deadlines for summative assessment are provided in the relevant module project/ assignment briefs and your tutor will explain the assessment requirements and process at the start of each module. Copies of all assignment/ project briefs can be found on the relevant course pages on Moodle.

For Studio Practice modules you will participate in an assessment day, where you will be required to present your work to tutors and peers. You may be required to submit all work and supporting work for these modules the day before the assessment day.

Where written work is required for summative assessment (Critical & Contextual Studies and Professional Development modules) you will be required to submit these assignments digitally, via

moodle to the set deadline. The submission will be required to go through plagiarism detection software (Turnitin).

Where coursework is submitted late and there are no accepted extenuating circumstances it will be penalised in line with the following tariff: Submission within six working days: a 10% reduction (of the overall mark awarded) for each working day late down to the 40% pass mark and no further. Submission that is late by seven or more working days: submission refused, mark of 0.

A working day is defined as ending at the time published on the module assignment brief (usually 10am), submission after this time on the day of the deadline will be assumed to be the next working day. Where work is digitally submitted through Moodle, upload options will automatically switch off at this time on the day of the deadline.

All submitted work must be submitted with a student declaration form and dated by the Academy office (unless submitted digitally through Moodle).

## **Word Counts**

For modules where you need to submit written work for summative assessment, the module specification will detail the required word count. Sometimes the word counts will be described as ranges (i.e. 1,500 - 2,000). In such instances you can submit work with a word count at the lower or upper range, or anywhere in between. With all written work you are allowed a leniency of 10% either way; so your final word count can be 10% less than the minimum or more than the maximum the required word count. This is true regardless of whether the stated word count is fixed or a range.

Should you submit work that is more than 10% over the maximum or under the minimum word count, you will be subject to the following penalty:

A deduction of 4% for every 1,000 words.

Please be aware that your bibliography is not included in your final word count.

## **Extenuating Circumstances**

An Extenuating Circumstance is defined as a problem that you have encountered which goes beyond the normal difficulties experienced in life and that has affected your academic performance adversely during the assessment period for which you are claiming. The Academy endeavours to ensure a fair and robust assessment procedure. To facilitate this we need to ensure that all our students receive equal opportunities to complete work to the best of their ability. This means we cannot allow one student longer to complete an assignment than another without good reason or penalty; it is not the intention of the extenuating circumstances procedure to mitigate failure or give students an unfair advantage over their peers. Illness or some other good reason may leave you unable to submit an assignment, but late submission is not a right. Applications for consideration will normally be accompanied by a medical certificate or other written evidence.

You are recommended first to discuss your circumstances with the relevant tutor or Programme Leader or member of the Academic Team and should give due consideration to whether the circumstances are significant before submitting a form. The table provided with the full policy gives examples of reasons that are acceptable, reasons that may be considered and more importantly reasons that are likely to be unacceptable. It also provides examples of typical evidence that would

need to be submitted to substantiate a claim. This table is for guidance only and will be referred to by staff when arriving at decisions.

Extenuating circumstances form; [Extenuating Circumstances Claim Form](#). Applications are considered by an Extenuating Circumstances Panel during the academic year.

Extenuating circumstances claims should be submitted as soon as feasible. Submission of extenuating circumstances for an extension must be submitted before the stated deadline for assessment or within seven calendar days of the circumstances, whichever is the sooner

The Extenuating Circumstances Panel meeting is to determine whether the extenuating circumstances submitted are valid (that is, that they are exceptional, outside the student's control, and corroborated by appropriate independent documentary evidence). If a panel deems an application to be valid they will normally grant an extension of ten working days, but will decide timescales on an individual basis. All new deadlines will depend on how much work is required, availability of resources or other contributory factors.

Further details can be found in the "*Extenuating Circumstances Policy and Procedure*", which together with the Extenuating circumstances form can be found in the [Policies](#) section of Moodle or via the Academy's [website](#). The policy contains guidance as to what qualifies as a valid extenuating circumstance. Further advice can be sought from your PAT or the Academic Team.

**Note:** Where a student is aware that particular circumstances, be they work-related, family or financial problems, or any other issues, are likely to interfere with their ability to successfully complete their academic work at any time, it is open to the student to suspend/interrupt studies for a period (up to twelve consecutive months, which may be extended in exceptional circumstances) and to return to complete the programme of study when the problems are not so great.

Please see the [Withdrawal and Interruption of Studies Policy](#) for further details

## Moderation and standardisation

The Art Academy has in place guidelines for Assessment and Moderation of student work, the purpose of which is to clearly define responsibility for academic standards and ensure and enhance academic quality to maximise student learning opportunities.

The rationale for formal procedures is:

- To provide evidence that procedures have been conducted in a fair and consistent way;
- To provide evidence of robust and consistent assessment and moderation practice across all academic provision in the Academy;
- To ensure that the standards expected of and achieved by students are appropriate, reliable and consistent;
- To contribute to staff development through the sharing of good practice amongst colleagues across programmes.

All work and assignments you submit for summative assessment go through a moderation and standardisation process. Essentially, this involves either more than one tutor marking your work and then comparing results to arrive at an agreed grade and/or another tutor (internal or external to the

Academy) looking at a sample of work produced from across the cohort to ensure that grading decisions made by the assessing tutor are fair and consistent.

All work at the Academy is double marked (or sometimes marked by a team in the case of Studio Practice modules). Tutors mark in 'parallel', i.e. they arrive at assessment decisions independently before conferring and agreeing a final grade. Where there are significant differences between the grades of the first and second assessor, the opinion of a third assessor will be taken into account to arrive at a final grade.

All summative assessment/ modules are then subject to a moderation process, where an external examiner (who works for the Open University) looks at a sample of work/ assignments to ensure that the grading is consistent and fair and that appropriate standards have been met.

*Further details are available in the Regulations for validated awards of the Open University, the Assessment and Feedback Policy. The full assessment and moderation guidelines can be found in the Quality Assurance handbook. All documents are available from the [Policies](#) section on Moodle or via the Academy's [website](#).*

## **Examples of types of assessment employed at the Art Academy**

**Essay:** Classically, the discursive presentation of an argument, in a relatively short piece of work (typically between 1,000 – 3,000 words). The term 'essay' can, however, be used to cover such things as a photographic essay, in which a connected series of images are put together, with or without linking text.

**Dissertation:** A more sustained piece of argumentation embodying an extended analysis, usually the result of a small research project (empirical or theoretical) typically between 6,000 – 8,000 words.

**Portfolio:** This is typically, but not exclusively, a collection of creative pieces of work designed to showcase skill in a way which is synoptic. It can be used in a variety of productive ways and for a range of purposes, and could combine formative and summative assessment (for example, by gathering together work which had previously been given formative feedback and improved to be submitted for summative assessment).

Typical portfolios for the Studio Practice modules at the Art Academy contain sketchbooks which evidence the design process and a body of research and contextual research which can be presented in a variety of ways relevant to the student's individual area of investigation and project, but will typically contain evidence of analysis of/reflection on exhibitions, works of art and texts/ articles. It may also include a written artist statement which sets out the students intentions and underpins their practice.

***Please see Appendices B and C for details of the submission requirements for each Studio Practice module portfolio.***

**Report:** Normally a written text intended to convey information, a report is usually intended to convey the results of an investigation or inquiry, tailored to a specific audience. Report writing can often be useful in giving students a means to rehearse work-related activities, providing a simulation of something they may later be doing in their professional lives. A report, for example, might report on interaction with a client in a commission situation.

**Review:** A detailed review of a single book, article, text, artwork or performance of the kind that might be found in the book review section of a journal, arts magazine or quality newspaper. Used with academic texts, this can be a very useful way of developing in students the skill of identifying and evaluating arguments.

**Case Study:** Usually an analysis of one or more individuals, events, decisions, periods, projects, policies, institutions, etc., considered holistically, possibly from a number of different vantage points or using a range of methods, to provide a picture 'in the round'. Like the report, this can be especially useful as a rehearsal for students, related to their future professional lives. The case study could be selected by the student or provided to them by the teaching team.

**Presentation:** This involves the student(s) in demonstrating and explaining the content of a topic or the development of their project/ body of work.

**Extended research project:** Typically used for the Professional Development module, this involves students investigating an area of interest (of professional practice, i.e. working as a portrait artist) and producing a portfolio of evidence and a report based on primary and secondary research. This could include case studies, reviews and reports.

**Viva Voce:** This is an oral rather than written form of examination and typically employed during the final studio practice project at the end of the programme in support of the students exhibition and final major project. Students are usually required to speak about their work including their intentions, their approach and their influences and will then be required to respond to a series of questions from the assessors/ examiner.

## Academic Misconduct

The Art Academy regards any action by a student which may result in an unfair advantage (to themselves or assisting another to gain unfair advantage) in assessment, such as cheating, collusion, falsification, ghosting, personation and plagiarism, or any activity likely to undermine the integrity of scholarship, as a serious academic offence. All students are expected to maintain academic integrity, respect other members of the academic community, both within and outside the Academy, and uphold the ethical values of that community when producing work. Students should be made aware that this extends beyond ensuring that work presented is their own and may include encouraging or enabling plagiarism, including the reporting of any instances of misconduct of which they become aware.

It is the student's responsibility to ensure that all work presented for summative assessment is their own, and that any work (e.g. collaboration) or opinions of others are appropriately acknowledged. Students are required to agree to a declaration of authenticity when submitting work for summative assessments. Students should not submit any coursework which has been previously submitted for another module and fully declare the roles of any other people who might have been involved in the production of collaborative work (regardless of whether they are fellow students or not).

Where a student is found to be in breach of this policy, they will be subject to penalties that will reduce their grade, and in some circumstances subject to further disciplinary action. If a student is unsure of what is acceptable, guidance should be sought from tutor(s) or the Academic Team before proceeding.

### Definitions

Definitions of what may constitute academic misconduct are set out below. Please note this is not an exhaustive list:

## ***Plagiarism***

- Representing another person's work or ideas as one's own (including text, data, images, sound, film/video and performance), for example by failing to follow convention in acknowledging sources, use of quotation marks, etc. This includes the unauthorised use of one student's work by another student; and the commissioning, purchase and submission of a piece of work, in part or whole, as the student's own; the use of Artificial Intelligence (AI) technologies to generate a piece of work, in part or whole, which is submitted as the student's own..
- Reproduction of published or unpublished (e.g. work of another student or the student's own work submitted for a previous module) material without acknowledgement of the author or source.
- Paraphrasing by, for instance, substituting a few words or phrases or altering the order of presentation of another person's work, or linking unacknowledged sentences or phrases with words of one's own.
- Copying directly from a text (book, magazine, internet or printed source) without reference to its author.
- Direct facsimile of an image, a sound or performance without due acknowledgement of its source.

## ***Self Plagiarism***

Submitting work, in whole or part, previously submitted for summative assessment.

## ***Encouraging or enabling plagiarism***

Making available, selling or advertising for sale student work in any form or by any means (print, electronic, recording or otherwise) so as to enable plagiarism, whether or not the work includes marks, comments or any other materials produced by a tutor, supervisor or other marker, unless prior consent has been given by the Academy. The offence of encouraging or enabling plagiarism includes the act of posting student work on to any public website, whether or not it is done with the intention of enabling or encouraging plagiarism.

## ***Collusion***

Collusion occurs when, unless with official approval (e.g. in the case of group projects), two or more students consciously collaborate in the preparation and production of work which is ultimately submitted by each in an identical, or substantially similar, form and/or is represented by each to be the product of their his or her individual efforts. Collusion also occurs where there is unauthorised co-operation between a student and another person in the preparation and production of work which is presented as the student's own.

## ***Falsification***

- Claiming to have carried out any form of research which the student has not carried out.
- Falsification of results or other data.

## ***Ghosting***

- Submission of work presented as the student's own which has been purchased, commissioned or otherwise acquired from another person (including internet sellers).

- Submission of work created, in part or whole, by Artificial Intelligence (AI) technologies presented as the student's own.

### **Personation**

- Assuming the identity of another student (of this or any other institution) with the intention of gaining an unfair advantage for that student.
- A student allowing another person to impersonate them him/her in order to gain an unfair advantage.

### **Context**

Obviously, art students obtain ideas from other sources during their research and adapt these ideas to their own requirements, making the distinction between this and academic misconduct often quite difficult to define when assessing submissions for Studio Practice modules (which focus on the creation of artwork). In this regard, research/sketchbooks and files are important, because these evidence the development of individual ideas and sources of inspiration, so that tutors can trace the train of thought. Tutors should be aware that the best proof of authenticity is the evidence in sketchbooks or research files, or the progress which has been noticed at tutorials, or during daily studio contact.

### **The Law & Copyright**

Students need to be made aware of the law around copyright, and although this is recognised as a grey area with regard to the appropriation of images in the creation of works of art, as artists and academics, students need to understand that an author/ creator has the right to control the way their work can be used through copyright and the actions that can be taken against individuals for breach of copyright.

### **Guidance**

Students are introduced to the subject, policy & procedure at induction. Study skills sessions at induction and at the start of relevant modules teach students how to denote ownership of written passages, ideas, images, sound or performance which are not their own. 'How to' guides are also provided on the Academy's VLE (virtual learning environment, Moodle). Students submit all work digitally via Moodle and are required to confirm that all work produced is their own (by agreeing to a statement).

All written work submitted for both formative and summative assessments will be processed through Turnitin software to check for plagiarism and AI generated content. Students are immediately issued a copy of the Turnitin report detailing and highlighting sources and percentages of similarities and AI generated content (for both formative and summative assessments).

### **Artificial Intelligence (AI)**

Whilst AI is becoming increasingly prevalent and resources like ChatGPT can be valuable tools in many contexts, it is important to recognise the limitations of AI tools and to consider in which contexts they may be inappropriate. AI tools lack understanding; although answers can seem plausible, they can sometimes be inaccurate, poorly argued or entirely fabricated. At present large language models can provide out-of-date information, since they do not search current information on the internet in real time, instead drawing on information accessed at the time of training. And since these models work by analysing and learning patterns of text-based internet content, they can tend to reproduce unwanted biases and specific worldviews.

Students should be aware of the ethical considerations around AI tools' use of the existing ideas and content of human authors/creators (including artists) without referencing them, which is

controversial in itself and considered by some to be a form of plagiarism and copyright infringement.

### **Guidance for the use of AI**

Using AI tools to help with idea generation or planning may be appropriate in some contexts, depending on the nature of the submission and assessment. AI tools can support and assist learning in the preparatory stages of student work;; helping to summarise and analyse complex materials;; extract key findings;; break writer's/ creative block; and highlight grammatical errors.

Students may choose to utilise AI tools during the research phase of practical, studio practice modules. In such cases, use of AI needs to be clearly acknowledged.

AI generated images may be appropriated in the creation of original artwork, as images from other published sources are. In such instances, as with all use of appropriated imagery, students are required to acknowledge sources and satisfactorily rationalise their use.

For most Studio Practice modules students are required to submit a final, original, resolved artwork; Where a student uses AI to create such work for summative assessment they must acknowledge sources, satisfactorily rationalise its use (in the context of the brief) and provide detailed evidence of the developmental stages (of the work) including the range of input parameters used at each step along with narrative rationalising and evaluating decisions.

Using AI to create written submissions, in part or whole, is academic misconduct.

### **Penalties**

Where academic misconduct has been found, the action taken and the severity of the penalty applied will depend on the individual circumstances. The Academy employs penalties based on the AMBeR Tariff system for penalties, which will affect overall grades and degree classification.

Any serious misconduct offence may be regarded as gross misconduct and may therefore lead to suspension pending a disciplinary hearing and possible expulsion. The Academy's Disciplinary Policy and Procedure may be invoked where gross misconduct is deemed to have taken place. In the event of an allegation/s of academic misconduct being proved after a student has been awarded credit or graduated, any credit, degree or other award that is held by the student may be revoked by the Academy.

*More details of the regulations concerned with Academic Misconduct can be found in Regulations for validated awards of the Open University, available from the [Policies](#) section on Moodle or via the Academy's [website](#), along with the full policy and procedure (Academic Misconduct & Extenuating circumstances policy and procedure).*

### **Progression**

Each stage (level/ year) of an undergraduate programme consists of 120 credits. You will need to complete all 120 credits and associated assessment successfully in order to progress from one stage to the next (except in the circumstances as described in 17.5.3 of the *Regulations for Validated Awards of the Open University*)



Should you fail a module, the Exam and Progression Board may permit a resit or retake. In the case of a resit, the grade will be capped at the minimum pass mark. You would not be allowed a resit if you passed the module in the first instance. Retakes are a last resort and may involve the repetition of an entire module the following academic year.

Details regarding progression, resits and retakes can be found in the *Regulations for validated awards of the Open University*, available from the [Policies](#) section on Moodle, or via the Academy's [website](#).

## 12. External Examiner

The External Examiner is appointed by, and works for the Open University; they moderate all work and also advise on national benchmark standards in Fine Art education.

Although you might meet with the external examiner as part of their moderation process (they may wish to speak to some students), under NO circumstances are students permitted to contact external examiners (or assessors) whilst a student at the Academy.

Our external examiner is Chris Stevens, Senior Lecturer, School of Art & Media, The University of Brighton

## 13. Determination of results

### Module results

You must complete the mandatory modules as specified within this Handbook. Each module mark will be determined in line with the assessment strategy detailed in the module specification. The amount of credit for each module is also set out in the programme specification in this Programme Handbook.

All undergraduate assessment is marked on a percentage scale of 0-100.

| <b>% Scale Score</b> | <b>Performance Standard</b> |
|----------------------|-----------------------------|
| 70+                  | Excellent Pass              |
| 60-69                | Very Good Pass              |
| 50-59                | Good Pass                   |
| 40-49                | Pass                        |
| 0-39                 | Fail                        |

Where the result of the overall assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5%, this will be rounded down to the next full

percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

All module grades are subject to confirmation by the Exam & Progression Board.

## Degree Classification

The credit value of each module determines its weighting in the aggregate mark for the stage. Classification of bachelor degrees are based on the average mark across all modules within Level 6 and Level 5 at a ratio of 2:1 respectively. Where students enter the programme at Level 6 (ie as top up year from the Foundation Degree) the final classification will be calculated solely on all credits at Level 6.

*Honours degrees are classified as:*

|                    |                                    |
|--------------------|------------------------------------|
| First class        | Aggregate mark of 70% or above     |
| Upper Second class | Aggregate mark between 60% and 69% |
| Lower Second class | Aggregate mark between 50% and 59% |
| Third class        | Aggregate mark between 40% and 49% |

Where the result of the overall assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5%, this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

## Exam & Progression Board

At the end of the academic year the Exam & Progression Board (E&PB) sits to consider and agree all module grades and recommend students' progression from one stage to the next (to the Open University), upon completion of all of the requirements of that stage. The Board also considers and agrees the final award grades for completing/ graduating students to be recommended to the Open University.

A second board is convened as necessary in September, to consider any resits (where a student has failed a module and subsequently resubmitted it - this can only take place after the main, summer, board).

*Further details on the remit and membership of the Exam & Progression Board can be found in the Regulations for Validated Awards of the Open University.*

## The Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP).

After the Exam & Progression Board has sat, the Academy sends the list of final award (degree classifications) recommendations agreed to the Open University's MRAQCP to ratify (approve). This panel has the authority of the OU Senate to ratify the recommendations after satisfying itself that the recommendations have been determined with due regard to the approved regulations, that the

correct procedures have been followed and that the appropriate academic standards have been upheld. This Panel has the authority of the OU Senate to overrule any result recommendation which is contrary to approved regulations. In practice, the Panel would normally refer the concern back to the partner institution in the first instance to arrange for the E&PB to reconsider the results.

Only once the MRAQCP have ratified the awards, the Academy can release the results to students.

## **Records of results**

The Academy will produce a transcript which provides an ongoing record of your learning, detailing each module and stage (level/year) of your programme completed. Your transcript is a live document on GDrive which is updated after the publication of each of your module results. You can view your transcript via your student email (you can download a PDF).

Upon successful completion of the qualification you will be issued with a degree supplement which provides you with a record of your learning and achievement.

The Open University will issue a certificate for your degree, which will be presented at a graduation and award ceremony organised by the Art Academy (typically in late September/ early October) .

## **Academic Appeals**

The Academy has a duty to maintain and enhance the quality of provision for students and to provide an effective system for handling academic appeals. The Academy upholds the principle that students should have a full opportunity to raise appeals against academic decisions without fear of disadvantage and in the knowledge that confidentiality shall be respected. An academic appeal is defined as a request for a review of a decision concerning the following matters:

- (i) final award;
- (ii) progression from one stage or level of the programme to the next;
- (iii) assessment on the programme.

**Outcomes of appeals shall normally be communicated in writing to students within thirty working days of receipt of the formal appeal. However, a student will be advised if a time extension is required and the reasons why.**

**Grounds for appeal must be founded on one or both of the following:**

(a ) Where the student provides written evidence in support of a claim that performance in the assessment was adversely affected by extenuating circumstances which the student was unable or, for valid reasons, unwilling to divulge before the Examination and Progression Board has reached its decision; or

(b) Where there is prima facie evidence (i.e. it appears that there is evidence to support the appeal on first impression) , whether provided by the student or otherwise, that:

- (i) there has been a material administrative error; or
- (ii) the examinations or other assessments were not conducted in accordance with the regulations for the programme and/or special arrangements formally agreed; or
- (iii) some other material irregularity relevant to the Examination and Progression Board's decision has occurred.

Academic appeals should not be confused with any case of complaint which should be taken up in accordance with the Academy's ***Complaints Policy and Procedure for Students***.

**Disagreement with the academic judgement cannot in itself constitute grounds for appeal i.e. a student cannot appeal against academic judgement.**

A student may not have a qualification conferred which is the subject of an appeal until the appeals procedure has been concluded. An appeal cannot be initiated once the qualification has been conferred. Students who wish their qualification to be conferred at a ceremony but who are considering whether or not to appeal are advised to seek advice as above immediately on receiving their result.

More details of the regulations concerned with Academic Appeals can be found in *Regulations for validated awards of the Open University*, available from the [Policies](#) section on Moodle along with the full *Academic Appeals policy and procedure* or via the Academy's [website](#).

## Appendix A - Grading Matrices *Please see following pages*

### Stage 1/ Level 4: Studio Practice grading matrix

| Level 4 Studio Practice  | 90-100% 1st Submission is exemplary.   | 80-89% 1st Submission is outstanding.   | 70-79% 1st Submission is excellent.  | 60-69% 2(i) Submission is very good.  | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory   | 35-39% Marginal Fail Submission is barely satisfactory   | 20-34% Fail Submission is weak  | 10-19% Fail Submission is very weak.   | 0-9% Fail Submission is inadequate.  |
|--|--|---|--|---|--|---|--|---|--|--|
| Generic Criteria   |  |   |  |   |  |   |  |   |  |  |
| <b>A: Knowledge and understanding</b>  | <p>Exemplary knowledge and understanding of theoretical concepts and the link between theory and practice.</p> <p>Exemplary knowledge of relevant, specialist techniques and processes.</p>  | <p>Outstanding knowledge and a widening understanding of theoretical concepts and the link between theory and practice.</p> <p>In depth and broadening knowledge of appropriate techniques and processes.</p>   | <p>Excellent knowledge and widening understanding of theoretical concepts and the link between theory and practice.</p> <p>Excellent knowledge of appropriate techniques and processes.</p>  | <p>Very good knowledge and understanding of theoretical concepts and the link between theory and practice.</p> <p>Very good knowledge of appropriate techniques and processes.</p>  | <p>Good knowledge and understanding of theoretical concepts and the link between theory and practice.</p> <p>Good knowledge of appropriate techniques and processes.</p>   | <p>Satisfactory knowledge and understanding of theoretical concepts and the link between theory and practice.</p> <p>Satisfactory knowledge of appropriate techniques and processes.</p>  | <p>Limited knowledge. Understanding of the link between theory and practice is barely satisfactory or not demonstrated.</p> <p>Limited knowledge of appropriate techniques and processes.</p>  | <p>Very limited knowledge. Understanding of theoretical concepts and link between theory and practice is weak and/ or not demonstrated.</p> <p>Very Limited knowledge of appropriate techniques and processes.</p>  | <p>knowledge is very weak if demonstrated at all. Understanding of theoretical concepts and practice is generally not demonstrated.</p> <p>Little or no knowledge of appropriate techniques and processes.</p>   | <p>No significant knowledge and understanding is demonstrated; No familiarity with theoretical concepts and link between theory and practice.</p> <p>No knowledge of appropriate techniques and processes.</p>   |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b>                     | <p>Exemplary independent research</p> <p>Exemplary ability to analyse and evaluate information and ideas at this level.</p>  | <p>Outstanding independent research</p> <p>Outstanding ability to analyse and evaluate information and ideas at this level.</p>   | <p>Excellent independent research</p> <p>Excellent ability to analyse and evaluate information and ideas at this level.</p>  | <p>Very good research from a range of sources.</p> <p>Can collate and categorise information and ideas, selecting what is relevant to support analysis and evaluation.</p>  | <p>Good research from readily available sources.</p> <p>Some evidence of analysis and evaluation used to limited effect.</p>   | <p>Satisfactory good research from readily available sources.</p> <p>Some evidence of analysis and evaluation used to limited effect.</p>   | <p>Barely satisfactory research which has little to no relationship to the task.</p> <p>Limited evidence of analysis and evaluation.</p>   | <p>Very limited research evident.</p> <p>Little evidence of analysis and evaluation.</p>  | <p>Little or no research evident.</p> <p>No evidence of analysis and evaluation.</p>   | <p>No research evident.</p> <p>No evidence of analysis and evaluation.</p>   |
| <b>C:Practical, Professional and Employability skills - including applications and problem solving</b> | <p>Extremely accomplished application of appropriate practical and technical skills.</p> <p>Can generate a range of effective responses to given briefs/ problems that demonstrate consideration of curatorial concerns and audience engagement, some of which may demonstrate innovation and considerable insight that are unusual at this level.</p> <p>Exemplary ability to develop relevant and effective artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.</p> | <p>Outstanding application of appropriate practical and technical skills.</p> <p>Can generate a range of effective responses to given briefs/ problems that demonstrate consideration of curatorial concerns and audience engagement, some of which may demonstrate innovation.</p> <p>Outstanding ability to develop relevant and effective artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.</p> | <p>Excellent application of appropriate practical and technical skills.</p> <p>Can generate a range of appropriate responses to given briefs/ problems that demonstrate consideration of curatorial concerns and audience engagement, some of which may be innovative.</p> <p>Excellent ability to develop relevant artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.</p> | <p>Very good, relevant and effective application of basic practical and technical skills.</p> <p>Uses knowledge to generate a range of appropriate responses to given briefs/ problems that demonstrate awareness of curatorial concerns and audience engagement.</p> <p>Very good ability to develop relevant artistic/ visual language(s) through evaluation of a range of experimental approaches.</p> | <p>Good application of relevant basic practical and technical skills.</p> <p>Can generate a range of responses to given briefs/ problems that demonstrate some awareness of curatorial concerns and audience engagement, but not all of which are appropriate.</p> <p>Good ability to develop mostly relevant artistic/ visual language(s) through evaluation of a range of experimental approaches.</p> | <p>Competent application of relevant basic practical and technical skills.</p> <p>Can generate responses to briefs/ problems, many of which are not appropriate. Some awareness of curatorial concerns and appropriate audience engagement is demonstrated.</p> <p>Ability to develop relevant artistic/ visual language(s) limited due to scope of experimentation and limited evaluation.</p> | <p>Rudimentary application of basic practical and technical skills.</p> <p>Generates responses to briefs/ problems, the majority of which are not appropriate. Limited awareness of curatorial concerns and appropriate audience engagement is demonstrated.</p> <p>Ability to develop artistic/ visual language(s) is only satisfactory due to inadequate exploration and lack of evaluation.</p> | <p>Weak basic practical and technical skills.</p> <p>Generates inappropriate responses to briefs/ problems. Very limited awareness of curatorial concerns and appropriate audience engagement is demonstrated.</p> <p>Ability to develop artistic/ visual language(s) is weak due to inadequate exploration and lack of evaluation.</p> | <p>Very weak basic practical and technical skills.</p> <p>Generates inappropriate responses to briefs/ problems. Little or no awareness of curatorial concerns and appropriate audience engagement is demonstrated.</p> <p>Very little evidence of the ability to develop artistic/ visual language(s). Little to no evidence of relevant experimentation.</p> | <p>Inadequate basic practical and technical skills.</p> <p>Generates inappropriate responses to briefs/ problems, demonstrating a fundamental lack of understanding of requirements/ parameters. No awareness of curatorial concerns and appropriate audience engagement is demonstrated.</p> <p>No evidence of the ability to develop artistic/ visual language(s) through experimentation.</p> |

| <b>Level 4<br/>Studio<br/>Practice</b>  | <b>90-100% 1st<br/>Submission is<br/>exemplary.</b>   | <b>80-89% 1st<br/>Submission is<br/>outstanding.</b>                                   | <b>70-79% 1st<br/>Submission is<br/>excellent.</b>   | <b>60-69% 2(i)<br/>Submission is very<br/>good.</b>   | <b>50-59% 2(ii)<br/>Submission is good.</b>  | <b>40-49% 3rd<br/>Submission is<br/>satisfactory</b>   | <b>35-39% Marginal Fail<br/>Submission is barely<br/>satisfactory</b>                             | <b>20-34% Fail<br/>Submission is weak</b>   | <b>10-19% Fail<br/>Submission is very<br/>weak.</b>                               | <b>0-9% Fail Submission<br/>is inadequate.</b>                                |
|---|---|--|--|---|--|--|---|---|---|---|
| <b>Generic Criteria</b>   |   |  |  |   |  |  |   |   |   |   |
| <b>D:Key/Transferable<br/>skills - including<br/>communication<br/>and presentation</b> | Exemplary ability to work independently and evaluate own progress using a wide range of feedback. | Outstanding ability to work independently and use feedback to reflect on own progress. | Excellent ability to work independently and use feedback to plan future tasks effectively. | Evidence of developing well as an independent learner, able to use feedback effectively in most contexts. | Evidence of beginning to develop well as an independent learner, but not able to use feedback effectively in all contexts. | Some evidence of beginning to develop as an independent learner, feedback is often not utilised effectively. | Limited evidence of ability to learn independently. Feedback is usually not utilised effectively. | Very limited evidence of ability to learn independently. Feedback is rarely utilised. | Little evidence of ability to learn independently or that feedback is considered. | No evidence of ability to learn independently or that feedback is considered. |

## Stage 1/ Level 4: Critical & Contextual Studies grading matrix

| Level 4<br>Critical &<br>Contextual<br>Studies   | 90-100% 1st Submission<br>is exemplary.  | 80-89% 1st<br>Submission is<br>outstanding.   | 70-79% 1st<br>Submission is<br>excellent.  | 60-69% 2(i)<br>Submission is very<br>good.  | 50-59% 2(ii)<br>Submission is good.  | 40-49% 3rd<br>Submission is<br>satisfactory  | 35-39% Marginal<br>Fail Submission is<br>barely satisfactory  | 20-34% Fail<br>Submission is weak  | 10-19% Fail<br>Submission is very<br>weak.   | 0-9% Fail<br>Submission is<br>inadequate.  |
|--|--|---|--|---|--|--|---|--|--|--|
| Generic Criteria   |  |   |  |   |  |  |   |  |  |  |
| <b>A: Knowledge and understanding</b>  | Exemplary knowledge and understanding of key contexts, theoretical concepts and the link between theory and practice.                    | Outstanding knowledge and a widening understanding of key contexts, theoretical concepts and the link between theory and practice.            | Excellent knowledge and widening understanding of key contexts, theoretical concepts and the link between theory and practice.           | Very good knowledge and understanding of key contexts, theoretical concepts and the link between theory and practice.   | Good knowledge and understanding of key contexts, theoretical concepts and the link between theory and practice.   | Satisfactory knowledge and understanding of key contexts, theoretical concepts and the link between theory and practice.                                       | Limited knowledge. Understanding of key concepts and link between theory and practice is barely satisfactory or not demonstrated.                                       | Very limited knowledge. Understanding of key contexts, theoretical concepts and link between theory and practice is weak and/ or not demonstrated. | knowledge is very weak if demonstrated at all. Understanding of key contexts, theoretical concepts and practice is generally not demonstrated. | No significant knowledge and understanding is demonstrated; No familiarity with key contexts, theoretical concepts and link between theory and practice. |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b>                     | Exemplary independent research and use of archives<br><br>Exemplary ability to analyse and evaluate information and ideas at this level. | Outstanding independent research and use of archives.<br><br>Outstanding ability to analyse and evaluate information and ideas at this level. | Excellent independent research and use of archives<br><br>Excellent ability to analyse and evaluate information and ideas at this level. | Very good research from a range of sources.<br><br>Can collate and categorise information and ideas, selecting what is relevant to support analysis and evaluation. | Good research from readily available sources.<br><br>Some evidence of analysis and evaluation used to limited effect.  | Satisfactory research from readily available sources.<br><br>Uncritical acceptance of information, some evidence of analysis and evaluation to limited effect. | Barely satisfactory research which has little to no relationship to the task.<br><br>Uncritical acceptance of information, limited evidence of analysis and evaluation. | Very limited research evident.<br><br>Uncritical acceptance of information, little evidence of analysis and evaluation.                            | Little or no research evident.<br><br>Uncritical acceptance of information, no evidence of analysis and evaluation.                            | No research evident.<br><br>Uncritical acceptance of information, no evidence of analysis and evaluation.  |
| <b>C:Practical, Professional and Employability skills - including applications and problem solving</b> | Capable of developing a coherent argument or overall proposition that is exemplary for this level.                                       | Capable of developing a coherent argument or overall proposition that is outstanding for this level.  | Capable of developing a coherent argument or overall proposition that is excellent for this level.                                       | Well argued with substantiated opinions for this level.   | Opinions are often not appropriately justified or substantiated.   | Unsubstantiated opinions may be evident.   | Unsubstantiated opinions may be common.   | Unsubstantiated opinions are common.   | Unsubstantiated opinions   | Unsubstantiated opinions   |
| <b>D:Key/Transferable skills - including communication and presentation</b>                            | Written work is exemplary in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.       | Outstanding written work in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.             | Excellent written work in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.          | Written work is of a very good standard in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.                    | Written work is of a good standard in terms of its expression of ideas, structure, formatting and use of references, and overall presentation are at least satisfactory. | Written work is of a satisfactory standard in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.            | Standard of written work is barely satisfactory in terms of its expression of ideas, structure, formatting, use of references, and overall presentation.                | Poor communication. Writing, expression of ideas, structure, formatting, use of references, and overall presentation is weak.                      | Ineffective communication. Writing, expression of ideas, structure, formatting, use of references, and overall presentation is very weak.      | Ineffective communication. Writing, expression of ideas, structure, formatting, use of references, and overall presentation is indiscernible             |

## Stage 2/ Level 5: Studio Practice grading matrix

| Level 5 Studio Practice   | 90-100% 1st Submission is exemplary.  | 80-89% 1st Submission is outstanding.   | 70-79% 1st Submission is excellent.  | 60-69% 2(i) Submission is very good.  | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory  | 35-39% Marginal Fail Submission is barely satisfactory  | 20-34% Fail Submission is weak   | 10-19% Fail Submission is very weak.   | 0-9% Fail Submission is inadequate.  |
|---|---|---|--|---|--|--|---|--|--|--|
| Generic Criteria  |   |   |  |   |  |  |   |  |  |  |
| <b>A: Knowledge and understanding</b>   | <p>Exemplary knowledge and understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Exemplary knowledge of a range of relevant, specialist techniques and processes.</p>  | <p>Outstanding knowledge and a widening understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Outstanding knowledge of relevant, specialist techniques and processes.</p>  | <p>Excellent knowledge and widening understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Excellent knowledge of relevant, specialist techniques and processes.</p>   | <p>Very good knowledge and understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Very good knowledge of relevant, specialist techniques and processes.</p>   | <p>Good knowledge and understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Good knowledge of relevant, specialist techniques and processes.</p>  | <p>Satisfactory knowledge and understanding of theoretical concepts and specific, wider, discourses and the link between theory and practice and how this informs development of own creative practice.</p> <p>Satisfactory knowledge of relevant, specialist techniques and processes.</p>  | <p>Limited knowledge. Understanding of the link between theory and practice is barely satisfactory or not demonstrated.</p> <p>Limited knowledge of relevant, specialist techniques and processes.</p>  | <p>Very limited knowledge. Understanding of theoretical concepts and link between theory and practice is weak and/ or not demonstrated.</p> <p>Very Limited knowledge of relevant, specialist techniques and processes.</p>  | <p>Knowledge is very weak if demonstrated at all. Understanding of theoretical concepts and practice is generally not demonstrated.</p> <p>Inadequate knowledge of relevant, specialist techniques and processes.</p>  | <p>No significant knowledge and understanding is demonstrated.</p> <p>No significant knowledge of relevant, specialist techniques and processes.</p>   |
| <b>B: Cognitive skills - including analysis, evaluation, and critical judgement</b>                     | <p>Exemplary ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly original and creative outcomes.</p> <p>Rigorous application of a range of research methodologies to projects, problems and hypotheses with evidence of highly focused independent thought and critical analysis.</p>   | <p>Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in original and creative outcomes.</p> <p>Relevant knowledge is rigorously explored and interpreted when proposing solutions to projects and problems, demonstrating independence of thought.</p>  | <p>Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in effective, creative outcomes.</p> <p>Relevant knowledge is thoroughly explored and interpreted when proposing solutions to projects and problems, demonstrating some independence of thought.</p>  | <p>Very good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in creative outcomes.</p> <p>Relevant knowledge is thoroughly explored and interpreted when proposing solutions to projects and problems.</p>  | <p>Good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in some creative outcomes.</p> <p>Relevant knowledge is competently explored and interpreted when proposing solutions to projects and problems.</p>  | <p>Some evidence of the ability to analyse and evaluate information, knowledge and ideas, resulting in limited outcomes.</p> <p>Adequate ability to explore and interpret relevant knowledge in seeking solutions to projects and problems.</p>  | <p>Limited evidence of the ability to analyse information, knowledge and ideas.</p> <p>Limited ability to manipulate or interpret relevant knowledge in seeking solutions to projects and problems.</p>   | <p>Very limited evidence of the ability to analyse information, knowledge and ideas.</p> <p>Very limited ability to manipulate or interpret relevant knowledge in seeking solutions to projects and problems.</p>  | <p>Uncritical acceptance of information, little or no evidence of analysis and evaluation.</p> <p>Little to no ability to manipulate or interpret relevant knowledge in seeking solutions to projects and problems.</p>  | <p>Uncritical acceptance of information, no evidence of analysis and evaluation.</p> <p>No ability to manipulate or interpret relevant knowledge in seeking solutions to projects and problems</p>   |
| <b>C: Practical, Professional and Employability skills - including applications and problem solving</b> | <p>Extremely accomplished application of specialist practical and technical skills.</p> <p>Uses evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in highly innovative outcomes.</p> <p>Exemplary ability to develop effective original artistic/ visual language(s) through sustained evaluation of own practice and a deepening understanding of curatorial concerns/ audience engagement</p> | <p>Outstanding application of specialist practical and technical skills.</p> <p>Uses evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in innovative outcomes.</p> <p>Outstanding ability to develop relevant and highly individual artistic/ visual language(s) through sustained evaluation of own practice and a broad understanding of curatorial concerns/ audience engagement</p> | <p>Excellent application of specialist practical and technical skills.</p> <p>Uses evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in some innovative outcomes.</p> <p>Excellent ability to develop individual, relevant artistic/ visual language(s) through evaluation of own practice and a broad understanding of curatorial concerns/ audience engagement</p> | <p>Very good, relevant and effective application of specialist practical and technical skills.</p> <p>Uses evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in appropriate outcomes.</p> <p>Very good ability to develop individual, relevant artistic/ visual language(s) through evaluation of own practice and curatorial concerns/ audience engagement</p> | <p>Good application of relevant specialist practical and technical skills.</p> <p>Uses evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in outcomes which are not all appropriate.</p> <p>Good ability to develop mostly relevant artistic/ visual language(s) that have some individuality through evaluation of own practice and curatorial concerns/ audience engagement</p> | <p>Competent application of relevant specialist practical and technical skills.</p> <p>Some use of evaluation to develop a range of responses to briefs/ problems with changing parameters resulting in outcomes many of which are not appropriate.</p> <p>Some ability to develop mostly relevant artistic/ visual language(s) which though potentially derivative are the result of some evaluation of own practice and curatorial concerns/ audience engagement</p> | <p>Rudimentary application of specialist practical and technical skills.</p> <p>Limited evaluation and limited accommodation of changing parameters, resulting in a majority of inappropriate outcomes.</p> <p>Artistic/ visual language(s) employed are mostly derivative due to poor evaluation of own practice and curatorial concerns/ audience engagement.</p> | <p>Weak specialist practical and technical skills.</p> <p>Ineffective evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/ problems.</p> <p>Derivative artistic/ visual language(s) employed due to lack of effective evaluation of own practice and curatorial concerns/ audience engagement.</p> | <p>Very weak specialist practical and technical skills.</p> <p>Lack of evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/ problems.</p> <p>Lack of evaluation of own practice and curatorial concerns/ audience engagement resulting in little evidence of the ability to apply relevant artistic/ visual language(s).</p> | <p>Inadequate specialist practical and technical skills.</p> <p>Lack of evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/ problems.</p> <p>No evidence of the ability to apply relevant artistic/ visual language(s) or of consideration of own practice and curatorial concerns/ audience engagement</p> |



| Level 5<br>Studio<br>Practice   | 90-100% 1st<br>Submission is<br>exemplary.  | 80-89% 1st<br>Submission is<br>outstanding.   | 70-79% 1st<br>Submission is<br>excellent.   | 60-69% 2(i)<br>Submission is very<br>good.   | 50-59% 2(ii)<br>Submission is good.  | 40-49% 3rd<br>Submission is<br>satisfactory   | 35-39% Marginal Fail<br>Submission is barely<br>satisfactory   | 20-34% Fail<br>Submission is weak   | 10-19% Fail<br>Submission is very<br>weak.  | 0-9% Fail Submission<br>is inadequate.  |
|---|---|---|---|--|--|---|--|---|---|---|
| Generic Criteria  |   |   |   |  |  |   |  |   |   |   |
| <b>D:Key/Transferable skills - including communication and presentation</b> | Exemplary application of advanced transferable and professional skills to problem solving.  | Outstanding application of advanced transferable and professional skills to problem solving.  | Excellent transferable application of advanced transferable and professional skills to problem solving.   | Very good application of transferable and professional skills to problem solving.  | Good application of transferable and professional skills to problem solving.   | Some application of transferable and professional skills to problem solving.  | Barely satisfactory application of transferable and professional skills.   | Transferable and professional skills are weak.  | Ineffective application of transferable and professional skills.  | Ineffective application of transferable and professional skills.  |
|   | Exemplary ability to manage own learning in a sustained manner and evaluate own progress, making effective use of a wide range of feedback in different contexts.                                   | Outstanding ability to learn independently and evaluate own progress, effectively using a range of feedback in different contexts.  | Excellent ability to learn independently critically evaluate own progress, effectively using feedback.  | Very good ability to learn independently and make use of feedback.   | Good ability to learn independently and make use of feedback.  | Some evidence of ability to learn independently and make use of feedback.   | Ability to learn independently is barely satisfactory. Feedback is rarely considered.  | Limited evidence of ability to learn independently or that feedback has been considered.                                    | Little to no evidence of ability to learn independently or that feedback has been considered.   | No evidence of ability to learn independently or that feedback is considered.   |
|   | The nature and strengths of appropriate presentation/ modes of display and communication skills/ media have been very well exploited, demonstrating an exemplary awareness of audience and context. | Presentation/ mode of display and communication skills/ media have been very well selected / used with very good judgement, demonstrating an outstanding awareness of the audience and context. | Highly effective use of presentation/ mode of display and communication skills. Demonstrates excellent awareness of the audience and the context. | Very good use of effective presentation/ mode of display and communication skills. Demonstrates an increasing awareness of the audience and context. | Competent presentation/ use of mode of display and communication. Demonstrates some awareness of the audience and context. | Adequate presentation/ use of mode of display and communication. Demonstrates some awareness of the audience and context. | Presentation/ use of mode of display and communication skills are employed to very limited effect. Demonstrates limited awareness of audience and context. | Ineffective / use of mode of display and communication skills. Demonstrates very limited awareness of audience and context. | Inappropriate and ineffective / use of mode of display and communication skills. Demonstrates little to no awareness of audience and context. | Inappropriate and ineffective / use of mode of display and communication skills. Demonstrates no awareness of audience and context. |

## Stage 2/ Level 5: Critical & Contextual Studies grading matrix

| Level 5<br>Critical &<br>Contextual<br>Studies   | 90-100% 1st<br>Submission is<br>exemplary.  | 80-89% 1st<br>Submission is<br>outstanding.  | 70-79% 1st<br>Submission is<br>excellent.   | 60-69% 2(i)<br>Submission is very<br>good.   | 50-59% 2(ii)<br>Submission is good.  | 40-49% 3rd<br>Submission is<br>satisfactory   | 35-39% Marginal Fail<br>Submission is barely<br>satisfactory  | 20-34% Fail<br>Submission is weak  | 10-19% Fail<br>Submission is very<br>weak.   | 0-9% Fail Submission<br>is inadequate.  |
|--|---|--|---|--|--|---|---|--|--|---|
| Generic<br>Criteria  |   |  |   |  |  |   |   |  |  |   |
| <b>A: Knowledge<br/>and<br/>understanding</b>  | Exemplary knowledge<br>and understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Increasing<br>understanding of<br>competing and aligned<br>arguments in relevant<br>discourses.                              | Outstanding<br>knowledge and a<br>widening<br>understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Comprehensive<br>recognition of<br>competing and aligned<br>arguments in relevant<br>discourses. | Excellent knowledge<br>and widening<br>understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Recognises competing<br>and aligned arguments<br>in relevant discourses.                         | Very good knowledge<br>and understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Aware of competing<br>and aligned arguments<br>in relevant discourses.  | Good knowledge and<br>understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Some awareness of<br>competing and aligned<br>arguments in relevant<br>discourses.                         | Satisfactory<br>knowledge and<br>understanding of<br>specific contexts,<br>theoretical concepts<br>and the link between<br>theory and practice.<br><br>Limited awareness of<br>competing and aligned<br>arguments in relevant<br>discourses                   | Limited knowledge.<br>Understanding of<br>specific contexts and<br>link between theory<br>and practice is barely<br>satisfactory or not<br>demonstrated.<br><br>Very limited awareness<br>of competing and<br>aligned arguments in<br>relevant discourses             | Very limited<br>knowledge.<br>Understanding of<br>specific contexts,<br>theoretical concepts<br>and link between<br>theory and practice is<br>weak and/ or not<br>demonstrated.<br><br>Little to no awareness<br>of competing and<br>aligned arguments in<br>relevant discourses | Knowledge is very<br>weak if demonstrated<br>at all. Understanding of<br>specific contexts,<br>theoretical concepts<br>and link between<br>theory and practice is<br>generally not<br>demonstrated.<br><br>Awareness of<br>competing and aligned<br>arguments in relevant<br>discourses is not<br>evident. | No significant<br>knowledge and<br>understanding is<br>demonstrated.<br><br>Awareness of<br>competing and aligned<br>arguments in relevant<br>discourses is not<br>evident.                             |
| <b>B:Cognitive<br/>skills - including<br/>analysis,<br/>evaluation, and<br/>critical<br/>judgement</b>                     | Exemplary research<br>and use of archives<br>with evidence of highly<br>focused independent<br>thought.<br><br>Exemplary ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.   | Outstanding research<br>and use of archives<br>with evidence of highly<br>focused independent<br>thought.<br><br>Outstanding ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.  | Excellent independent<br>research and use of<br>archives with evidence<br>of highly focused<br>independent thought.<br><br>Excellent ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.                                   | Very good research<br>from a range of<br>sources with evidence<br>of some independent<br>thought.<br><br>Very good ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.  | Generally good<br>research from readily<br>available sources with<br>evidence of some<br>independent thought.<br><br>Good ability to analyse,<br>evaluate and<br>synthesise information,<br>knowledge and ideas.                                       | Satisfactory research<br>from readily available<br>sources that does not<br>always relate<br>sufficiently to the task.<br><br>Satisfactory ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.                             | Barely satisfactory<br>research which has<br>little to no relationship<br>to the task.<br><br>Limited ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.  | Very limited research<br>evident. .<br><br>Very limited ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.   | Little or no research<br>evident.<br><br>Very limited ability to<br>analyse, evaluate and<br>synthesise information,<br>knowledge and ideas.   | No research evident.<br><br>No ability to analyse,<br>evaluate and<br>synthesise information,<br>knowledge and ideas.   |
| <b>C:Practical,<br/>Professional and<br/>Employability<br/>skills - including<br/>applications and<br/>problem solving</b> | An overall proposition<br>that is exemplary for<br>this level; cogently<br>argued and reasoned<br>and supported by<br>appropriately selected<br>evidence.   | An overall proposition<br>that is outstanding for<br>this level. Develops<br>very well structured<br>coherent arguments<br>that are supported by<br>appropriate evidence.  | An overall proposition<br>that is excellent for this<br>level. Develops well<br>structured coherent<br>arguments that are<br>supported by<br>appropriate evidence.  | An overall proposition<br>that is very good for<br>this level. Develops<br>effective, well<br>structured arguments<br>supported by<br>substantiated opinions   | An overall proposition<br>that is good for this<br>level. Arguments/<br>reasoning are<br>competent, but often<br>not appropriately<br>substantiated.   | Unsubstantiated<br>opinions may be<br>evident in undeveloped<br>arguments.  | Unsubstantiated<br>opinions may be<br>common in very<br>undeveloped<br>arguments which lack<br>clarity.   | Unsubstantiated<br>opinions are common<br>in very undeveloped<br>arguments which lack<br>clarity.  | inappropriate.<br>Unsubstantiated<br>opinions, arguments<br>are incoherent.  | Unsubstantiated<br>opinions, arguments<br>are incoherent.   |
| <b>D:Key/Transferable<br/>skills -<br/>including<br/>communication<br/>and presentation</b>                                | Written work is of an<br>exemplary standard in<br>terms of its expression<br>of ideas, structure,<br>specialist vocabulary,<br>and formatting.<br><br>Overall presentation is<br>exemplary, using<br>considered illustrative<br>examples and<br>references where<br>relevant. | Written work is<br>outstanding in terms of<br>its expression of ideas;<br>structure, specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>outstanding, using<br>considered illustrative<br>examples and<br>references where<br>relevant.    | Written work is<br>excellent in terms of its<br>expression of ideas,<br>structure, specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>excellent, using<br>considered illustrative<br>examples and<br>references where<br>relevant. | Written work is very<br>good in terms of its<br>expression of ideas,<br>structure, specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>very good, using well<br>selected illustrative<br>examples and<br>references where<br>relevant. . | Written work is good in<br>terms of its expression<br>of ideas, structure,<br>specialist vocabulary,<br>formatting.<br><br>Overall presentation is<br>good, although<br>appropriate illustrative<br>examples and<br>references are not<br>always used. | Written work is<br>satisfactory in terms of<br>its expression of ideas,<br>structure, specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>satisfactory. Illustrative<br>examples and<br>references used are<br>often inappropriate. | Written work is barely<br>satisfactory in terms of<br>its expression of ideas,<br>structure, specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>barely satisfactory.<br>Illustrative examples<br>and references used<br>are inappropriate. | Writing, expression of<br>ideas, structure and<br>formatting is weak.<br><br>Overall presentation is<br>weak. Illustrative<br>examples and<br>references used are<br>inappropriate.  | Writing, expression of<br>ideas, structure and<br>formatting is very<br>weak.<br><br>Overall presentation is<br>very weak. Illustrative<br>examples and<br>references used are<br>inappropriate.   | Writing, expression of<br>ideas, structure,<br>formatting, use of<br>references, and overall<br>presentation is<br>indiscernible.<br>Appropriate illustrative<br>examples and<br>references are absent. |

## Stage 2/ Level 5: Professional Development grading matrix

| Level 5 Professional Development   | 90-100% 1st Submission is exemplary.   | 80-89% 1st Submission is outstanding.   | 70-79% 1st Submission is excellent.   | 60-69% 2(i) Submission is very good.   | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory  | 35-39% Marginal Fail Submission is barely satisfactory   | 20-34% Fail Submission is weak   | 10-19% Fail Submission is very weak.   | 0-9% Fail Submission is inadequate.   |
|--|--|---|---|--|--|--|--|--|--|---|
| Generic Criteria   |  |   |   |  |  |  |  |  |  |   |
| <b>A: Knowledge and understanding</b>  | <p>Exemplary breadth of knowledge of relevant parts of the Art World ecology.</p> <p>Exemplary understanding of the Art World as relevant to own future art career and/or business progression (may include sources of information, services, galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners).</p> | <p>Outstanding breadth of knowledge of relevant parts of the Art World ecology.</p> <p>Outstanding understanding of the Art World as relevant to own future art career and/or business progression (may include sources of information, services, galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners)</p> | <p>Excellent breadth of knowledge of relevant parts of the Art World ecology.</p> <p>Excellent understanding of the Art World as relevant to own future art career and/or business progression (may include sources of information, services, galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners)</p> | <p>Very good knowledge of relevant parts of the Art World ecology.</p> <p>Very good understanding of the Art World as relevant to own future art career and/or business progression (may include sources of information, services, galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners)</p> | <p>Good knowledge of relevant parts of the Art World ecology.</p> <p>Some understanding of the Art World as relevant to own future art career and/or business progression (may include sources of information, services, galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners)</p> | <p>Satisfactory knowledge of relevant parts of the Art World ecology.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression is barely adequate and doesn't inform development.</p>                              | <p>Limited knowledge of relevant parts of the Art World ecology.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression is barely satisfactory or not demonstrated.</p>            | <p>Very limited knowledge of relevant parts of the Art World ecology.</p> <p>Little to no evidence of understanding of the Art World as relevant to own future art career and/or business progression.</p>                       | <p>Knowledge of relevant parts of the Art World ecology is very weak, if demonstrated at all.</p> <p>Little to no evidence of understanding of the Art World as relevant to own future art career and/or business progression.</p>     | <p>No significant knowledge of relevant parts of the Art World ecology is demonstrated.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression is not demonstrated.</p> |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b> | <p>Exemplary ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly original and creative outcomes.</p> <p>Highly focused independent analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p>   | <p>Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in original and creative outcomes.</p> <p>Rigorous and independent analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p>   | <p>Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in effective, creative outcomes.</p> <p>Thorough independent analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p>   | <p>Very good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in creative outcomes.</p> <p>Very good analysis of the relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc), demonstrating some independence of thought.</p>  | <p>Good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in some creative outcomes.</p> <p>Generally good analysis of relevance of opportunities, organisations and partners ((such as competitions, galleries, curators etc).</p>  | <p>Some evidence of the ability to analyse and evaluate information, knowledge and ideas, resulting in limited outcomes.</p> <p>Adequate analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p> | <p>Limited evidence of the ability to analyse information, knowledge and ideas.</p> <p>Barely satisfactory analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p> | <p>Very limited evidence of the ability to analyse information, knowledge and ideas.</p> <p>Very limited analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p> | <p>Uncritical acceptance of information, little or no evidence of analysis and evaluation.</p> <p>Little to no analysis of relevance of opportunities, organisations and partners (such as competitions, galleries, curators etc).</p> | <p>Uncritical acceptance of information, no evidence of analysis and evaluation.</p> <p>No analysis of relevance opportunities, organisations and partners (such as competitions, galleries, curators etc).</p>         |

| Level 5 Professional Development   | 90-100% 1st Submission is exemplary.   | 80-89% 1st Submission is outstanding.  | 70-79% 1st Submission is excellent.  | 60-69% 2(i) Submission is very good.   | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory   | 35-39% Marginal Fail Submission is barely satisfactory   | 20-34% Fail Submission is weak  | 10-19% Fail Submission is very weak.   | 0-9% Fail Submission is inadequate.   |
|--|--|--|--|--|--|---|--|---|--|---|
| Generic Criteria   |  |  |  |  |  |   |  |   |  |   |
| <b>C:Practical, Professional and Employability skills - including applications and problem solving</b> | <p>Understanding of appropriate, professional, use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is exemplary.</p> <p>Exceptionally accomplished communication and an exemplary ability to evaluate and select activities that are relevant, ambitious and appropriate to own artistic practice and developmental goals.</p> | <p>Understanding of appropriate, professional use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is outstanding.</p> <p>Extremely accomplished communication and an outstanding ability to evaluate and select activities that are relevant, ambitious and appropriate to own artistic practice and developmental goals</p> | <p>Understanding of appropriate, professional, use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is excellent.</p> <p>Highly accomplished communication and an excellent ability to evaluate and select activities that are relevant, ambitious and appropriate to own artistic practice and developmental goals</p> | <p>Demonstrates very good understanding of appropriate, professional, use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques).</p> <p>Strong application of communication skills and a very good evaluation and selection of activities that are relevant and appropriate to own artistic practice and developmental goals</p> | <p>Some understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques).</p> <p>Competent application of communication skills and a good evaluation and selection of activities that are mostly relevant and appropriate to own artistic practice and developmental goals</p> | <p>Understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is satisfactory.</p> <p>Adequate application of communication skills and a barely adequate evaluation and selection of activities that are of limited relevance and not always appropriate to own artistic practice and developmental goals</p> | <p>Understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is limited and often inappropriate.</p> <p>Rudimentary application of communication skills and a poor evaluation and selection of activities that are of very limited relevance and often inappropriate to own artistic practice and developmental goals</p> | <p>Understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques) is very limited.</p> <p>Weak application of communication skills and ineffective evaluation and selection of activities that are not relevant or appropriate to own artistic practice and developmental goals</p> | <p>Little to no understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques).</p> <p>Lack of communication skills and little to no evaluation resulting in a selection of activities that are not relevant or appropriate to own artistic practice and developmental goals</p> | <p>No understanding of use of media and audience development (including personal, verbal, offline, online and social media, digital skills, marketing &amp; PR techniques).</p> <p>Inadequate communication skills and no evaluation resulting in a selection of activities that are not relevant or appropriate to own artistic practice and developmental goals</p> |
| <b>D:Key/Transferable skills - including communication and presentation</b>                            | <p>Exemplary application of transferable and professional skills.</p> <p>Information has been selected, organised and presented very thoughtfully demonstrating an exemplary awareness of audience and context.</p>  | <p>Outstanding demonstration of transferable and professional skills.</p> <p>Presentation and communication media have been very well selected / used with outstanding judgement; decisions show outstanding awareness of audience and context</p>   | <p>Excellent demonstration of transferable and professional skills.</p> <p>Highly effective use of presentation and communication skills; structure is clear; information selection and organisation shows excellent awareness of audience requirements and preferences</p>  | <p>Very good application of transferable and professional skills.</p> <p>Very good use of presentation and communication skills, demonstrating an increasing awareness of audience requirements and preferences</p>  | <p>Good application of transferable and professional skills.</p> <p>Good presentation and communication, demonstrating some awareness of audience requirements and preferences</p>   | <p>Satisfactory application of transferable and professional skills.</p> <p>Adequate presentation and communication, demonstrating some awareness of audience.</p>  | <p>Barely satisfactory application of transferable and professional skills.</p> <p>Presentation and communication skills are employed to very limited effect, demonstrating limited of audience.</p>   | <p>Transferable and professional skills are weak.</p> <p>Ineffective communication and presentation skills Lack of awareness and observance of conventions and standards. Demonstrates very limited awareness of audience.</p>  | <p>Transferable and professional skills are very weak.</p> <p>Inappropriate and ineffective application of presentation and communication methods, demonstrating little to no awareness of audience.</p>   | <p>Ineffective application of transferable and professional skills.</p> <p>Inappropriate and ineffective application of presentation and communication methods, demonstrating no awareness of audience.</p>   |

## Stage 3/ Level 6: Studio Practice grading matrix

| Level 6 Studio Practice  | 90-100% 1st Submission is exemplary.   | 80-89% 1st Submission is outstanding.   | 70-79% 1st Submission is excellent.  | 60-69% 2(i) Submission is very good.  | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory   | 35-39% Marginal Fail Submission is barely satisfactory  | 20-34% Fail Submission is weak  | 10-19% Fail Submission is very weak.  | 0-9% Fail Submission is inadequate.  |
|--|--|---|--|---|--|---|---|---|---|--|
| Generic Criteria   |  |   |  |   |  |   |   |   |   |  |
| <b>A:Knowledge and understanding</b>   | Extensive, independent research underpinning exemplary knowledge and understanding of creative practice, associated discourse(s) and theoretical concepts, and their interrelationship with other fields of study. | Extensive independent research underpinning outstanding knowledge and understanding of creative practice, associated discourse(s) and theoretical concepts, and their interrelationship with other fields of study. | In depth independent research underpinning excellent knowledge and understanding of creative practice, associated discourse(s) and theoretical concepts, and their interrelationship with other fields of study. | High level of independent research from a variety of sources underpinning very good knowledge and understanding of creative practice, associated discourse(s) and theoretical concepts, and their interrelationship with other fields of study. | A good level of research underpinning good knowledge and understanding of creative practice, associated discourse(s) and theoretical concepts, and their interrelationship with other fields of study. | Satisfactory research resulting in some understanding of topic and relevant knowledge. Grasp of key concepts is satisfactory. Some understanding of the interrelationship of subject specific knowledge with other fields of study. | Limited research resulting in limited understanding of topic and relevant knowledge. Grasp of key concepts is barely satisfactory. Limited understanding of the interrelationship of subject specific knowledge with other fields of study. | Understanding of issues or concepts is very limited due to inadequate research.     | Little or no research is evident. Understanding of issues or concepts appropriate to this level is very weak. | No understanding is demonstrated. No evidence of appropriate research.       |
|  | Understanding of the link between theory and a wide range of practice and related issues/ standards is exemplary.  | Understanding of the link between theory and a wide range of practice and related issues/ standards is outstanding.   | Understanding of the link between theory and a wide range of practice and related issues/ standards is excellent.  | Demonstrates a very good understanding of the link between theory and practice and related issues and/or standards.   | Demonstrates a good understanding of the link between theory and practice and related issues/ standards.   | Some understanding of the link between theory and practice and related issues/ standards.   | Limited understanding of the link between theory and practice.  | Understanding of the link between theory and practice is weak.                      | No evidence of ability to relate theory to practice at this level.  | No evidence of ability to relate theory to practice at this level.           |
|  | Exemplary knowledge of a wide range of specialist techniques and processes.  | Outstanding knowledge of a range of specialist techniques and processes.  | Excellent knowledge of a range of specialist techniques and processes.   | Very good knowledge of a range of specialist techniques and processes.  | Good knowledge of a range of specialist techniques and processes.  | Adequate knowledge of a range of specialist techniques and processes.   | Limited knowledge of a range of specialist techniques and processes.  | Very limited knowledge of a range of specialist techniques and processes.           | Little or no knowledge of specialist techniques and processes.  | No knowledge of specialist techniques and processes.                         |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b> | Work demonstrates an exemplary standard of critical evaluation and analysis and/or originality and creativity.   | Work demonstrates outstanding critical evaluation and analysis and/or originality and creativity.   | Work demonstrates an excellent critical evaluation and analysis and/or originality and creativity.   | Very good examples of critical evaluation and analysis and originality/creativity   | Good examples of critical evaluation and analysis and originality/creativity   | Some evidence of critical evaluation and analysis.  | Occasional evidence of limited critical evaluation and analysis.  | Contains very limited evidence of critical or analytical engagement.                | Little or no evidence of a critical or analytical engagement.   | No evidence of a critical or analytical engagement.                          |
|  | Exemplary ability to synthesise knowledge, information and ideas, resulting in highly accomplished outcomes which demonstrate originality.   | Outstanding ability to synthesise knowledge, information and ideas, resulting in highly original outcomes.  | Excellent ability to synthesise knowledge, information and ideas, resulting in original outcomes.  | Very good ability to synthesise knowledge, information and ideas, resulting in effective outcomes.  | Good ability to synthesise knowledge, information and ideas, resulting in outcomes that are not consistently effective.  | Some ability to effectively synthesise knowledge, information and ideas.  | Limited ability to effectively synthesise knowledge, information and ideas.   | Very limited ability to effectively synthesise knowledge, information and ideas.    | No ability to effectively synthesise knowledge, information and ideas.  | No ability to effectively synthesise knowledge, information and ideas.       |
|  | Demonstrates an exemplary understanding of curatorial concerns and audience engagement.  | Understanding of curatorial concerns and audience engagement is outstanding.  | Understanding of curatorial concerns and audience engagement is excellent.   | Demonstrates a very good understanding of curatorial concerns and audience engagement.  | Demonstrates some understanding of curatorial concerns and audience engagement.  | Demonstrates limited understanding of curatorial concerns and audience engagement.  | Demonstrates very limited understanding of curatorial concerns and audience engagement  | Demonstrates very poor understanding of curatorial concerns and audience engagement | Demonstrates no understanding of curatorial concerns and audience engagement                                  | Demonstrates no understanding of curatorial concerns and audience engagement |

|  |  |  |  |  |   |   |   |   |   |  |
|--|--|--|--|--|---|---|---|---|---|--|
| <b>C:Practical, Professional and Employability skills - including applications and problem solving</b> | Exemplary problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Outstanding problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Excellent problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Very good problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Good problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Adequate problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Poor problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  | Ineffective problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.   | Ineffective problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.   | Ineffective problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.  |
|  | Exemplary work that demonstrates excellent technical competence, and which is comparable to that in current professional contexts.   | Outstanding professional technical competence in chosen discipline(s).   | Technical skill in chosen discipline(s) is excellent.  | A well produced body of work demonstrating a high level of technical skill in chosen discipline(s).  | A good outcome showing a good level of skill in most aspects of production.   | A satisfactory outcome showing technical proficiency in most aspects of production.   | Deficiencies in some of the main technical aspects of the work, leading to an unsatisfactory outcome.   | A lack of technical proficiency leading to non- attainment of required standard of technical skills.  | Standard of technical skills insufficient for a pass, with serious weaknesses in all areas resulting in a poor outcome.   | Very weak technical skills resulting in very poor outcome(s). Fails a very long way short of a pass.   |
|  | Highly accomplished and distinctive work utilising a controlled, imaginative and highly original artistic/ visual language in a body of work that synthesises form and intent very effectively.  | Outstanding, distinctive work that utilises a highly individual approach in the synthesis of form and intent, resulting in a very refined artistic/ visual language  | Excellent work that demonstrates imagination in selecting, analysing and employing an individual and refined artistic/ visual language, evidencing a synergy of form and intent.   | Demonstrates creativity in selecting, analysing and employing a well developed individual artistic/ visual language that is relevant to concept  | Developed artistic/ visual language relevant to concept that evidences some individual approach.  | Satisfactory use of an artistic/ visual language that has limited relevance to concept, with little evidence of individuality.  | Undeveloped artistic/ visual language that has little to no relevance to concept and lacks individuality.   | Use of an artistic/ visual language that has limited relevance to concept   | Use of an artistic/ visual language that has no relevance to concept.   | Very poor application of an inappropriately copied artistic/ visual language.  |
| <b>D: Key/Transferable skills - including communication and presentation</b>                           | Demonstrates self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period that reflects a deep understanding of standards that are comparable to exemplary professional working practice. | Demonstrates self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period, that reflects an excellent understanding of the standards of professional working practices and their relationship to own development. | Excellent management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period. Demonstrates excellent understanding of professionalism and its relationship to own development. | Very good management, planning, monitoring and execution of an extensive body of work, sustained over an extended period. Demonstrates very good understanding of professionalism and its relationship to own development. | Good management, planning, monitoring and execution of body of work, sustained over an extended period. Demonstrates good understanding of professionalism and its relationship to own development. | Satisfactory management, planning, monitoring and execution of body of work, sustained over an extended period. Demonstrates some understanding of professionalism and its relationship to own development. | Poor management, planning, monitoring and execution of a body of work, over an extended period. Demonstrates little understanding of professionalism and its relationship to own development. | Weak management, planning, monitoring and execution of a body of work, over an extended period.   | Very weak management, planning, monitoring and execution of a body of work, over an extended period.  | Demonstrates no understanding of professionalism or sufficient self reflection, resulting in a body of work that clearly hasn't been managed, planned, monitored or developed effectively. |
|  | Exemplary levels of sustained critical self reflection driving development.  | Outstanding levels of sustained critical self reflection driving development.  | Excellent level of critical self reflection driving development.   | Very good level of critical self reflection driving development.   | Good level of self reflection driving development.  | Adequate self reflection leading to limited development   | Limited self reflection evident resulting in poor development.  | Very limited understanding of professionalism and an inadequate level of self reflection, resulting in very poor development.   | Demonstrates no understanding of professionalism and an inadequate level of self reflection, resulting in little to no development.                                   | Demonstrates no understanding of appropriate modes of display and methods of communication. All aspects of communication and presentation skills are very weak.                            |
|  | Exemplary, professional levels of skill in all aspects of presentation and communication. Selection of appropriate, innovative and highly effective modes of display and methods of communication.   | Skills demonstrated in all aspects of presentation and communication are outstanding, employing appropriate, innovative and highly effective modes of display and methods of communication.  | Excellent levels of skill in all aspects of presentation and communication, employing appropriate and imaginative modes of display and methods of communication.   | Demonstrates very good levels of skill in all aspects of presentation and communication, employing appropriate modes of display and methods of communication.  | Demonstrates good levels of skill in most aspects of presentation and communication, employing appropriate modes of display and methods of communication.   | Demonstrates satisfactory levels of skill in most aspects of presentation and communication, employing some appropriate modes of display and methods of communication to limited effect.                    | Demonstrates poor levels of skill in presentation and communication, employing few appropriate and modes of display and methods of communication to limited effect.                           | Demonstrates very poor levels of skill in presentation and communication, often employing inappropriate and ineffective modes of display and methods of communication.. | Demonstrates extremely poor levels of skill in presentation and communication, employing inappropriate and ineffective modes of display and methods of communication. |  |

## Stage 3/ Level 6: Critical & Contextual Studies grading matrix

| Level 6<br>Critical &<br>Contextual<br>Studies   | 90-100% 1st<br>Submission is<br>exemplary.   | 80-89% 1st<br>Submission is<br>outstanding.  | 70-79% 1st<br>Submission is<br>excellent.  | 60-69% 2(i)<br>Submission is very<br>good.  | 50-59% 2(ii)<br>Submission is good.   | 40-49% 3rd<br>Submission is<br>satisfactory   | 35-39% Marginal Fail<br>Submission is barely<br>satisfactory  | 20-34% Fail<br>Submission is weak  | 10-19% Fail<br>Submission is very<br>weak.  | 0-9% Fail Submission<br>is inadequate.   |
|--|--|--|--|---|---|---|---|--|---|--|
| Generic Criteria   |  |  |  |   |   |   |   |  |   |  |
| <b>A:Knowledge and understanding</b>   | Exemplary knowledge and understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.  | Outstanding knowledge and understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.  | Excellent knowledge and understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.  | Very good knowledge and understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.   | Good knowledge and some understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.   | Satisfactory knowledge and some understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice.   | Limited knowledge. Understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice is barely satisfactory or not demonstrated.   | Very limited knowledge. Understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice is weak and/or not demonstrated.  | knowledge is very weak if demonstrated at all. Understanding of the interrelation of specific contexts, theoretical concepts and the link between theory and practice is generally not demonstrated.  | No significant knowledge and understanding is demonstrated.  |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b>                     | Exemplary application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.<br><br>Exemplary ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality. | Outstanding application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.<br><br>Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality. | Excellent application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.<br><br>Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality. | Very good application of research methodologies to large scale projects, complex problems and hypotheses with evidence of some independent thought.<br><br>Very good ability to analyse, evaluate and synthesise information, knowledge and ideas.  | Good application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>Good ability to analyse, evaluate and synthesise information, knowledge and ideas.  | Satisfactory application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>Some ability to synthesise knowledge, information and ideas.  | Limited and ineffective application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>Limited ability to effectively synthesise knowledge, information and ideas.  | Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>Very limited ability to effectively synthesise knowledge, information and ideas.   | Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>Evidences little to no ability to effectively synthesise knowledge, information and ideas.  | No application of research methodologies to large scale projects, complex problems and hypotheses.<br><br>No ability to effectively synthesise knowledge, information and ideas.   |
| <b>C:Practical, Professional and Employability skills - including applications and problem solving</b> | Exemplary argument or overall proposition, fully addressing competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.<br><br>All standards and conventions are fully adhered to using considered and appropriate references.                             | Outstanding argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.<br><br>All standards and conventions are fully adhered to using considered and appropriate references.                            | Excellent argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.<br><br>Standards and conventions are adhered to using considered and appropriate references.                                    | Very good argument or overall proposition taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.<br><br>Standards and conventions are applied using well selected, appropriate references. | Good argument or overall proposition with some consideration of competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.<br><br>Standards and conventions are not consistently applied. References are not always appropriate. | Satisfactory argument or overall proposition, but lack of logical development of an argument is likely to characterise the work. Fails to adequately consider competing perspectives.<br><br>Partial lack of awareness and observance of standards and conventions. References are often inappropriate. | Barely satisfactory argument or overall proposition. Analysis, evaluation and judgement with regard to research materials is limited and mostly uninformed. Unsubstantiated opinions may be common. No consideration of competing perspectives.<br><br>Lack of awareness and observance of standards and conventions. References are inappropriate. | Weak argument or overall proposition. Analysis, evaluation and judgement with regard to research materials is very limited and uninformed. Unsubstantiated opinions may be common. No consideration of competing perspectives.<br><br>Lack of awareness and observance of standards and conventions. References are inappropriate. | Very weak argument or overall proposition. Analysis, evaluation and judgement with regard to research materials is very limited or not evident and uninformed. Unsubstantiated opinions. No consideration of competing perspectives.<br><br>No awareness and observance of standards and conventions. References are inappropriate. | Arguments are incoherent. Analysis, evaluation and judgement with regard to research materials is not evident. Unsubstantiated opinions. No consideration of competing perspectives.<br><br>No awareness and observance of standards and conventions. References are absent. |

| Level 6<br>Critical &<br>Contextual<br>Studies<br><br>Generic Criteria                       | 90-100% 1st<br>Submission is<br>exemplary.   | 80-89% 1st<br>Submission is<br>outstanding.  | 70-79% 1st<br>Submission is<br>excellent.   | 60-69% 2(i)<br>Submission is very<br>good.   | 50-59% 2(ii)<br>Submission is good.   | 40-49% 3rd<br>Submission is<br>satisfactory   | 35-39% Marginal Fail<br>Submission is barely<br>satisfactory  | 20-34% Fail<br>Submission is weak   | 10-19% Fail<br>Submission is very<br>weak.  | 0-9% Fail Submission<br>is inadequate.   |
|--|--|--|---|--|---|---|---|---|---|--|
| <b>D:<br/>Key/Transferable<br/>skills - including<br/>communication<br/>and presentation</b> | Written work is of an<br>exemplary standard,<br>with precise<br>articulation of ideas,<br>structure and specialist<br>vocabulary.<br><br>Overall presentation is<br>exemplary, using<br>considered illustrative<br>examples. | Written work is<br>outstanding with<br>regard to precise<br>articulation of ideas,<br>structure and specialist<br>vocabulary.<br><br>Overall presentation is<br>outstanding, using<br>considered illustrative<br>examples. | Written work is<br>excellent with regard to<br>precise articulation of<br>ideas, structure and<br>specialist vocabulary.<br><br>Overall presentation is<br>excellent, using<br>considered illustrative<br>examples. | Written work is very<br>good with regard to<br>precise articulation of<br>ideas, structure and<br>specialist vocabulary.<br><br>Overall presentation is<br>very good, using well<br>selected illustrative<br>examples. | Written work is good<br>with regard to precise<br>articulation of ideas,<br>structure and specialist<br>vocabulary and<br>formatting.<br><br>Overall presentation is<br>good, although<br>appropriate illustrative<br>examples are not<br>always used | Written work is<br>satisfactory with regard<br>to precise articulation<br>of ideas, structure and<br>specialist vocabulary.<br><br>Overall presentation is<br>satisfactory. Illustrative<br>examples used are<br>often inappropriate. | Written work is barely<br>satisfactory with regard<br>to precise articulation<br>of ideas, structure and<br>specialist vocabulary.<br><br>Overall presentation is<br>barely satisfactory.<br>Illustrative examples<br>used are inappropriate. | Writing, expression of<br>ideas and structure is<br>weak. Specialist<br>vocabulary is mostly<br>absent.<br><br>Overall presentation is<br>weak. Illustrative<br>examples used are<br>inappropriate. | Writing, expression of<br>ideas and structure is<br>very weak. Specialist<br>vocabulary is absent.<br><br>Overall presentation is<br>very weak. Illustrative<br>examples used are<br>inappropriate. | Writing, expression of<br>ideas, structure and<br>overall presentation is<br>indiscernible.<br>Appropriate illustrative<br>examples and are<br>absent. |



## Stage 3/ Level 6: Professional Development grading matrix

| Level 6 Professional Development<br>Generic Criteria                               | 90-100% 1st Submission is exemplary.  | 80-89% 1st Submission is outstanding.  | 70-79% 1st Submission is excellent.   | 60-69% 2(i) Submission is very good.  | 50-59% 2(ii) Submission is good.   | 40-49% 3rd Submission is satisfactory   | 35-39% Marginal Fail Submission is barely satisfactory  | 20-34% Fail Submission is weak  | 10-19% Fail Submission is very weak.   | 0-9% Fail Submission is inadequate.  |
|--|---|--|---|---|--|---|---|---|--|--|
| <b>A:Knowledge and understanding</b>   | <p>Exemplary breadth and depth of knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners) is exemplary.</p>  | <p>Outstanding breadth and depth of knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners) is outstanding.</p>   | <p>Excellent breadth and depth of knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners) is excellent.</p>  | <p>Very good breadth and depth of knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners) is good.</p>   | <p>Gaps in knowledge, but good knowledge of key parts of the current ecology of the Art World.</p> <p>Demonstrates some understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners)</p>         | <p>Satisfactory knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression (may include galleries both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners) is adequate.</p>   | <p>Limited knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression is barely satisfactory.</p>  | <p>Very limited knowledge of the current ecology of the Art World.</p> <p>Understanding of the Art World as relevant to own future art career and/or business progression is weak.</p>  | <p>Knowledge of the current ecology of the Art World is very weak if demonstrated at all.</p> <p>Little to no understanding of the Art World as relevant to own future art career and/or business progression is demonstrated.</p>   | <p>No significant knowledge of the current ecology of the Art World is demonstrated.</p> <p>No understanding of the Art World as relevant to own future art career and/or business progression is demonstrated.</p>  |
| <b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b> | <p>Exemplary application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.</p> <p>Exemplary ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.</p> <p>Exemplary level of awareness of limitations and contradictions.</p> <p>Cogently argued/ reasoned, fully addressing competing perspectives, using an exceptionally well selected, collated and presented body of evidence.</p> | <p>Outstanding application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.</p> <p>Outstanding ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.</p> <p>Outstanding level of awareness of limitations and contradictions.</p> <p>Cogently argued/ reasoned, taking into account competing perspectives, using a very well selected, collated and presented body of evidence.</p> | <p>Excellent application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.</p> <p>Excellent ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.</p> <p>Excellent level of awareness of limitations and contradictions.</p> <p>Cogently argued/ reasoned, taking into account competing perspectives, using a well selected, collated and presented body of evidence.</p> | <p>Very good application of research methodologies to large scale projects, complex problems and hypotheses with evidence of some independent thought.</p> <p>Very good ability to critically analyse, evaluate and synthesise information, knowledge and ideas.</p> <p>Aware of limitations and contradictions.</p> <p>Good evidence of independent thinking. Some consideration and evaluation of competing perspectives.</p> | <p>Good application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>Good ability to critically analyse, evaluate and synthesise information, knowledge and ideas.</p> <p>Generally aware of limitations and contradictions.</p> <p>Some evidence of independence of thought. Limited consideration of competing perspectives.</p> | <p>Satisfactory application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>Some ability to synthesise knowledge, information and ideas. Analysis and evaluation is evident, but only satisfactory.</p> <p>Some awareness of any limitations and contradictions.</p> <p>Unsubstantiated opinions may be evident. Lack of logical development of an argument is likely to characterise the work. Fails to adequately consider competing perspectives.</p> | <p>Limited and ineffective application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>Limited ability to effectively synthesise knowledge, information and ideas. Limited analysis and evaluation is evident.</p> <p>Limited awareness of any limitations and contradictions.</p> <p>Unsubstantiated opinions may be common.No consideration of competing perspectives.</p> | <p>Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>Very limited ability to effectively synthesise knowledge, information and ideas. Analysis and evaluation is weak.</p> <p>Very limited awareness of any limitations and contradictions.</p> <p>Unsubstantiated opinions may be common.No consideration of competing perspectives.</p> | <p>Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>Evidences little to no ability to effectively synthesise knowledge, information and ideas. Analysis and evaluation is very weak</p> <p>No awareness of any limitations and contradictions.</p> <p>Unsubstantiated opinions. No consideration of competing perspectives.</p> | <p>No application of research methodologies to large scale projects, complex problems and hypotheses.</p> <p>No ability to effectively synthesise knowledge, information and ideas. No real analysis and evaluation evident.</p> <p>No awareness of any limitations and contradictions.</p> <p>Unsubstantiated opinions. No consideration of competing perspectives.</p> |

| Level 6<br>Professional<br>Development   | 90-100% 1st<br>Submission is<br>exemplary.   | 80-89% 1st<br>Submission is<br>outstanding.  | 70-79% 1st<br>Submission is<br>excellent.   | 60-69% 2(i)<br>Submission is very<br>good.   | 50-59% 2(ii)<br>Submission is good.  | 40-49% 3rd<br>Submission is<br>satisfactory   | 35-39% Marginal Fail<br>Submission is barely<br>satisfactory  | 20-34% Fail<br>Submission is weak  | 10-19% Fail<br>Submission is very<br>weak.   | 0-9% Fail Submission<br>is inadequate.   |
|--|--|--|---|--|--|---|---|--|--|--|
| Generic Criteria   |  |  |   |  |  |   |   |  |  |  |
| <b>C:Practical,<br/>Professional and<br/>Employability skills<br/>- including<br/>applications and<br/>problem solving</b> | <p>Exemplary problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Work of an exceptional quality that is comparable to that in current professional contexts.</p>   | <p>Outstanding problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Outstanding work that is comparable to that in current professional contexts.</p>   | <p>Excellent problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Excellent work that is comparable to that in current professional contexts.</p>  | <p>Very good problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Very good work that demonstrates a good understanding of professional standards.</p>  | <p>Good problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Good quality work that demonstrates some understanding of professional standards.</p>  | <p>Adequate problem solving skills in a wide range of unpredictable/ unfamiliar, complex contexts.</p> <p>Satisfactory work that demonstrates limited understanding of professional standards.</p>  | <p>Poor problem solving skills.</p> <p>Deficiencies in some of aspects of the work demonstrating a barely satisfactory understanding of professional standards.</p>   | <p>Ineffective problem solving skills.</p> <p>Demonstrates little understanding of professional standards.</p>   | <p>Ineffective problem solving skills.</p> <p>Demonstrates little to no understanding of professional standards.</p>   | <p>Ineffective problem solving skills.</p> <p>Demonstrates no understanding of professional standards.</p>   |
| <b>D:<br/>Key/Transferable<br/>skills - including<br/>communication<br/>and presentation</b>                               | <p>Demonstrates a self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period that reflects a deep understanding of standards that are comparable to exemplary professional working practice.</p> <p>Exemplary levels of sustained critical self reflection driving development.</p> <p>Exemplary, professional levels of skill in all aspects of presentation and communication. All standards and conventions are fully adhered to</p> | <p>Demonstrates a self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period. Understanding of the standards of professional working practices and their relationship to own development is outstanding.</p> <p>Outstanding levels of sustained critical self reflection driving development.</p> <p>Outstanding, professional levels of skill in all aspects of presentation and communication. All standards and conventions are fully adhered to</p> | <p>Excellent management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period. Demonstrates excellent understanding of professionalism and its relationship to own development.</p> <p>Excellent level of critical self reflection driving development.</p> <p>Excellent, professional levels of skill in all aspects of presentation and communication. Standards and conventions are adhered to</p> | <p>Very good management, planning, monitoring and execution of an extensive body of work, sustained over an extended period. Demonstrates very good understanding of professionalism and its relationship to own development.</p> <p>Very good level of critical self reflection driving development.</p> <p>Demonstrates very good levels of skill in all aspects of presentation and communication. Standards and conventions are applied.</p> | <p>Good management, planning, monitoring and execution of body of work, sustained over an extended period. Demonstrates good understanding of professionalism and its relationship to own development.</p> <p>Good level of self reflection driving development.</p> <p>Demonstrates good levels of skill in most aspects of presentation and communication. Standards and conventions are not consistently applied.</p> | <p>Satisfactory management, planning, monitoring and execution of body of work, sustained over an extended period. Demonstrates some understanding of professionalism and its relationship to own development.</p> <p>Adequate self reflection leading to limited development.</p> <p>Demonstrates satisfactory levels of skill in most aspects of presentation and communication. Partial observance of standards and conventions.</p> | <p>Poor management, planning, monitoring and execution of a body of work, over an extended period. Demonstrates little understanding of professionalism and its relationship to own development.</p> <p>Limited self reflection evident resulting in poor development.</p> <p>Demonstrates poor levels of skill in presentation and communication. Lack of awareness and observance of standards and conventions.</p> | <p>Ineffective management, planning, monitoring and execution of a body of work, over an extended period.</p> <p>Very limited understanding of professionalism and an inadequate level of self reflection, resulting in very poor development.</p> <p>Weak presentation and communication skills. Lack of awareness and observance of standards and conventions.</p> | <p>Ineffective management, planning, monitoring and execution of a body of work, over an extended period.</p> <p>Demonstrates no understanding of professionalism and an inadequate level of self reflection, resulting in little to no development.</p> <p>Very weak presentation and communication skills. No awareness and observance of standards and conventions.</p> | <p>Demonstrates no understanding of professionalism or sufficient self reflection, resulting in a body of work that clearly hasn't been managed, planned, monitored or developed effectively.</p> <p>Demonstrates no understanding of appropriate methods of communication and presentation. No awareness and observance of standards and conventions.</p> |

## Appendix B - Studio Practice submission portfolio requirements

You are required to provide a supporting portfolio of work for assessment at each Studio Practice assessment point and as part of the assessment for your final graduation show.

*Rationale:*

The portfolio supports the student assessment and is beneficial in that it allows a more in-depth and rigorous assessment to take place and demonstrates development and attainment on the module over a period of time. It is also an important resource for the student to collate and edit supporting work in disparate media and to document their own process for review.

The portfolio should comprise work that is relevant to the project, shows the development of your working process, and is demonstrably central to their practice and concerns. At each level it should demonstrate:

- ability to experiment with ideas, materials, processes, and forms;
- ability to develop independent research and practice;
- development of ideas, process, selection, and resolution;
- ability to evaluate their own learning, exercising independent critical judgement and resolving problems;
- ability to go beyond requirements - for example, demonstrate visual and intellectual curiosity.

Each student may manifest their portfolio work differently depending on how they work.

### Research standards

When researching the context and artistic and cultural practice surrounding your work, you should observe certain research standards in relation to source material. You should ensure their information comes from reliable sources, such as primary sources (exhibition visits, events) and secondary sources such as lectures, peer reviewed research (this applies to internet sources, ie, Instagram is not considered a reliable research source), established journals, published monographs or textbooks, interviews with artists.

### Level 4:

*Experimental Studio practice 1 (Response and Motivation)*

- Studio diary – this is a journal that you should keep as a record of their process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence experimentation with materials, processes, and ideas.
- Evidence of contextual research to inform the project, for example around artists who have influenced you – this may be in any format such as digital record; notebooks; photographs; etc.

### *Experimental Studio Practice 2 (Transformations)*

- Studio diary – this is a journal that you should keep as a record of their process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence material investigation and use of different media.
- Evidence of contextual research to inform the project, for example around artists who have influenced you – this may be in any format such as digital record; notebooks; photographs; etc.

### *Experimental Studio Practice 3 (Natural Forms)*

- Studio diary – this is a journal that you should keep as a record of their process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence material investigation and use of different media.
- Evidence of contextual research to inform the project, for example around artists who have influenced you – this may be in any format such as digital record; notebooks; photographs; etc.

## **Level 5:**

### *Live Commission Project*

- Studio diary – this is a journal that you should keep as a record of their process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence a range of design ideas, manifest in project-specific methods.
- Evidence of relevant contextual research to inform the project – this may be in any format such as digital record; notebooks; photographs; etc.

### *Thinking Through Studio Practice 1 (Creative and Contextual awareness)*

- Studio diary – this is a journal that you should keep as a record of your process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence developing practice concerns.

- Evidence of contextual research, including material from exhibition visits, recording of responses to relevant texts, artists, exhibitions, etc. Documentation of this research can be manifest in a range of ways depending on the student

### *Thinking Through Studio Practice 2 (Concept)*

- Studio diary – this is a journal that you should keep as a record of their process; tutor input; your ideas; your development; influences and research; and personal assessment of your own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that you deemed unsuccessful yet transitional. This work should evidence developing practice concerns.
- Evidence of contextual research, including material from exhibition visits, recording of responses to relevant texts, artists, exhibitions, etc. Documentation of this research can be manifest in a range of ways depending on the student.

## **Level 6:**

### *Extended Personal Studio Practice*

The final portfolio should include but not be limited to:

- Sketchbooks, notebooks, and/or other forms of informal recording.
- Documentation of process such as photographs / films / sound recordings;
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional;
- Contextual research into the chosen subject/s, using primary and secondary sources, such as exhibition visits, selected texts, scientific/cultural/philosophical research as relevant
- Evidence of critical appraisal of contextual research – such as exhibition reviews or analysis (written, visual, spoken) / reflective writing around a source, whether an artwork/s, text, exhibition, event / other interpretations of research findings such as performative or curatorial, visual or textual.

## Appendix C - Digital Portfolio guidelines

# Art Academy

## Digital Portfolio guidelines

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### Studio Practice Assessments

Your portfolio is an important part of your Studio Practice submission for assessment. It provides the tutors assessing your work with evidence of your preparatory and developmental work, often critical in evidencing how you have met the learning outcomes for the module and enables them to look at your submission ahead of your presentation on the assessment day. It is also vital for the External Examiner, who will be verifying the grades awarded by the Academy assessors; apart from the final studio practice modules on undergraduate programmes, it is the main means by which they will be able to view the work you have submitted for the module.

We require digital portfolios for a number of reasons:

- As a means of ensuring you record all your relevant work for the project and present it logically so that it is accessible to the External Examiner ( your preparatory and developmental work is often critical in evidencing how you have met the learning outcomes for the module);
- to allow your tutors to support you in selecting work for your portfolio;
- to allow all assessors to view your entire submission ahead of the assessment day/ your presentation;
- to prevent the Academy having to retain and store your physical work, including your sketchbooks, which you may want to refer to over the course of the year\*

*\*please be aware that the Academy will request that some students bring in their physical portfolio(s) at the end of the year for the External Examiner to view, should they wish to. It is **VERY** important that you retain your portfolio (in its original state) for each module project and make them available for this purpose.*

For the assessment day, however, **you will still be required to bring in your physical portfolio** of supporting/ developmental work for the assessors.

The digital portfolio should be a copy of your physical portfolio and is primarily for the External Examiner, although it also enables the assessors to look at your portfolio ahead of the assessment/ presentation day. The External Examiner is required to look at a sample of work from all undergraduate programmes (all modules at all levels). The External Examiner's main focus is to consider the work and grades in comparison to national standards. Should they think there is an issue with our grading, they can request to see a larger sample, or all work submitted. The Examiner does not adjust individual grades, but may request all grades to be changed across a module/ cohort, should they think it is necessary to ensure we are meeting national standards.

## Submission of your digital portfolio

You will need to upload your digital portfolio to Moodle. The upload sections will be on your main programme page, in the relevant studio practice block.

You should be aware that the Academy will not retain these digital portfolios; once the External Examiner and the Examination & Progression Board has signed off all grades at the end of the academic year, we will delete all files. If you wish to, you should retain a separate copy of your portfolio for your own records.

***Please be aware that the office will NOT be able to upload files on your behalf.***

The upload method is the same drag and drop as with essays etc. Moodle will allow for multiple files to be uploaded per section. You will receive a digital receipt for your timed submission. As usual, Moodle will automatically switch off the upload and it will not be possible to submit after the deadline.

**All files MUST be uploaded by the deadline published on the module brief.**

You will need to upload a minimum of two files:

**Developmental work:** You should include images of all the developmental work you have made, including experiments, maquettes, work in progress etc and your sketchbook (where relevant). You can upload this body of work as up to three files with images combined as a PDF or Powerpoint presentation, in a logical order so that the External Examiner can easily see how your project has progressed.

You should include notes containing the relevant information such as media and dimensions and possibly the date made on the page/ slide and put images in the order the work was made.

You should name the file: [Developmental\\_module code\\*\\*\\*\\_your student ID](#). (Where you use more than one file, name them Developmental 1, 2 or 3).

The developmental section will allow multiple files to be uploaded, should you need to include video files separately.

**Final piece(s):** You will need to upload image(s) of your final piece(s), again these need to be combined in a single PDF or Powerpoint presentation (where possible, but the section will allow up to five files). You may decide to include detail-images, if you think it appropriate. This file should contain the following information:

- Title of work (if any)
- Dimensions
- Media

The combined file should be named: [Final piece\\_module code\\*\\*\\*\\_your student ID](#).

\*\*\*the module code is on the module assignment brief cover.

The final piece(s) section will allow multiple files (up to five) to be uploaded, should you need to include video files separately.

In the case of the BAFA & BACP final studio practice module leading to the graduate exhibition, you do not need to supply images of your final piece(s) in context (the external examiner will see the work at the exhibition). For all other modules, images of final pieces should be in context where relevant (i.e installation is central to the piece).

**All files MUST be uploaded by the deadline published on the module brief.**

**Video Files - IMPORTANT:** You can submit video files. Ideally, these will be embedded into the PDF/Powerpoint, but can be submitted alongside if they are clearly titled (i.e. labelled as final piece or developmental work, date etc in addition to the above naming convention). Please DO NOT upload links to video files. We must have a (compressed) copy of the file. If you are unable to compress your video files you can upload to [We Transfer](#). The transfer link should then be submitted on a word document or PDF to the relevant upload area (*if you do this, please make sure that you do not do so too early - the transfer will only be active and available to us for seven days*).

## Preparation requirements

It is **VERY IMPORTANT** that you prepare your files/ images appropriately **BEFORE** uploading them. This is good practice; many submissions for exhibitions, competitions etc will ask you for specific image sizes/ resolutions.

**Moodle has a size limit on uploads; 64mb**, though you should aim to make smaller files, where possible.

### Powerpoint

If you're combining files within a Powerpoint presentation, you can simply drop the images in and compress them within Powerpoint all at once to ensure that the overall file isn't too big:

<https://www.youtube.com/watch?v=KgbClV5nqxw>

<https://support.brighttalk.com/hc/en-us/articles/204281120-How-do-I-reduce-the-size-of-my-slide-deck->

If it's still too big, you'll need to reduce your image resolution (file size) first (see below).

### Google Slides

If you're using Google slides, this should automatically resize them for you, but please double check the exported file size. Again, if it's still too big, you'll need to reduce your image resolution (file size) first (see below). Google Slides should be exported as a PP or PDF.

### Mac Pages

If you're using Mac Pages, you **MUST** export to a PC compatible format such as a PDF or Powerpoint. In pages, you will need to reduce your image resolution (file size) first.

### Word & Google Docs

If you're using Word or Google Docs to create a PDF, you will need to reduce your image resolution (file size) first.

### [Acrobat DC Pro](#)

This is a subscription programme, but useful for this task as you can drag & drop a series of images and other files into it and combine them into one PDF in a single step (the order can be easily changed too). With this option you shouldn't need to reduce your image resolution (file size) first as



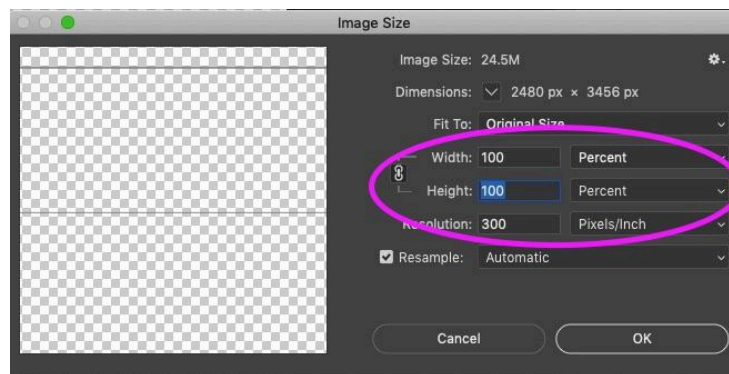
the program will compress them for you (however, depending on the size of your source files, you may still need to reduce them first).

### Resizing image files

Your images should be sized for screen resolution; they won't need to be printed, so can be relatively small. As a rough guide you should be resizing to around 150 ppi (pixels per inch):

<https://www.photoshopessentials.com/essentials/the-72-ppi-web-resolution-myth/>

You can do this using Photoshop. By setting up an action, Photoshop will let you auto-batch and resize a large number of images at once: [https://www.youtube.com/watch?v=\\_U68MQKQljs](https://www.youtube.com/watch?v=_U68MQKQljs). If you use this method, a good tip is to resize by percentage to save confusion about pixels and ratios.



If you don't have access to Photoshop, there are a number of apps that can resize/ compress images for you: <https://www.oberlo.co.uk/blog/image-resizer>

If you're using a phone to photograph work, you may need to resize your images. On an iPhone you can do this when you email them (probably best to select the medium size). Otherwise, airdrop them and resize using one of the suggested methods above.

If you're uploading video you will need to compress it as well. Again, please bear in mind that the resolution only needs to be suitable to be viewed on a computer screen - the external examiner will know that they are viewing a compressed version and will not be overly concerned about quality. There are free sites that will compress for you: <https://www.youcompress.com/>

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