

# Art Academy

**BA (Hons) Contemporary Portraiture Programme Handbook**  
Academic Year 2025/26

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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.

# 1. Introduction

Welcome to the Art Academy's BA (Hons) Degree in Contemporary Portraiture: a distinctive and unique course offering an alternative approach to most fine art education models. The Degree situates the study of fine art skills in this specialist genre in a context where contact with practitioners and industry professionals is key, giving you first hand insight into the skills, understanding and knowledge you will need to become a portrait artist. 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. The BA (Hons) Degree in Contemporary Portraiture enables you to specialise within the range of disciplines on offer at the Academy, whilst also giving you the freedom to develop skills across a variety of disciplines should you choose to.

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. The Academy's BA (Hons) Degrees are 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 BA (Hons) 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 your 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.

At the Academy 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 skills and academic knowledge to the best of your ability, and to prepare you to enter your chosen field within the wider art world.

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.

### 2025/26 Academic year

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

<b>Term 1 (2501)</b>	<b>Term 2 (2502)</b>	<b>Term 3 (2503)</b>
Term starts 15/09/25	Term starts 12/01/26	Term starts 20/04/26
Reading week 27/10/24	Reading week 16/02/26	No reading week
Term ends 28/11/24	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.**

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.



<b>Term 1 (2501)</b>	<b>Induction wk</b> 08/09/25	<b>Wk 1</b> 15/09/25	<b>Wk 2</b> 22/09/25	<b>Wk 3</b> 29/09/25	<b>Wk 4</b> 06/10/25	<b>Wk 5</b> 13/10/25	<b>Wk 6</b> 20/10/25	<b>Wk 7</b> 03/11/25	<b>Wk 8</b> 10/11/25	<b>Wk 9</b> 17/11/25	<b>Wk 10</b> 24/11/25	<b>Assessment week</b>					
<b>Level 4 Stage 1</b>	Experimental Studio practice 1 start				PATs	PATs		<b>Reading Week</b>				Experimental Studio practice 1 submission	Studio practice presentations Experimental Studio practice 2 start				
<b>Level 5 Stage 2</b>	Live Commission Studio practice start	Professional development: Understanding Professional Creative Practice start			PATs	PATs					Live Commission Studio practice submission	Studio practice presentations Thinking Through Studio Practice 1 start					
<b>Level 6 Stage 3</b>	Extended Personal Studio Practice start	Extended Contextual Research Project start	Professional Development: Engaging with the Art World start	PATs	PATs	PATs											
<b>Term 2 (2502)</b>	<b>Wk 1</b> 12/01/26	<b>Wk 2</b> 19/01/26	<b>Wk 3</b> 26/01/26	<b>Wk 4</b> 02/02/26	<b>Wk 5</b> 09/02/26	<b>Reading Week</b>						<b>Wk 6</b> 23/02/26	<b>Wk 7</b> 02/03/26	<b>Wk 8</b> 09/03/26	<b>Wk 9</b> 16/03/26	<b>Wk 10</b> 23/03/26	<b>Assessment week</b>
<b>Level 4 Stage 1</b>	Portraiture & its Contexts 1 start			PATs	PATs							Experimental Studio practice 2 Submission	Studio practice presentations Experimental Studio practice 3 start				
<b>Level 5 Stage 2</b>	Portraiture & its Contexts 2 start			PATs	PATs							Thinking Through Studio Practice 1 submission	Studio practice presentations Thinking Through Studio Practice 2 start				
<b>Level 6 Stage 3</b>	Extended Contextual Research Project submission			PATs	PATs												
<b>Term 3 (2503)</b>	<b>Wk 1</b> 20/04/26	<b>Wk 2</b> 27/04/26	<b>Wk 3</b> 04/05/26	<b>Wk 4</b> 11/05/26	<b>Wk 5</b> 18/05/26	<b>Wk 6</b> 25/05/26	<b>Wk 7</b> 01/06/25	<b>Wk 8</b> 08/06/25	<b>Assessment week</b>	<b>Grad show building prep wk</b>	<b>Grad show install &amp; assessment wk</b>						
<b>Level 4 Stage 1</b>	Portraiture & its Contexts 1 submission			Bank Holiday Mon 06/05 PATs	PATs		Bank Holiday Mon 27/05	Experimental Studio practice 3 submission	Studio practice presentations								
<b>Level 5 Stage 2</b>	Portraiture & its Contexts 2 submission		Professional development: Understanding Professional Creative Practice submission	Bank Holiday Mon 06/05 PATs	Professional development VIVA PATs		Bank Holiday Mon 27/05	Thinking Through Studio Practice 2 submission	Studio practice presentations								
<b>Level 6 Stage 3</b>	Extended Contextual Research Project submission			Bank Holiday Mon 06/05 PATs	PATs		Bank Holiday Mon 27/05					Extended Personal Studio Practice submission & 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 FD 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 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). All core tutors can be contacted through Moodle messages.

### Academic team

Darren Nairn	Director of Quality & Student Experience	<a href="mailto:darren@artacademy.ac.uk">darren@artacademy.ac.uk</a>
Sue Spaul	Director of Programmes	<a href="mailto:sue@artacademy.ac.uk">sue@artacademy.ac.uk</a>
Georgina Rowlands	Academic Programme Manager	<a href="mailto:georgina@artacademy.ac.uk">georgina@artacademy.ac.uk</a>
Aimee Briginshaw	Admissions Coordinator	<a href="mailto:admissions@artacademy.ac.uk">admissions@artacademy.ac.uk</a>
	Academic Coordinator	<a href="mailto:aimee@artacademy.ac.uk">aimee@artacademy.ac.uk</a>
TBC	Academic Systems & Support Administrator	TBC

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 Academic Programme Manager, Georgina, works closely with Sue, the Director of Programmes and 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. The Academic Systems & Support Administrator is available to students and tutors for general enquiries and IT and systems support. Aimee, the Admissions Coordinator looks after the admissions process, working with the Director of Quality & Student Experience.

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 Portraiture and its Contexts 1 module, and in Level 5 the Portraiture and its Contexts 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.

Full time students can choose two workshop courses per week, and part time students can choose one or two. (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. The third Studio Practice module is the Live Exhibition module, where you will work with your peers, learning about curation and creating an artwork based on a common theme, leading to a group exhibition at the end of the module. 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 Department 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 two or three Elective Skills Workshop (ESW) courses each term if you are studying full time. (One or two if you are studying part time). 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 Portraiture and its Contexts 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. It will balance an introduction to the histories and debates that inform contemporary art with studies that are more specific to portraiture, encouraging you to think about the portrait as something embedded in a whole series of discourses, technologies and sites of display. 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 one workshop course per term from across the wide range and variety on offer.



During Term Two in Level 5, you will complete the Portraiture and its Contexts 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 scrutinise the frameworks which construct meaning around and within the portrait. 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. This module may be partly 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 Level 6, 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 the Extended Contextual Research Project on a topic related to your practice, for which you will receive tutorials with the Critical & Contextual Studies Department Leader, 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.

## 6. Full Time and Part Time mode

### Full time mode

If you are on the full time study mode, you will attend the Academy for three days per 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 you will be provided with individual, dedicated, permanent studio spaces in which to work independently on practical work.

BA (HONS) CONTEMPORARY PORTRAITURE FULL TIME MODE OF STUDY MAPPING			
	STAGE 1	STAGE 2	STAGE 3
Term 1	Studio Practice Module 1 (Tuesday) Elective Skills Workshop Course Elective Skills Workshop Course Optional 4th day Elective	Studio Practice Module 4 (Tuesday) Studio Practice Module 4 (supported) & Professional Development Module (content) Monday Elective Skills Workshop Course Optional 4th day Elective	Studio Practice Module 7 (Monday) Studio Practice Module 7 (supported) Professional Development Module (submitted May) Extended Contextual Research Project (submitted Jan) Monday Elective Skills Workshop Course
Term 2	Studio Practice Module 2 (Tuesday) Portraiture & Its Contexts Module 1 (half day) Elective Skills Workshop Course Optional 4th day Elective	Studio Practice Module 5 (Tuesday) Studio Practice Module 5 (supported) & Professional Development Module (tutorials, crits) Monday Portraiture & Its Contexts Module 2 (half day) Optional 4th day Elective	Studio Practice Module 7 (Monday) Studio Practice Module 7 (supported), Professional Development Module (submitted May) Tuesday Elective Skills Workshop Course
Term 3	Studio Practice Module 3 (Tuesday) Digital Development Elective Elective Skills Workshop Course Optional 4th day Elective	Studio Practice Module 6 (Tuesday) Studio Practice Module 5 (supported) & Professional Development Module (tutorials, crits, Submission May) Monday Elective Skills Workshop Course Optional 4th day Elective	Studio Practice Module 7 (Monday) Studio Practice Module 7 (supported), Professional Development Module (submitted May) Tuesday Elective Skills Workshop Course
<b>Requirements per stage:</b> Attendance: Two to three days a week tutored plus one day of independent study. One of the elective choices needs to be Digital Development (term 3). Three drawing electives must be completed over the first two Stages. Full Time students are expected to undertake one independent study day on Studio Practice per week. Stage 1 students do not have access to dedicated studio space.			
Studio Practice modules increase to two days a week in Stage 2. Students can access dedicated studio space and are expected to undertake one independent study day. Term 1 Professional Development module = five consecutive days content on Mondays followed by some tutorials in the latter half of the term, with short tutorials and group crits in Terms 2 and 3, not every week (Mondays). Students are expected to undertake independent study tasks for the remainder of the Critical & Contextual Studies day.			
Students can opt not to take all of the Stage 3 elective allowance to concentrate more on Studio Practice. Stage 3 students can access dedicated studio space. Both the Extended Contextual Research module and the Professional Development module are not whole days and not every week. Students are expected to undertake at least one additional independent day on Studio Practice.			



## Part time mode

If you are on the part time mode of study, you will be at the Academy two 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 you will be provided with individual, dedicated, permanent studio spaces in which to work independently on practical work.

BA (HONS) CONTEMPORARY PORTRAITURE PART TIME MODE OF STUDY MAPPING			
	STAGE 1	STAGE 2	STAGE 3
	<b>YEAR ONE</b>	<b>YEAR THREE</b>	<b>YEAR FIVE</b>
<b>Term 1</b>	Studio Practice Module 1 Monday (tutored) Elective Skills Workshop Course OR Elective Skills Workshop Course Elective Skills Workshop Course	Studio Practice Module 4 Monday (tutored) Studio Practice Module 4 (supported) & Professional Development Module (content) Monday	Studio Practice Module 7 Tuesday (tutored) Extended Contextual Research Project Tuesday(submitted Jan) Elective Skills Workshop Course
<b>Term 2</b>	Studio Practice Module 2 Tuesday (tutored) Portraiture & Its Contexts Module 1 (half day) OR Studio Practice Module 2 Tuesday (tutored) Elective Skills Workshop Course OR Portraiture & Its Contexts Module 1 (half day) Elective Skills Workshop Course OR 2X Elective Skills Workshop Course	Portraiture & Its Contexts Module 2 (half day) Elective Skills Workshop Course	Studio Practice Module 7 Monday (tutored) Elective Skills Workshop Course
<b>Term 3</b>	Studio Practice Module 3 Tuesday (tutored) Elective Skills Workshop Course OR Elective Skills Workshop Course Elective Skills Workshop Course	Elective Skills Workshop Course Elective Skills Workshop Course	Studio Practice Module 7 Monday (tutored) Elective Skills Workshop Course
	<b>YEAR TWO</b>	<b>YEAR FOUR</b>	<b>YEAR SIX</b>
<b>Term 1</b>	Studio Practice Module 1 Tuesday (tutored) Elective Skills Workshop Course OR Elective Skills Workshop Course Elective Skills Workshop Course	Elective Skills Workshop Course Elective Skills Workshop Course	Studio Practice Module 7 Monday (tutored) Studio Practice Module 7 (supported) & Professional Development Module Tuesday (submitted May)
<b>Term 2</b>	Studio Practice Module 2 Tuesday (tutored) Portraiture & Its Contexts Module 1 (half day) OR Studio Practice Module 2 Tuesday (tutored) Elective Skills Workshop Course OR Portraiture & Its Contexts Module 1 (half day) Elective Skills Workshop Course OR 2X Elective Skills Workshop Course	Studio Practice Module 5 Tuesday (tutored) Studio Practice Module 5 (supported) & Professional Development Module Monday (tutorials, crits)	Studio Practice Module 7 Monday (tutored) Studio Practice Module 7 (supported) & Professional Development Module Tuesday (submitted May)
<b>Term 3</b>	Studio Practice Module 3 Tuesday (tutored) Elective Skills Workshop Course OR Elective Skills Workshop Course Elective Skills Workshop Course	Studio Practice Module 6 Monday (tutored) Studio Practice Module 5 (supported) & Professional Development Module Monday (tutorials, crits, Submission May)	Studio Practice Module 7 Monday (tutored) Studio Practice Module 7 (supported) & Professional Development Module Tuesday (submitted May)
	<b>Requirements per stage:</b> Attendance: Two days a week tutored, plus independent study. Progression through the first Level/Stage is flexible. All modules must be completed within the two years and Studio Practice modules must be undertaken in order (in any pattern across the two years). Three drawing electives must be completed over the first two Stages. One of the elective choices in Stage 1 needs to be Digital Development (term 3). When undertaking Studio Practice modules, Part Time students are expected to devote the equivalent of one day independent study per week. Stage 1 students don't have access to dedicated studio space.	Progression through Stage 2/Level 5 is fixed. Studio Practice modules increase to two days a week. Part Time Students must undertake Studio Practice in Term one of year 3 and the content and tutorials of Professional Development (Professional Development module = five consecutive days content on Tuesdays followed by some tutorials in the latter half of the term). Part Time students only have access to dedicated studio space in the terms they're undertaking Studio Practice modules. The Professional Development module runs over the two years, with Part Time students returning to tutorials and group crits in terms 2 and 3 at year four, having completed some work independently over the latter terms of year three. Part Time students must take Critical & Contextual Studies Module 2 in year three.	Maximum of three electives across the two years; some could be taken in the second year of the stage (year six) - in which case the second day in year five would be supported Studio Practice. Students can opt not to take all of their elective allowance, to concentrate more on Studio Practice. Part Time students have access to dedicated studio space for all Terms in stage 3. The Extended Contextual Research module and Professional Development modules are not whole days and not every week.

## 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, though 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.

You also have the opportunity to gain teaching experience through involvement in the delivery of evening classes (as teaching assistants), charitable outreach events and corporate training creative days at the Academy. The Academy alumni often teach on our public programmes after they graduate.

All students are actively encouraged to become involved in real life commissions and competitions in addition to their 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 their progression.

## **8. Programme Specification**

*Please see following pages*

## Programme specification

### 1. Overview/ factual information

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

**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 Contemporary Portraiture that enables them to develop and hone, to a very high standard, skills in the exacting discipline of Contemporary Portraiture, choosing 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 practices 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 sets and understanding of the broad art market, together with the contemporary portraiture art market specifically, 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:*

- Observe good working practices and demonstrate a broad understanding of skills chosen from across the full range of artistic mediums and approaches.
- Employ accomplished specialist practical skills innovatively.
- Experiment broadly to create informed artworks that evidence an understanding of the relationship between technical and conceptual concerns.
- Demonstrate a refined personal artistic language.
- Undertake critical analysis and reflective evaluation of their core intentions.
- Create distinctive artwork that is informed by the student's academic insight and contributes to contemporary society.
- 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.
- 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.
- Confidently discuss their work in a broad range of contexts.
- Curate a body of work demonstrating an understanding of viewer engagement.
- Evidence real art world experiences.
- 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) Contemporary Portraiture programme will share some common elements with validated programmes:

- BA (Hons) Fine Art 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) Contemporary Portraiture and BA (Hons) Fine Art 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 (Portraiture & its Contexts modules 1 & 2) 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.

Whilst AAL 'teaches out' its Foundation Degree (Contemporary Portraiture), students who have successfully completed this programme are able to complete the BA (Hons) Fine Art Level 6 modules as a top up year degree programme after completing a bridging module.

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.)*

#### Programme Structure - LEVEL 4

Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term runs in
AABACP401 Experimental Studio Practice 1	40	N/A		No	1
AABACP402 Experimental Studio Practice 2	40			No	2
AABACP403 Exhibition Project	25			No	3
AABACP404 Portraiture & its Contexts 1	15			No	2

Intended learning outcomes at Level 4 are listed below:

<u>Learning Outcomes – LEVEL 4</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p><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> Develop a concept through research that responds to a set curatorial theme for a group exhibition.</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 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>

<b><u>Learning Outcomes – LEVEL 4</u></b>	
<b>3A. Knowledge and understanding</b>	
	<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>

<b><u>Learning Outcomes – LEVEL 4</u></b>	
<b>3A. Knowledge and understanding</b>	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.
<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 ways 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><b>B4:</b> Appraise and evaluate different curatorial approaches.</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>	<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>3B. Cognitive skills</b></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>
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<b>3B. Cognitive skills</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>3C. Practical and professional 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>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><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</p>

<b>3C. Practical and professional skills</b>	
<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 one or more resolved artworks that demonstrates consideration of relevant artistic language, craftsmanship, curatorial decisions and audience engagement.</p> <p><b>C6:</b> Communicate and structure ideas.</p>	<p>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> <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>3C. Practical and professional skills</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>3D. Key/transferable skills</b>	
<p><b>Learning outcomes:</b></p> <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> Manage a project from start to finish within a given timescale.</p> <p><b>D4:</b> Use interpersonal and communication skills to work collaboratively with a peer group to manage a project, identifying the factors that affect own and team performance.</p> <p><b>D5:</b> Support ideas using argument and evidence.</p>	<p><b>Learning and teaching strategy/ assessment methods</b></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</p>



3D. Key/transferable skills	
<p><b>D6:</b> Use appropriate, subject specific, vocabulary when discussing artwork.</p>	<p>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> <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>3D. Key/transferable skills</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>

**EXIT AWARD:** CERTIFICATE OF HIGHER EDUCATION      120 credits

<b><u>Programme Structure - LEVEL 5</u></b>					
<b>Compulsory modules</b>	<b>Credit points</b>	<b>Optional modules</b>	<b>Credit points</b>	<b>Is module compensatable?</b>	<b>Term runs in</b>
AABACP501 Live Commission Project	30	N/A		No	1
AABACP502 Thinking Through Studio Practice 1	35			No	2
AABACP503 Thinking Through Studio Practice 2	25			No	3
AABACP504 Portraiture & its Contexts 2	15			No	2
AABACP505 Professional Development: Understanding Professional Creative Practice	15			No	1,2,3

<u>Programme Structure - LEVEL 5</u>					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term runs in

Intended learning outcomes at Level 5 are listed below:

<u>Learning Outcomes – LEVEL 5</u>	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p><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><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 (broadly to include personal, cultural, social, political and environmental) 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><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>

<b><u>Learning Outcomes – LEVEL 5</u></b>	
<b>3A. Knowledge and understanding</b>	
<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> <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>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>

<b>Learning Outcomes – LEVEL 5</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>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><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</p>

<b>3B. Cognitive skills</b>	
<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><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>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> <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>3B. Cognitive skills</b>	
	<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>3C. Practical and professional 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>C7:</b> Meet the professional requirements involved in undertaking a commission (including, but not limited to; budgeting; design proposals; contract; health &amp; safety)</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>



<b>3C. Practical and professional skills</b>	
<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><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 clearly document and present their own emerging practice, evaluating effectiveness and adapting solutions appropriately.</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> <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>3C. Practical and professional skills</b>	
	<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>3D. Key/transferable 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>D7:</b> Independently negotiate a brief with a client, set realistic goals and schedules, manage workloads and meet deadlines.</p> <p><b>D8:</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>

<b>3D. Key/transferrable skills</b>	
<p><b>D9:</b> Organise and manage self- directed projects effectively, communicating information and outcomes through appropriate forms.</p> <p><b>D10:</b> Initiate and manage self- directed projects effectively</p> <p><b>D11:</b> Analyse relevant critical feedback and use own judgment to constructively develop ideas in response.</p> <p><b>D12:</b> Communicate ideas and present work using appropriate conventions</p> <p><b>D13:</b> Apply a range of appropriate communication methods to document and evidence their activities and achievements.</p> <p><b>D14:</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> <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>3D. Key/transferable skills</b>	
	<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>						
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term runs in	Term runs in
AABACP601Extended Personal Studio Practice	70	N/A		No	1,2,3	
AABACP602 Extended Contextual Research Project	30			No	1	

<u>Programme Structure - LEVEL 6</u>			
AABACP603 Professional development: Engaging with the Art World	20	No	1,2,3

Intended learning outcomes at Level 6 are listed below:

<u>Learning Outcomes – LEVEL 6</u>	
3A. Knowledge and understanding	
<p><b>Learning outcomes:</b> <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>Learning and teaching strategy/ assessment methods</b> <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>

<b><u>Learning Outcomes – LEVEL 6</u></b>	
<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><b>3A. Knowledge and understanding</b></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>

<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 learnt is contextualised for the student's individual subject/ area of investigation. Targets are set to ensure students reach intended goals.</p>

<b>3B. Cognitive skills</b>	
<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><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> <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>3B. Cognitive skills</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>3C. Practical and professional 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>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><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</p>



<b>3C. Practical and professional skills</b>	
<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>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> <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>3C. Practical and professional skills</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>3D. Key/transferable skills</b>	
<p><b>Learning outcomes:</b></p> <p><i>Students will be able to:</i></p> <p><b>D15:</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>D16:</b> Communicate complex ideas using appropriate language and structure(s)</p> <p><b>D17:</b> Initiate, sustain and manage projects over an extended period, meet deadlines and evidence professional working practices.</p>	<p><b>Learning and teaching strategy/ assessment methods</b></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</p>

3D. Key/transferrable skills	
<p><b>D18:</b> Present and communicate information in different contexts using appropriate standards and conventions for the audience.</p>	<p>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> <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>3D. Key/transferable skills</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>

**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 in the exacting discipline of Contemporary Portraiture, choosing 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 students typically offered in excess of 20 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, including contemporary portrait 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 or portrait 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 Art Academy London 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, which builds on the Level 5 Professional Development module and together 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. Whilst Contemporary Portraiture students may choose to take skills workshops relevant to the development of skills as portrait artists, there are no formal, specialist, 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 & 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 Academic Programme Manager. Students are supported both academically and pastorally by the relevant Programme Leader (and, on occasion, another Studio Practice tutor).

AAL 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 AAL; the tutor is usually the programme leader but alternatively a Studio Practice tutor from their programme. After Induction, 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. (AAL operates an open door policy). 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 an artistic tutorial (in addition to their tutorials with their PATs) in the first two terms of Levels 4 and 5, with a visiting artist, 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

During Level 6 of the programme, a number of visiting tutors will be invited in to provide tutorial advice to students during the scheduled taught sessions (i.e in group critiques and individual tutorials), in addition to the Studio Practice tutors for this level.

Visiting tutors who come in to provide tutorials will often be asked to give a talk to students as part of their visit.

### **SEN**

Art Academy London welcomes students with Special Educational Needs subject to being able to support their individual needs. The SEND Coordinator and the Director of Academic Quality Standards and Student Experience 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 Director of Academic Quality Standards and Student Experience 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**

Art Academy London 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. Free access to specialist IT software and hardware in the Digital Suite is granted for 2 days per week and students are able to freely access the Print Studio during Studio Practice module days. 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. Induction to the British Library forms part of the Level 4 Art History/Theory modules.

### **Student welfare**

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

The Academic Team (Director of Programmes, Academic Programme Manager and Academic Administrator) provide support in conjunction with Programme Leaders for students who may be feeling the pressures of studying.

AAL'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 once 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.

AAL 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 AAL does receive general, anonymised usage data indicating increasing take up of the service. Anonymous feedback on the service will be sought at the end of 21/22 academic year.

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 though 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 Academy organises a number of student prizes throughout the year, often in collaboration with external partners in order 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. A number of AAL alumni teach on its public course programmes.

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 career 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 (Director of Programme, Academic Programme Manager & Academic Administrator) 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. Art Academy London 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 and Advanced Standing policies).

*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 by the Academic Quality and Programme Manager.

Art Academy London does not currently sponsor international students through the Tier 4 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 Policy
- 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																							
Level	Study module/unit	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	A 9	A 10	A 11	A 12	A 13	A 14	A 15	A 16	A 17	A 18	A 19	A 20	A 21	A 22	A 23	A 24
4	Experimental Studio Practice 1	✓					✓																		
	Experimental Studio Practice 2		✓																						
	Live Exhibition				✓																				
	Portraiture & its Contexts 1					✓																			
		Programme outcomes																							
Level	Study module/unit	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	A 9	A 10	A 11	A 12	A 13	A 14	A 15	A 16	A 17	A 18	A 19	A 20	A 21	A 22	A 23	A 24
5	Commission	✓																							
	Thinking Through Studio Practice 1																								
	Thinking Through Studio Practice 2																								
	Portraiture & its Contexts 2																								
		Programme outcomes																							
Level	Study module/unit	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	A 9	A 10	A 11	A 12	A 13	A 14	A 15	A 16	A 17	A 18	A 19	A 20	A 21	A 22	A 23	A 24
5	Commission	✓																							
	Thinking Through Studio Practice 1																								
	Thinking Through Studio Practice 2																								
	Portraiture & its Contexts 2																								



## 9. Module Specification

*Please see following pages*



## Module specification

1. Factual information			
<b>Module title</b>	AABACP401 Experimental Studio Practice 1		
<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 represents the first engagement students have with defining 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 the artistic principles that are at the heart of the Academy.

This module along with Experimental Studio Practice modules 2 & 3 forms 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.

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*

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

*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 Exhibition Module

**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 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.

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 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</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>B1:</b> Examine how the manipulation of formal elements can express ideas and be used to explore the ways meaning is created in artwork.</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>

B. Cognitive 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 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><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>	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 skills developed in elective skills workshop</p>

<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<p>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>D Key transferable skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<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>	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>

D Key transferable 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 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.

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.

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
<b>Assessment Strategy:</b>					
Continuous formative assessment based on individual progress tutorials and group critiques.					
Summative Assessment is by 100% Portfolio to include: practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>	
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A1, B1, C1, C2, C3, D1	
<b>10. Teaching staff associated with the module</b>					
<b>Name and contact details</b>					
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	

<b>11. Key reading list</b>					
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>	
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? Enquiries into contemporary sculpture	Black Dog Publishing	London	
Farr, I	2012	Memory - Documents of Contemporary Art	Whitechapel Art Gallery	London	
Smith, T	2009	What is contemporary art?	University of Chicago Press	Chicago, Illinois	
Gauntlett, D	2011	Making is connecting: The Social Meaning of Creativity, from DIY and Knitting to YouTube and Web 2.0	Polity Press	Cambridge	
Gibbons, J	2007	Contemporary Art and Memory	I.B. Taurus	London	
Goodyear, A C et al	2016	This is a portrait if I say so	Yale University Press	New Haven & London	
Ulrich Obrist, H	2016	Lives of the artists, lives of the architects	Penguin	London	
Mercer, K	2008	Exiles, Diasporas, and Strangers	MIT Press	Cambridge, Massachusetts	
Johnston, S	2008	The Everyday - Documents of Contemporary Art	Whitechapel Art Gallery	London	

## **12. Other indicative text (e.g. websites)**

### **Websites**

The Stage of Drawing: Gesture and Act: Exhibition curated by Avis Newman. <http://www.drawingcenter.org>  
 Graphic Witness – exhibition at the Drawing Room: <https://drawingroom.org.uk/shop/graphic-witness-exhibition-guide-download>  
<http://www.whitechapelgallery.org/events/> Whitechapel Gallery events programme and past events archive  
<http://www.theculturecapitaleexchange.co.uk/> Knowledge exchange network / cultural research forum / collates lectures and events around London

<https://www.ucl.ac.uk/bartlett/architecture/news/2017/dec/bartlett-school-architecture-international-lecture-series-2018> Interdisciplinary lectures at the Bartlett School of Architecture

<https://www.rca.ac.uk/news-and-events/> Fine Art lectures at the Royal College of Art, some available to view online.

<https://www.jstor.org/> This provides a certain amount of free student access to academic books and journals, covering arts, humanities, science.

**Journals and Periodicals**

Duchamp, M – The Creative Act

Cooper, J. September 1999. *Controlling the Uncontrollable: heavy emotion invades contemporary painting*. *New Art Examiner*. Vol. 27 Issue 1, p32-35. Available via: EBSCO

Bell-Roberts, B. Mar2015. *A journey of materiality and art practice – an interview with El Anatsui*. *Art South Africa*. Vol. 13 Issue 3, p31-35. Available via: EBSCO

Elderton, L. Oct2017. *Gerhard Richter: Effacing Memory*. *Modern Painters*. Vol. 29 Issue 10, p48-61. Available via: EBSCO

Galligan, G. Nov2014. *The Fabric of Memory*. *Art in America*. Vol. 102 Issue 10, p152-159

*Interview: Lee Minwei & Charwei Tsai: The art of the ephemeral*. Nov/Dec2012. *Flash Art International*, 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*. *Scienco*. Volume 14, issue 1. Available via: <https://content.sciendo.com/view/journals/ausfm/14/1/article-p157.xml>

Smith, D. July/August 2010. *New maps of heaven*. *Art Monthly*. Issue 338, p11-14. Available via: EBSCO

Zamudio, R. December 2009/February 2010. *Marco Maggi: between drawing and withdrawing*. *Art Nexus*. Vol. 8 Issue 75, p60-64. Available via: EBSCO

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP402 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 student's engagement with defining their individual practice. It is the second of a total of six Studio Practice modules that students complete during Levels 4 and 5 of the programme, based on 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 Portraiture & its Contexts 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 1

Level 4 Experimental Studio Practice 2

Level 4 Portraiture & its Contexts 1

**3. Aims of the module**

To enable students to explore how other artists have used formal language and evaluate its efficacy in relation to the artist's intent.

To introduce students to a broad range of materials, mediums, techniques and approaches that are appropriate to subject and intention.

To develop students' understanding of how formal choices in all areas of their practice impact on how their ideas are communicated.

To introduce students to how different artistic languages can be used to communicate their ideas.

To develop students' 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>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 seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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 investigation. Targets are set to ensure students reach intended goals.</p>



B. Cognitive 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 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>C4:</b> Explore a broad range of materials, mediums, techniques and approaches that are appropriate to subject and intention.</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 skills developed in elective skills workshop</p>

<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<p>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>D Key transferable skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<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><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>

D Key transferable 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 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.

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 'Critical and Contextual Studies 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.

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>				
Summative Assessment is by Portfolio consisting of: Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.				
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A2, A3, B2, B3, C4, D2

<b>10. Teaching staff associated with the module</b>	
<b>Name and contact details</b>	
N/A	

<b>11. Key reading list</b>			
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Location</b>
Ammer, M, Hochdorfer, A. and Joseilt, D	2015	Painting 2.0: Expression in the Information Age	Munich
			Prestel

11. Key reading list					
Author	Year	Title	Publisher	Location	
Bishop, C	2005	Installation Art	Tate Publishing	London	
Ceruti, M and Katrib, R	2016	How Does It Feel? Inquiries in to Contemporary Sculpture	Black Dog Publishing	London	
Christov-Bakargiev, C	2014	Arte Povera	Phaidon Press	London	
Flood, R, Hoptman and L. Gioni, M.	2012	Unmonumental: The Object in the 21st Century	Phaidon Press	London	
Foster, H and 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 and 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	
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	

<b>12. Other indicative text (e.g. websites)</b>
<b>Websites</b>
EBSCO – Academy access.
<a href="http://findarticles.com/">http://findarticles.com/</a> Article search
<a href="https://www.istor.org/">https://www.istor.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.theculturecapitalechange.co.uk/">http://www.theculturecapitalechange.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
Morse, R. Spring 2010. Photography / Sculpture in Contemporary Art. <i>American Art.</i> Vol. 24 Issue 1, p31-34. Available via: EBSCO
Rajguru, M. Aug 2013. 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/Jun 2015. 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. Sep 2004. Painting still lives. <i>Art Monthly</i> , Issue 279, p13-16. Available via EBSCO

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



## Module specification

1. Factual information			
<b>Module title</b>	AABACP403 Exhibition		
<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 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 is the third of a total of six Studio Practice modules that students complete throughout Levels 4 and 5 of the programme, each based upon the six artistic principles that form the basis of the Academy's approach to fine art education.

The module continues from the first two 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 and enables students to develop ideas and appropriate artistic language through reflective studio practice and further challenges them to develop work to a specified brief whilst working towards a group show with their peers.

The module is brief led. Students will be given a common theme around which they are each required to develop one or more artworks for a group show. They then mount the show (which may be open to the public – this is for the students to decide as a group) with their peers, at the end of the period of study. The module builds upon the reflective approaches to students' experiences as students research and explore the theme set for the exhibition before developing their individual responses to it.

It is delivered through one-to-one tuition (with both tutors and external industry professionals), group and peer critiques and independent study. Students are taught about curation by their Studio Practice tutor and an external professional. They have the opportunity to gain skills in managing a project working in a group towards the mounting of an exhibition, including determining timescales for the development of their work, negotiating with their peers about mounting the show in the exhibition space, advertising the show and invigilating during the exhibition period. This requires students to work with greater independence and confidence, as well as developing collaborative skills.

The module provides a work-based learning experience in addition to the experience of the practical development of art work.

The module is based on the Artistic Principle; **Visual Language and Craftpersonship:**

*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 craftpersonship form part of the artist's*

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

*language, through which they develop their own vocabulary to express their meaning. Craftpersonship 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 provide opportunities for students to explore the impact and relevance of the aesthetic decisions required in their practice.

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

To develop skills in project management, completing work to a given timescale and completing tasks necessary for the mounting of an exhibition in a timely manner

To develop skills in team work, working collaboratively with a peer group, sharing and completing tasks towards the mounting of a group exhibition.

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>A4:</b> Develop a concept through research that responds to a set curatorial theme for a group exhibition.</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 seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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> Appraise and evaluate different curatorial approaches.</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>

B. Cognitive 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 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>C5:</b> Complete one or more resolved artworks that demonstrates consideration of relevant artistic language, craftspersonship, 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 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</p>

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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> Manage a project from start to finish within a given timescale.</p> <p><b>D4:</b> Use interpersonal and communication skills to work collaboratively with a peer group to manage a project, identifying the factors that affect own and team performance.</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>

D Key transferable 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 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.

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 involve external professionals in supporting and guiding students through this work based learning element of the programme.

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.
- 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.
- The exercise of project management and team working skills in the planning and realisation of a group show.

### 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:

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
<p>Practical and contextual research, practical development and resolved work(s) undertaken as part of the brief.            A report of 1,000 - 1,500 words on a subject relating to curation and different curatorial approaches            A report reflecting on learning from the project with particular reference to the mounting of the exhibition and curatorial choices made by the group, and the experience of working as part of a team to mount the exhibition. 500 -1000 words.</p> <p>The integrity of the work is verified by the academic staff team and by industry professionals.</p>					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>	
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A4, A5, B4, C5, D3, D4	

<b>10. Teaching staff associated with the module</b>	
<b>Name and contact details</b>	
N/A	

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
George, A	2015	The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces	Thames and Hudson Ltd	London
O'doherty, D	2000	Inside the White Cube: The Ideology of the Gallery Space, Expanded Edition	University of California Press	Berkley
Ulrich Obrist, H	2015	Ways of Curating	Penguin	London
<b>Recommended</b>				
Balzar, D	2015	Curatorism: How Curating Took Over the Art World and Everything Else	Pluto Press	London
Ferguson, B W	1996	Thinking About Exhibitions	Routledge	London
O'Neil, P	2012	The Culture of Curating and the Curating of Culture(s)	MIT Press	London

<b>12. Other indicative text (e.g. websites)</b>
<b>Websites</b>
<a href="http://www.on-curating.org/files/oc/dateivenwaltung/old%20Issues/ONCURATING_Issue6.pdf">http://www.on-curating.org/files/oc/dateivenwaltung/old%20Issues/ONCURATING_Issue6.pdf</a>
<a href="https://www.oca-student.com/sites/default/files/oca-content/key-resources/res-files/">https://www.oca-student.com/sites/default/files/oca-content/key-resources/res-files/</a>
<a href="https://www.goodreads.com/book/show/15865181-thinking-contemporary-curating#">https://www.goodreads.com/book/show/15865181-thinking-contemporary-curating#</a>
<b>Journals and Periodicals</b>
Anspacher, T. July 2002, On Making Exhibitions Engaging and Interesting. <i>Curator</i> . Vol. 45, Issue 3, p167-173. Available: EBSCO
Maak, N, Klonk, C and Demand, T. Spring 2011. The White Cube and Beyond. <i>Tate Etc</i> . Issue 21. Available: <a href="http://www.tate.org.uk/context-comment/articles/white-cube-and-beyond">http://www.tate.org.uk/context-comment/articles/white-cube-and-beyond</a>
Mikulinsky, A. April 2017, How to Curate 'Badly': Forked Temporality in Pablo Picasso's Retrospective at the Galeries Georges Petit, 1932. <i>Journal of Curatorial Studies</i> . Vol. 6, Issue 1, p2-28. Available: EBSCO
Peltomäki, N. Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s. <i>Art Journal</i> . Vol. 66, Issue 4, p36-51. Available: EBSCO

Smith, Terry. October 2017, Mapping the Contexts of Contemporary Curating. *Journal of Curatorial Studies*. Vol. 6 Issue 2, p170-180. Available: EBSCO  
 Trezzi, N. March/April 2010, Te Art of Curating. *Flash Art International*. Vol. 43, p62-66. Available: EBSCO

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

## Module specification

1. Factual information			
<b>Module title</b>	AABCPA404 Portraiture & its Contexts 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

A key part of the country's only portraiture-focussed BA in contemporary practice, this module, together with the Portraiture & its Contexts 2 module at Level 5, aims to balance an introduction to the histories and debates that inform contemporary art with studies that are more specific to portraiture.

In this first module, portraiture as a discipline and as a site of study will be introduced through a series of examples that make use of London's world class museums. This is a module that will spread from Anthony van Dyke to Jennifer Packer asking students to think about the portrait not as a vacuum-packed personality but as something embedded in a whole series of discourses, technologies and sites of display. Anticipating that the students on the course will predominantly be painters, but for whom the photograph plays a key role in their practice, the module will focus on these two disciplines.

The course will partly be taught in tandem with the Level 4 BA Fine Art Critical & Contextual Studies 1 module, sharing its approach in terms of its focus on developing critical, analytical and research skills together and some course content, whilst also including historical material that helps place the portrait in the contemporary moment.

In the Portraiture & its Contexts 1 module, the focus will be more on material that raises questions, considers a range of approaches, and introduces key theoretical and critical perspectives.

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

*Level 4 Experimental Studio Practice 2 module*

### 3. Aims of the module

To enable students to situate their practice in context.

To introduce a diversity of practices, key ideas, and texts associated with art history and theory with a focus on portraiture.

**3. Aims of the module**

To enable students to develop and apply the skills needed to conduct research of primary and secondary sources and the use of appropriate learning resources, including online databases; specialist libraries and museums.

To gain confidence in writing about and discussing art and visual culture.

To provide students with the skills to analyse and critically evaluate art, visual culture, academic-level texts and theoretical concepts.

To develop a practice within an environment that promotes an understanding of the relationship between portrait practice, socio-historical circumstances and theory.

**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		Learning and teaching strategy
<p><b>A. Knowledge and understanding</b></p> <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>	<p>Programme Learning Outcome(s) this maps against</p> <p>N/A</p>	<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		Learning and teaching strategy
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	<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>	<p>N/A</p>	<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
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C6:</b> Communicate and structure ideas</p>	<p>N/A</p>	<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>

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 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>D5:</b> Support ideas using argument and evidence.</p>	N/A	<p><i>May include:</i></p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<p><b>D6:</b> Use appropriate, subject specific, vocabulary when discussing artwork.</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 information gained in the module. Independent</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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.
- 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

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
Written review	100%	See module assignment brief	As per regulations for validated awards of the Open University	A6, B4, B5, C6, D5, D6

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

11. Reading list					
Author	Year	Title	Chapter	Publisher	Location
Key texts					
Berger, J	1972	Ways of Seeing	pp 7 - 34.	Thames and Hudson	London
Bolton, R. (ed.)	1992	The Contest of Meaning	'In, Around and Afterthoughts (on Documentary Photography)'	MIT Press.	Cambridge, MA



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	
Hooks, B	1992	Black Looks: Race and Representation	"The Oppositional Gaze: Black Female Spectators", pp. 115-13.	South End Press	Boston	
Mulvey, L	1989	Visual and other pleasures	"Visual Pleasure and Narrative Cinema" pp 14 -27	Palgrave Macmillan	Basingstoke	
Pollock, G	2003	Vision and Difference: Feminism, Femininity and the histories of art	"Modernity and the Spaces of Femininity"	Routledge	London	
<b>Supporting texts</b>						
Edwards, S and Wood, P	2013	Art and Visual Culture 1850-2010: Modernity to Globalisation		Tate Publishing	London	
Foster, H	2004	Art Since 1900	"1984", pp. 596 - 599.	Thames and Hudson	London	
Foucault, M	1966	The Order of Things: An Archeology of the Human Sciences	"Chapter 1: Las Meninas"	Routledge	London	
Garb, T	2007	The Painted Face : Portraits of Women in France, 1814-1914		Yale University Press	New York	

<b>12. Other indicative text (e.g. websites)</b>	
<b>Key Reading</b>	
Jay, M, 2012, 'Ways of Seeing at Forty', <i>Journal of Visual Culture</i> , vol. 11, no. 2, pp. 135-37.	
Nixon, M, 1991, 'Pretty as a Picture: Louise Bourgeois Fillette', <i>Parkett</i> , 27, pp. 48-53.	

<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

1. Factual information			
<b>Module title</b>	AABACP501 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 during Levels 4 and 5 of the programme, each based on the six artistic principles that form the basis of the Academy's approach to fine art education.

This module continues 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 on 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 and students will have the opportunity to gain understanding of the professional requirements. They will need to successfully manage a commission, experiencing 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 embryonic art practice. It builds on the reflective approaches to 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.

This module provides the starting point for students' Level 5 studio practice modules, which are intended to enable them to build on the confidence gained in Level 4 and foster a greater independence in the development of their artistic practice and wider skill set, as they progress towards graduation.

It runs simultaneously with the Level 5 Professional Development: Understanding Professional Creative Practice Module. Together these modules offer students the opportunity to develop a greater understanding of their ambitions for their future careers.

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,*

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

*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 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; 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</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>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>	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>

B. Cognitive 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 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 commission (including, but not limited to; budgeting; design proposals; contract; health &amp; safety)</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>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 skills developed in elective skills workshop</p>



C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>D7:</b> Independently negotiate a brief with a client, set realistic goals and schedules, manage workloads and meet deadlines.</p> <p><b>D8:</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>

D Key transferable 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 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.

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 involve external professionals in supporting and guiding students through this work based learning element of the programme.

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.

<b>8. Indicative content.</b>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>				
<b>Assessment Strategy:</b>				
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.				
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A7, A8, B7, C7, C8, D7, D8

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	Harlow
Glinkowski, P.	2008	The Art of Giving: the Artist in Public and Private Funding	University of the Arts	London
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
Locke, A	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	

<p><a href="https://www.artsy.net/articles">https://www.artsy.net/articles</a> Artworld topics such as pricing and liability, etc.</p> <p><a href="https://news.artnet.com/">https://news.artnet.com/</a> Artworld news</p> <p><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.</p> <p><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</p>
<p><b>Journals and Periodicals</b></p> <p>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></p> <p>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></p> <p>Clark, D. Dec2013. The ins and outs of considering a commission. <i>Crafts Report</i>. Vol. 39 Issue 452, p10-11. Available via: EBSCO</p> <p>Grant, D 2005, 'THE OTHER SIDE OF PORTRAIT PAINTING', <i>American Artist</i>, 69, 758, pp. 70-72. Available via EBSCO</p> <p>Grant, D 2015, 'Public.Art. Commissions', <i>Handmade Business</i>, pp. 40-43. Available via EBSCO</p> <p>Moloney, A 2007, 'Irish Public Art Practice', <i>Public Art Review</i>, 19, 1, pp. 36</p> <p>Seville, G 2013, 'Why Apply?', <i>Visual Artists News Sheet</i>, 5, p. 5. Available via EBSCO</p> <p>UAL. 2018/19. How to sell your work. Available via: <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></p>

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP502 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 Thinking Through Studio Practice 2, 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 Portraiture & its Contexts 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**

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

*Level 5 Thinking Through studio Practice 2*  
*Level 5 Portraiture & its Contexts 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 (broadly to include personal, cultural, social, political and environmental) 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; 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</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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 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>	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>

B. Cognitive 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 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>	<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 skills developed in elective skills workshop</p>

C. Practical and professional skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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> 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>

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

### 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.

<b>8. Indicative content.</b>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
<b>Assessment Strategy:</b>					
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.					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>	
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A9, B8, B9, C9, D9	



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

11. Key reading list					
Author	Year	Title	Publisher	Location	
Blazwick, I.	2012	Talking Art: Interviews with Artists Since 1976. Volume 1	Ridinghouse	London	
Bourriaud, N.	2006	Relational Aesthetics	Les Presse Du Reel	Dijon	
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	
Reckitt, H ed	2014	Art and Feminism	Phaidon Press	London	
Sturken, M.	2009	Practices of Looking: An Introduction to Visual Culture	Oxford University Press	Oxford	
Recommended					
Architecture, urbanism, cities, land					
Borden, I. Kerr, J. Rendell, J. Pivaro, A.	2002	The Unknown City: Contesting Architecture and Social Space	MIT Press	Cambridge, Massachusetts	

<b>11. Key reading list</b>					
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>	
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>					
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	
<b>Space, Society</b>					
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	
<b>Uncanny</b>					
Fischer, M.	2016	The Weird and the Eerie	Verso Books	London	
Freud, S.	2003	The Uncanny	Penguin Classics	London	
<b>Play, Participation, Collaboration</b>					
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	
<b>Research, Structural Critique</b>					

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Bourdieu, P. Haacke, H.	1995	Free Exchange	Polity Press	Cambridge
Groys, B.	2013	Art Power	MIT Press	Cambridge, Massachusetts
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

<b>12. Other indicative text (e.g. websites)</b>
<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>
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.

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

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP503 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 5 Thinking Through studio Practice 1

Level 5 Professional Development: Understanding Professional Creative Practice

**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 seek to address the student's intention and how this relates to the practical outcomes produced. Students apply and</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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 investigation. Targets are set to ensure students reach intended goals.</p>



B. Cognitive 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 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>C10:</b> Evaluate and articulate the direction of their practice and begin to refine their personal artistic language through practical investigation.</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 skills developed in elective skills workshop</p>

<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<p>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>D Key transferable skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D10:</b> Initiate and manage self- directed projects effectively</p> <p><b>D11:</b> Analyse relevant critical feedback and use own judgment 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>

D Key transferable 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 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.

Fine Art practice is the core of this module with students exploring both practice and theory in 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.
- 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 a personal statement that contextualises and outlines the intention of student's practice

<b>8. Indicative content.</b>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>				
<b>Assessment Strategy:</b>				
Continuous formative assessment based on individual progress tutorials and group critiques.				
Summative Assessment is by 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.				
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Portfolio	100%	See module assignment brief	As per regulations for validated awards of the Open University	A10, B10, C10, D10, D11

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

<b>10. Teaching staff associated with the module</b>		
<b>Name and contact details</b>		
N/A		

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
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
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

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
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)**

### **Websites**

<http://www.tate.org.uk/research/publications/tate-papers>

A peer-reviewed research journal that publishes articles on British and modern international art, and on museum practice today.

<http://www.jca-online.com/interviews.html> Journal of Contemporary Art – further artist interviews

<https://elephant.art/> Contemporary art online journal

<http://www.e-flux.com/> Contemporary art online journal / multidisciplinary platform

<https://www.artangel.org.uk/> 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/>

Rule, A and Levine, D. 2012, International Art English. *Triple Canopy*. Available:

[https://www.canopycanopy.com/contents/international\\_art\\_english](https://www.canopycanopy.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
None		

## Module specification

1. Factual information			
<b>Module title</b>	AABACP504 Portraiture & its Contexts 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

Part of the country's only portraiture-focussed BA in contemporary practice, this module aims to continue the approach of Portraiture & its Context 1 in balancing an introduction to the histories and debates that inform contemporary art with studies that are more specific to portraiture.

In this second module, the frameworks which construct meaning around and within the portrait will be put under greater scrutiny as texts and case studies explore the construction and deconstruction of norms, in particular social historical moments, although there will be a leaning towards contemporary practices.

Queer identities, and those others that are cited outside the bounds of white-supremacist normativity are a particular focus in this year, although the context will largely remain within the Global North. Furthermore, when norms become identified their construction in compliance with historically contingent forms of capitalist production and reproduction will be considered.

In making these understanding of the subject the particular focus of the teaching this module's rationale is to give the student a critical tool-kit to bring to the consideration of the practices in their immediate vicinity at the school and in their media networks.

Once again, the module will partly be taught in tandem with the Level 5 BA Fine Art Critical & Contextual Studies 2 module, sharing its approach in terms of its focus on developing critical, analytical and research skills together with some course content, whilst covering historical material that helps place the portrait in the contemporary moment.

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

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

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*

## 3. Aims of the module

To enable students to situate their practice in context.

To introduce a diversity of practices, key ideas, and texts associated with art histories and theories with a focus on portraiture.

To enable students to develop and apply the skills needed to conduct research of primary and secondary sources and the use of appropriate learning resources, including online databases; specialist libraries and museums.

To gain confidence in writing about and discussing art and visual culture.

To provide students with the skills to analyse and critically evaluate art, visual culture, academic-level texts and theoretical concepts.

To develop a practice within an environment that promotes an understanding of the relationship between portrait practice, socio-historical circumstances and theory.

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

Level 4 Portraiture & its Contexts 1

## 5. Is the module compensatable?

No

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

No

7. Intended learning outcomes		Learning and teaching strategy
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	
<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 awareness 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>	<p>N/A</p>	<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
<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> <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>



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 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>D12:</b> Communicate ideas and present work using appropriate conventions.</p>	<p>N/A</p>	<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>

D Key transferable 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>

## **8. Indicative content.**

The module will continue and build on all the elements of Level 4, Portraiture and its Contexts 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.
- 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.

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>				
Summative assessment: Essay* of 2,500 - 3,000 words on a question relating to a specific topic in the module. (100%)				
* Where appropriate some students will be subject to an alternative assessment method, in line with the Academy's Alternative assessment policy				
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>
Essay	100%	See module assignment brief	As per regulations for validated awards of the Open University	A11, A12, B11, B12, C11, D12

<b>10. Teaching staff associated with the module</b>	
<b>Name and contact details</b>	
N/A	

<b>11. Reading list</b>					
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Chapter</b>	<b>Publisher</b>	<b>Location</b>
<b>Key Texts</b>					
Backman Rogers, A and Ulfssdotter, B (eds)	2018	Female Agency and Documentary Strategies: Subjectivities, Identity and Activism	'Archetype and authenticity: Reflections on Amalia Ulman's excellence & perfections'	Edinburgh University Press	Edinburgh

11. Reading list					
Author	Year	Title	Chapter	Publisher	Location
D'Souza, A et al	2018	Whitewalling: Art, Race & Protest in 3 Acts	'Open Casket'	Badlands Unlimited	New York
Doyle, J, Flatley, J and Muñoz, J.E (eds)	1996	Pop Out: Queer Warhol	'Famous and Dandy Like B. 'n' Andy: Race, Pop, and Basquiat'	Duke University Press	Durham, North Carolina
Supporting texts					
Hooks, B	1992	Black Looks: Race and Representation	'Eating the Other'	South End Press	Boston

12. Other indicative text (e.g. websites)
Key Texts
Brückle, W, 2022, 'Face-Off in Weimar Culture: The Physiognomic Paradigm, Competing Portrait Anthologies, and August Sander's Face of Our Time', <i>Tate Papers</i> , no 19, <a href="https://www.tate.org.uk/research/tate-papers/19/face-off-in-weimar-culture-the-physiognomic-paradigm-competing-portrait-anthologies-and-august-sanders-face-of-our-time">https://www.tate.org.uk/research/tate-papers/19/face-off-in-weimar-culture-the-physiognomic-paradigm-competing-portrait-anthologies-and-august-sanders-face-of-our-time</a>
Festa, J, 2014, 'Constructing the Sexual Self: Wolfgang Tillmans's Portraiture and Butt Magazine', <i>Visual Culture &amp; Gender</i> , 9, pp 48 – 59 <a href="https://search.ebscohost.com/login.aspx?direct=true&amp;db=asu&amp;AN=109036437&amp;site=ehost-live">https://search.ebscohost.com/login.aspx?direct=true&amp;db=asu&amp;AN=109036437&amp;site=ehost-live</a>
Jones, A, 2002, 'The 'Eternal Return': Self-Portrait Photography as a Technology of Embodiment', <i>Signs</i> 27, no. 4, pp 947 – 78.
Mathur, S, 2011, 'A Retake of Sher-Gil's Self-Portrait as Tahitian', <i>Critical Inquiry</i> , vol. 37, pp. 515 – 44.

<https://www.journals.uchicago.edu/doi/10.1086/339641>

Zivkovic, A, 2002, 'Joan Jonas's Ecological Portraits', *Afterimage*, vol. 49, no. 1, pp. 63 – 87. EBSCOhost, <https://doi.org/10.1525/af.2022.49.1.63>

**Supporting texts**

Blakinger, J, 2019, Terra Foundation Lectures in American Art 2019, " A Contest of Images: American Art as Culture War (2) The Body of Emmett Till"

<https://www.scribd.com/podcast/418219754/Terra-Foundation-Lectures-in-American-Art-2019-A-Contest-of-Images-American-Art-as-Culture-War-2-The-Body-of-Emmett-Till-Dr-John-Blakinger-speak>

Dean, A, 2016, 'Closing the Loop', *The New Inquiry*, <https://thenewinquiry.com/closing-the-loop/>

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP505 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.



**3. Aims of the module**

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

**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>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 individual areas of interest, employ relevant skills and knowledge. Independent 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
		<p>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>	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>

B. Cognitive 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>

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 clearly document and present their own emerging practice, evaluating effectiveness and adapting solutions appropriately.</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 information skills and the ability to employ information from a range of sources as well as effective use of IT.</p>

<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<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.

<b>D Key transferable skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D13:</b> Apply a range of appropriate communication methods to document and evidence their activities and achievements.</p> <p><b>D14:</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</p>

D Key transferable skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>

## 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 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

### **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

### **Self representation**

- DIY exhibiting
- Pop-up spaces

### **Residencies and groups**

- Residencies
- Studio Groups



<b>8. Indicative content.</b>		
<ul style="list-style-type: none"> <li>• Community Art projects</li> <li>• Working with curators</li> <li>• Teaching in schools</li> </ul>	<ul style="list-style-type: none"> <li>• Art movements</li> <li>• How to set up Peer Mentoring groups</li> </ul>	
<b>Working with Galleries</b>		
<ul style="list-style-type: none"> <li>• How the art world works</li> <li>• Approaching galleries</li> <li>• Working with galleries</li> <li>• Representation</li> <li>• Changing galleries</li> <li>• Online galleries and selling online</li> </ul>	<p style="text-align: center;"><b>Words &amp; PR</b></p> <ul style="list-style-type: none"> <li>• Language</li> <li>• Getting coverage</li> <li>• How to write a Press Release</li> <li>• Art critics</li> </ul>	
<b>Funding</b>		
<ul style="list-style-type: none"> <li>• Applying for funding, sponsorship</li> <li>• Commissions, public art, clients</li> <li>• Dealing with selection committees, interviews</li> </ul>	<p style="text-align: center;"><b>Art as a Business, understanding:</b></p> <ul style="list-style-type: none"> <li>• Legal issues – contracts, copyright, resale</li> <li>• Financial issues – Accounts, Tax</li> <li>• Insurance</li> </ul>	
<p><i>A series of small group critiques with linked formative assignments on the following topics:</i></p>		
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

<b>8. Indicative content.</b>	

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>			
<b>Assessment Strategy:</b>			
Formative assessment based on seminar feedback, draft submissions and individual progress tutorials.			
Summative assessment:			
Portfolio consisting of:			
<ul style="list-style-type: none"> <li>● Basic marketing plan (Aims, Smart Objectives, Audiences, Activities, Action Lists)</li> <li>● Artist Bio</li> <li>● CV</li> <li>● Design and printing of appropriate artist business cards</li> <li>● Creation of a working/appropriate artist Website</li> <li>● Evidence of use of Social Media, example of one social media account being used appropriately and understanding of it's importance</li> <li>● Building and using an email mailing list</li> <li>● Understand the importance and issues relating to presenting your work through photographs</li> <li>● Ability to present professionally - verbally (Viva Voce/ interview)</li> </ul>			
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.			
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>
			<b>Module Learning Outcome(s) the assessment task maps to</b>

9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes				
Portfolio	40%	See module assignment brief	As per regulations for validated awards of the Open University	A13, B13, C13, D14
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, D13, D14

10. Teaching staff associated with the module	
Name and contact details	
Briony Marshall (briony.marshall@artacademy.ac.uk)	

11. Key reading list				
Author	Year	Title	Publisher	Location
Branagan, A	2017 (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

11. Key reading list				
Author	Year	Title	Publisher	Location
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)
<b>Websites</b>
<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>

**Self-Representation/staging exhibitions:**

Popospace <http://www.popospace.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)

<p><b>CVs/applying for opportunities</b></p> <p><a href="https://www.artquest.org.uk/how-to-articles/artist-cv/">https://www.artquest.org.uk/how-to-articles/artist-cv/</a>  <a href="http://thepracticalartworld.com/2011/02/12/how-to-write-an-artists-cv-in-10-steps/">http://thepracticalartworld.com/2011/02/12/how-to-write-an-artists-cv-in-10-steps/</a>  <a href="https://www.artquest.org.uk/how-to-category/opportunities/application-tools/">https://www.artquest.org.uk/how-to-category/opportunities/application-tools/</a></p>
<p><b>Promotion/PR</b></p> <p><a href="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</a>  <a href="http://creative-boom.com/tips/the-secrets-to-generating-pr-opportunities-for-your-business/">http://creative-boom.com/tips/the-secrets-to-generating-pr-opportunities-for-your-business/</a>  <a href="https://www.artquest.org.uk/how-to-articles/press-releases/">https://www.artquest.org.uk/how-to-articles/press-releases/</a>  <a href="http://creative-boom.com/tips/common-mistakes-with-press-releases-and-how-to-avoid-them/">http://creative-boom.com/tips/common-mistakes-with-press-releases-and-how-to-avoid-them/</a></p>
<p><b>Working with Galleries</b></p> <p><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>  <a href="https://plus.google.com/events/ccdt1bjl24ng3bv7atttbrhnp0">https://plus.google.com/events/ccdt1bjl24ng3bv7atttbrhnp0</a> Don't bite the hand that feeds you - Artist-Gallerist Relationships video</p>
<p><b>Journals and Periodicals</b></p> <p>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/tastebudsummary-php7xdje-e9KL-6-2500.pdf">https://www.artscouncil.org.uk/sites/default/files/download-file/tastebudsummary-php7xdje-e9KL-6-2500.pdf</a></p> <p>Lee, B, Fraser, I, &amp; 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</p> <p>Rule, A, Levine, D, YYYY, International Art English, <i>Triple Canopy</i>. Available online via: <a href="https://www.canopycanopy.com/issues/16/contents/international_art_english">https://www.canopycanopy.com/issues/16/contents/international_art_english</a></p> <p>PARKS, JA 2011, 'COLLECTOR AND COLLECTED PART II: Understanding the Collector', <i>American Artist</i>, 75, 816, pp. 73-75. Available via: EBSCO</p> <p>Merrigan, J 2012, 'EVA RETURNS', <i>Visual Artists News Sheet</i>, 2, p. 15. Available via: EBSCO</p> <p>Meyer, S. E. "Can the artist survive in today's business world?." <i>American Artist</i> 38, (January 1974): 6. Available via: EBSCO</p> <p>Roberts, C 2018, 'Beyond Infrastructures', <i>Artasiapacific</i>, 107, pp. 79-80. Available via: EBSCO</p>

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, *American Scholar*, 81, 4, pp. 84-91. Available via: EBSCO

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP601 Extended Personal Studio Practice		
<b>Module tutor</b>	Sadie Lee	<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

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 undertaken 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 (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.

**3. Aims of the module**

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

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

As those required for entry to Level 6

**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>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> Clearly 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; 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</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>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>	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>

B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
<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>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 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>	<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 skills developed in elective skills workshop</p>

<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<p>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>D Key transferable skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D15:</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>

D Key transferable 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 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.

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 competition 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

8. Indicative content.				
9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes				
<b>Assessment Strategy:</b>				
Continuous formative assessment based on individual progress tutorials and group critiques.				
Summative Assessment 100%:				
A written Artist Statement				
Portfolio (to include; 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	A14, A15, B14, B15, C14, D15



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	
Sadie Lee (Sadie.lee@artacademy.ac.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.daacs.org.uk/">https://www.daacs.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.artspromotional.co.uk/">www.artspromotional.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>	
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>	
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/16/6/1285/art-without-artists/">https://www.e-flux.com/journal/16/6/1285/art-without-artists/</a>	

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

## Module specification

1. Factual information			
<b>Module title</b>	AABACP602 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 Portraiture & its Contexts 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

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

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**

*Level 6 Extended Personal Studio Practice module*

## 3. Aims of the module

To enable students to define an individual analytical and evaluative research interest that informs the development of personal artistic practice.

To develop students' skills in academic research that demonstrates an understanding commensurate with Level 6 (BA Hons) practices.

To develop students' synoptic knowledge of theoretical and practical contexts of artistic practice(s)

To adequately prepare students for the theoretical research demands of postgraduate study.

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

Level 4 and Level 5 Portraiture & its Contexts

## 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>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 the ability to employ information from a range of sources as well as effective use of IT.</p>

<b>7. Intended learning outcomes</b>		
<b>A. Knowledge and understanding</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<b>B. Cognitive skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<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> <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>B. Cognitive skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
		<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.
<b>C. Practical and professional skills</b>	Programme Learning Outcome(s) this maps against	<b>Learning and teaching strategy</b>
<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> <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>

C. Practical and professional 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>

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> Communicate complex ideas using appropriate language and structure(s)</p>	N/A	<p><i>May include:</i></p>



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

<p><b>8. Indicative content.</b></p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>The course of work will include:</p> <ul style="list-style-type: none"> <li>● Independent research into a chosen discourse in answering a self identified question.</li> <li>● 1-2-1 tutorials to support development of argument and the creation of an extended piece of academic writing.</li> </ul>
<p><b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b></p>	<p><b>Assessment Strategy:</b></p> <p>Formative assessment based on individual progress, tutorials, written plans and a draft submission.</p> <p>Summative assessment:</p> <p>A dissertation of 6000 – 8000 words (not including bibliography).</p>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
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.					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>	
Dissertation/ Slideshow	100%	See module assignment brief	As per regulations for validated awards of the Open University	A16, A17, B16, B17, C15, D16	

<b>10. Teaching staff associated with the module</b>	
<b>Name and contact details</b>	
N/A	

<b>11. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Greasley, P	2011	Doing Essays and Assignments	SAGE	London
O'Leary, Z	2017	The Essential Guide to Doing You 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
<b>12. Other indicative text (e.g. websites)</b>				
<b>Websites</b>				
<b>Journals and Periodicals</b>				
Beech, D. February 2016, On Critique. <i>Art Monthly</i> . Issue 393, p5-8.				
<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

1. Factual information			
<b>Module title</b>	AABACP603 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> <p><b>Independent study:</b> To develop student's learning autonomy and ownership of the knowledge and</p>

7. Intended learning outcomes		
A. Knowledge and understanding	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>	<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>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</p>

B. Cognitive skills	Programme Learning Outcome(s) this maps against	Learning and teaching strategy
		<p>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>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>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>

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>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> <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>D17:</b> Initiate, sustain and manage projects over an extended period and evidence professional working practices.</p> <p><b>D18:</b> Present and communicate information in different contexts using appropriate standards and conventions for the audience.</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>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</p>

D Key transferable skills	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>

### 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; 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.

<b>8. Indicative content.</b>
<p>Indicative content of this module may include:</p> <ul style="list-style-type: none"> <li>● Evaluation of their own practice within a specific identified context.</li> <li>● An extended report / investigation into a specific artistic practice/ area of the creative industries/ wider cultural environment.</li> <li>● Career and business plan</li> <li>● Marketing plan for the graduate show</li> <li>● Personal marketing materials</li> <li>● Research, planning for, the undertaking and evaluation of a real art world experience</li> <li>● The review and improvement of marketing materials developed at Level 5</li> </ul>
<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>
<p><b>Assessment Strategy:</b></p> <p>Formative assessment based on seminar feedback, draft submissions and individual progress tutorials.</p> <p>Summative assessment: 100% Portfolio consisting of :</p> <ul style="list-style-type: none"> <li>● 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.</li> </ul>

<b>9. Assessment strategy, assessment methods, their relative weightings and mapping to module learning outcomes</b>					
<p>OR</p> <p>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.</p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• Graduate show marketing plan and Post-Academy Career plan (together 1,000 – 1,300 words)</li> </ul>					
<b>Assessment Task</b>	<b>Weighting</b>	<b>Week submitted</b>	<b>Grading (Pass / Fail / %)</b>	<b>Module Learning Outcome(s) the assessment task maps to</b>	
Extended research project	40%	See module assignment brief	As per regulations for validated awards of the Open University	A18, B18, D17, D18	
Report on real art world experience	40%	See module assignment brief	As per regulations for validated awards of the Open University	A18, C17, D17, D18	
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, C16, B19, D17, D18	

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. 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)	
Websites	
Taste Buds - How to cultivate the art market <a href="http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudsummary-php7xdjide-e9KL-6-2500.pdf">http://www.artscouncil.org.uk/sites/default/files/download-file/tastebudsummary-php7xdjide-e9KL-6-2500.pdf</a>	
Funding	



<p><a href="http://www.guidestar.org.uk/">http://www.guidestar.org.uk/</a> Online guide to major trusts</p> <p><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></p>
<p><b>Galleries</b></p> <p>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></p>
<p><b>Studio Providers</b></p> <p><a href="https://www.artquest.org.uk/listing-category/making-work/studio/">https://www.artquest.org.uk/listing-category/making-work/studio/</a></p>
<p><b>Artist Residencies</b></p> <p><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></p>
<p><b>Journals and Periodicals</b></p> <p>Chambers, CH 2013, 'POPPING UP', <i>Flash Art International</i>, 46, 288, p. 34. Via EBSCO</p> <p>Essig, L 2014, 'Arts Incubators: A Typology', <i>Journal Of Arts Management, Law &amp; Society</i>, 44, 3, pp. 169-180. Via EBSCO</p> <p>Fallon, M 2012, 'An Arts Funding revolution', <i>Public Art Review</i>, 47, pp. 38-41. Via EBSCO</p> <p>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</p> <p>Mantooan, 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</p> <p>Murray, B 2014, 'THE ARTIST'S SPACE', <i>Art Business News</i>, pp. 16-19, Art &amp; Architecture Source. Via EBSCO</p> <p>Nishimura, E, Shambroom, H, &amp; 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</p> <p>Scanlin, TM 2016, 'The Value of Artist Residency Experiences', <i>Surface Design Journal</i>, 40, 2, pp. 50-55. Via EBSCO</p>

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

In Studio Practice modules you'll receive verbal feedback, which you are able to record on the pro-forma supplied. In these modules you'll also receive written formative feedback half way through the term. For Professional Development and Critical & Contextual Studies modules, 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 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 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 successfully to complete all 120 credits and associated assessment 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 reist 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](#).

## 11. 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.

Though 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

## 12. Determination of results

### Module results

You must complete the mandatory modules as specified within this Handbook. Each module mark will be determined as per 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**

**Critical & Contextual Studies grading matrix**

Level 4 Studio Practice	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>	Exemplary knowledge and understanding of theoretical concepts and the link between theory and practice.	Outstanding knowledge and a widening understanding of theoretical concepts and the link between theory and practice.	Excellent knowledge and widening understanding of theoretical concepts and the link between theory and practice.	Very good knowledge and understanding of theoretical concepts and the link between theory and practice.	Good knowledge and understanding of theoretical concepts and the link between theory and practice.	Satisfactory knowledge and understanding of theoretical concepts and the link between theory and practice.	Limited knowledge of the link between theory and practice is demonstrated.	Very limited knowledge of theoretical concepts and practice is generally not demonstrated.	Knowledge is very weak if demonstrated at all. Understanding of theoretical concepts and practice is generally not demonstrated.	No significant knowledge and understanding is demonstrated; No familiarity with theoretical concepts and link between theory and practice.	
	Exemplary knowledge of relevant, specialist techniques and processes.	In depth and broadening knowledge of appropriate techniques and processes.	Excellent knowledge of appropriate techniques and processes.	Very good knowledge of appropriate techniques and processes.	Good knowledge of appropriate techniques and processes.	Satisfactory knowledge of appropriate techniques and processes.	Limited knowledge of appropriate techniques and processes.	Very limited knowledge of appropriate techniques and processes.	Little or no knowledge of appropriate techniques and processes.	No knowledge of appropriate techniques and processes.	
<b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b>	Exemplary independent research	Outstanding independent research	Excellent independent research	Very good research from a range of sources.	Good research from readily available sources.	Satisfactory good research from readily available sources.	Barely satisfactory research which has little to no relationship to the task.	Very limited research evident.	Little or no research evident.	No research evident.	
	Exemplary ability to analyse and evaluate information and ideas at this level.	Outstanding ability to analyse and evaluate information and ideas at this level.	Excellent ability to analyse and evaluate information and ideas at this level.	Can collate and categorise information and ideas, selecting what is relevant to support analysis and evaluation.	Some evidence of analysis and evaluation used to limited effect.	Some evidence of analysis and evaluation used to limited effect.	Limited evidence of analysis and evaluation.	Little evidence of analysis and evaluation.	No evidence of analysis and evaluation.	No evidence of analysis and evaluation.	
<b>C:Practical, Professional and Employability skills - Including applications and problem solving</b>	Extremely accomplished application of appropriate practical and technical skills.	Outstanding application of appropriate practical and technical skills.	Excellent application of appropriate practical and technical skills.	Very good, relevant application of basic practical and technical skills.	Good application of relevant basic practical and technical skills.	Competent application of relevant basic practical and technical skills.	Rudimentary application of basic practical and technical skills.	Weak basic practical and technical skills.	Very weak basic practical and technical skills.	Inadequate basic practical and technical skills.	
	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.	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.	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.	Uses knowledge to generate a range of appropriate responses to given briefs/problems that demonstrate awareness of curatorial concerns and audience engagement.	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.	Can generate responses to briefs/problems, many of which are not appropriate. Some awareness of curatorial concerns and audience engagement is demonstrated.	Can generate responses to briefs/problems, the majority of which are not appropriate. Limited awareness of curatorial concerns and audience engagement is demonstrated.	Generates inappropriate responses to briefs/problems. Little or no awareness of curatorial concerns and audience engagement is demonstrated.	Generates inappropriate responses to briefs/problems. Little or no awareness of curatorial concerns and audience engagement is demonstrated.	Generates inappropriate responses to briefs/problems. Little or no awareness of curatorial concerns and audience engagement is demonstrated.	Generates inappropriate responses to briefs/problems. Little or no awareness of curatorial concerns and audience engagement is demonstrated.
	Exemplary ability to develop relevant and effective artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.	Outstanding ability to develop relevant and effective artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.	Excellent ability to develop relevant artistic/ visual language(s) through continual evaluation of a broad range of experimental approaches.	Very good ability to develop relevant artistic/ visual language(s) through evaluation of a range of experimental approaches.	Good ability to develop mostly relevant artistic/ visual language(s) through evaluation of a range of experimental approaches.	Ability to develop relevant artistic/ visual language(s) limited due to scope of experimentation and limited evaluation.	Ability to develop artistic/ visual language(s) is only satisfactory due to inadequate exploration and lack of evaluation.	Ability to develop the ability to develop artistic/ visual language(s). Little to no evidence of relevant experimentation.	Very little evidence of the ability to develop artistic/ visual language(s). Little to no evidence of relevant experimentation.	No evidence of the ability to develop artistic/ visual language(s) through experimentation.	

<b>Level 4 Studio Practice</b> Generic Criteria	<b>90-100% 1st Submission is exemplary.</b>	<b>80-89% 1st Submission is outstanding.</b>	<b>70-79% 1st Submission is excellent.</b>	<b>60-69% 2(i) Submission is very good.</b>	<b>50-59% 2(ii) Submission is good.</b>	<b>40-49% 3rd Submission is satisfactory</b>	<b>35-39% Marginal Fail Submission is barely satisfactory</b>	<b>20-34 % Fail Submission is weak</b>	<b>10-19% Fail Submission is very weak.</b>	<b>0-9% Fail Submission is inadequate.</b>
<b>D:Key/Transferable skills - including communication 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.



<b>Level 4 Critical &amp; Contextual Studies</b>	<b>90-100% 1st Submission is exemplary.</b>	<b>80-89% 1st Submission is outstanding.</b>	<b>70-79% 1st Submission is excellent.</b>	<b>60-69% 2(i) Submission is very good.</b>	<b>50-59% 2(ii) Submission is good.</b>	<b>40-49% 3rd Submission is satisfactory</b>	<b>35-39% Marginal Fail Submission is barely satisfactory</b>	<b>20-34% Fail Submission is weak</b>	<b>10-19% Fail Submission is very weak.</b>	<b>0-9% Fail Submission is inadequate.</b>
<b>Generic Criteria</b>	Exemplary knowledge and understanding of key contexts, theoretical concepts and the link between theory and practice.	Outstanding knowledge and 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	Outstanding independent research and use of archives.	Excellent independent research and use of archives	Very good research from a range of sources.	Good research from readily available sources.	Satisfactory research from readily available sources.	Barely satisfactory research which has little to no relationship to the task.	Very limited research evident.	Little or no research evident.	No research evident.
<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**

**Critical & Contextual Studies grading matrix**

**Professional Development grading matrix**

Level 5 Studio Practice 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>	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.	Outstanding 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.	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.	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.	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.	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.	Limited knowledge. Understanding of the link and practice is barely satisfactory or not demonstrated.	Very limited knowledge. Understanding of theoretical concepts and link between theory and practice is weak and/ or not demonstrated.	Knowledge is very weak if demonstrated at all. Understanding of theoretical concepts 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 ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly original and creative outcomes.	Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in original and creative outcomes.	Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in effective, creative outcomes.	Very good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in creative outcomes.	Good ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in some creative outcomes.	Some evidence of the ability to analyse and evaluate information, knowledge and ideas, resulting in limited outcomes.	Limited evidence of the ability to analyse information, knowledge and ideas.	Very limited evidence of the ability to analyse information, knowledge and ideas.	Uncritical acceptance of information, little or no evidence of analysis and evaluation.	Uncritical acceptance of information, no evidence of analysis and evaluation.
<b>C:Practical, Professional and Employability skills - including applications and problem solving</b>	Extremely accomplished application of specialist practical and technical skills. Uses evaluation to develop a range of responses to briefs/problems with changing parameters resulting in highly innovative outcomes.	Outstanding application of specialist practical and technical skills. Uses evaluation to develop a range of responses to briefs/problems with changing parameters resulting in innovative outcomes.	Excellent application of specialist practical and technical skills. Uses evaluation to develop a range of responses to briefs/problems with changing parameters resulting in some innovative outcomes.	Very good, relevant application of specialist practical and technical skills. Uses evaluation to develop a range of responses to briefs/problems with changing parameters resulting in appropriate outcomes.	Good application of relevant specialist practical and technical skills. Uses evaluation to develop a range of responses to briefs/problems with changing parameters resulting in outcomes which are not all appropriate.	Competent application of relevant specialist practical and technical skills. 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.	Rudimentary application of specialist practical and technical skills. Limited evaluation and limited accommodation of changing parameters, resulting in a majority of inappropriate outcomes.	Weak specialist practical and technical skills. Ineffective evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/problems.	Very weak specialist practical and technical skills. Lack of evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/problems.	Inadequate specialist practical and technical skills. Lack of evaluation and failure to consider changing parameters resulting in inappropriate responses to briefs/problems. No evidence of the ability to apply relevant artistic/ visual language(s) or of consideration of own practice and curatorial concerns/ audience engagement

Level 5 Studio Practice 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>D:Key/Transferable skills - including communication and presentation</b>	<p>Exemplary application of advanced transferable and professional skills to problem solving.</p> <p>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.</p> <p>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.</p>	<p>Outstanding application of advanced transferable and professional skills to problem solving.</p> <p>Outstanding ability to learn independently and evaluate own progress, effectively using a range of feedback in different contexts.</p> <p>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.</p>	<p>Excellent transferable application of advanced transferable and professional skills to problem solving.</p> <p>Excellent ability to learn independently critically evaluate own progress, effectively using feedback.</p> <p>Highly effective use of presentation/ mode of display and communication skills. Demonstrates excellent awareness of the audience and the context.</p>	<p>Very good application of transferable and professional skills to problem solving.</p> <p>Very good ability to learn independently and make use of feedback.</p> <p>Very good use of effective presentation/ mode of display and communication skills. Demonstrates an increasing awareness of the audience and context.</p>	<p>Good application of transferable and professional skills to problem solving.</p> <p>Good ability to learn independently and make use of feedback.</p> <p>Competent presentation/ use of mode of display and communication. Demonstrates some awareness of the audience and context.</p>	<p>Some application of transferable and professional skills to problem solving.</p> <p>Some evidence of ability to learn independently and make use of feedback.</p> <p>Adequate presentation/ use of mode of display and communication. Demonstrates some awareness of the audience and context.</p>	<p>Barely satisfactory application of transferable and professional skills.</p> <p>Ability to learn independently is barely satisfactory. Feedback is rarely considered.</p> <p>Presentation/ use of mode of display and communication skills are employed to very limited effect. Demonstrates limited awareness of audience and context.</p>	<p>Transferable and professional skills are weak.</p> <p>Limited evidence of ability to learn independently or that feedback has been considered.</p> <p>Ineffective / use of mode of display and communication skills. Demonstrates very limited awareness of audience and context.</p>	<p>Ineffective application of transferable and professional skills.</p> <p>Little to no evidence of ability to learn independently or that feedback has been considered.</p> <p>Inappropriate and ineffective / use of mode of display and communication skills. Demonstrates little to no awareness of audience and context.</p>	<p>Ineffective application of transferable and professional skills.</p> <p>No evidence of ability to learn independently or that feedback is considered.</p> <p>Inappropriate and ineffective / use of mode of display and communication skills. Demonstrates no awareness of audience and context.</p>

<b>Level 5 Critical &amp; Contextual Studies</b>	<b>90-100% 1st Submission is exemplary.</b>	<b>80-89% 1st Submission is outstanding.</b>	<b>70-79% 1st Submission is excellent.</b>	<b>60-69% 2(i) Submission is very good.</b>	<b>50-59% 2(ii) Submission is good.</b>	<b>40-49% 3rd Submission is satisfactory</b>	<b>35-39% Marginal Fail Submission is barely satisfactory</b>	<b>20-34% Fail Submission is weak</b>	<b>10-19% Fail Submission is very weak.</b>	<b>0-9% Fail Submission is inadequate.</b>
<b>A: Knowledge and understanding</b>	Exemplary knowledge and understanding of specific contexts, theoretical concepts and the link between theory and practice.  Increasing understanding of competing and aligned arguments in relevant discourses.	Outstanding knowledge and widening understanding of specific contexts, theoretical concepts and the link between theory and practice.  Comprehensive recognition of competing and aligned arguments in relevant discourses.	Excellent knowledge and understanding of specific contexts, theoretical concepts and the link between theory and practice.  Recognises competing and aligned arguments in relevant discourses.	Very good knowledge and understanding of specific contexts, theoretical concepts and the link between theory and practice.  Aware of competing and aligned arguments in relevant discourses.	Good knowledge and understanding of specific contexts, theoretical concepts and the link between theory and practice.  Some awareness of competing and aligned arguments in relevant discourses.	Satisfactory knowledge and understanding of specific contexts, theoretical concepts and the link between theory and practice.  Limited awareness of competing and aligned arguments in relevant discourses	Limited knowledge. Understanding of specific contexts and link between theory and practice is satisfactory or not demonstrated.  Very limited awareness of competing and aligned arguments in relevant discourses	Very limited knowledge. Understanding of specific contexts, theoretical concepts and link between theory and practice is weak and/ or not demonstrated.  Little to no awareness of competing and aligned arguments in relevant discourses	Knowledge is very weak if demonstrated at all. Understanding of specific contexts, theoretical concepts and link between theory and practice is generally not demonstrated.  Awareness of competing and aligned arguments in relevant discourses is not evident.	No significant knowledge and understanding is demonstrated.  Awareness of competing and aligned arguments in relevant discourses is not evident.
<b>B:Cognitive skills - including analysis, evaluation, and critical judgement</b>	Exemplary research and use of archives with evidence of highly focused independent thought.  Exemplary ability to analyse, evaluate and synthesise information, knowledge and ideas.	Outstanding research and use of archives with evidence of highly focused independent thought.  Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas.	Excellent independent research and use of archives with evidence of highly focused independent thought.  Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas.	Very good research from a range of sources with evidence of some independent thought.  Very good ability to analyse, evaluate and synthesise information, knowledge and ideas.	Generally good research from readily available sources with evidence of some independent thought.  Good ability to analyse, evaluate and synthesise information, knowledge and ideas.	Satisfactory research from readily available sources that does not always relate sufficiently to the task.  Satisfactory ability to analyse, evaluate and synthesise information, knowledge and ideas.	Barely satisfactory research which has little to no relationship to the task.  Limited ability to analyse, evaluate and synthesise information, knowledge and ideas.	Very limited research evident.  Very limited ability to analyse, evaluate and synthesise information, knowledge and ideas.	Little or no research evident.  Very limited ability to analyse, evaluate and synthesise information, knowledge and ideas.	No research evident.  No ability to analyse, evaluate and synthesise information, knowledge and ideas.
<b>C:Practical, Professional and Employability skills - Including applications and problem solving</b>	An overall proposition that is exemplary for this level; cogently argued and reasoned and supported by appropriately selected evidence.	An overall proposition that is outstanding for this level. Develops very well structured coherent arguments that are supported by appropriate evidence.	An overall proposition that is excellent for this level. Develops well structured coherent arguments that are supported by appropriate evidence.	An overall proposition that is very good for this level. Develops effective, well structured arguments supported by substantiated opinions	An overall proposition that is good for this level. Arguments/ reasoning are competent, but often not appropriately substantiated.	Unsubstantiated opinions may be evident in undeveloped arguments.	Unsubstantiated opinions may be common in very undeveloped arguments which lack clarity.	Unsubstantiated opinions are common in very undeveloped arguments which lack clarity.	Unsubstantiated opinions, arguments are incoherent.	Unsubstantiated opinions, arguments are incoherent.
<b>D:Key/Transferable skills - including communication and presentation</b>	Written work is of an exemplary standard in terms of its expression of ideas, structure, specialist vocabulary, and formatting.  Overall presentation is exemplary, using considered illustrative examples and references where relevant.	Written work is outstanding in terms of its expression of ideas; structure, specialist vocabulary and formatting.  Overall presentation is outstanding, using considered illustrative examples and references where relevant.	Written work is excellent in terms of its expression of ideas, structure, specialist vocabulary and formatting.  Overall presentation is excellent, using considered illustrative examples and references where relevant.	Written work is very good in terms of its expression of ideas, structure, specialist vocabulary and formatting.  Overall presentation is very good, using well selected illustrative examples and references where relevant.	Written work is good in terms of its expression of ideas, structure, specialist vocabulary, and formatting.  Overall presentation is good, although appropriate illustrative examples and references are not always used.	Written work is satisfactory in terms of its expression of ideas, structure, specialist vocabulary and formatting.  Overall presentation is satisfactory. Illustrative examples and references used are often inappropriate.	Written work is barely satisfactory in terms of its expression of ideas, structure, specialist vocabulary and formatting.  Overall presentation is barely satisfactory. Illustrative examples and references used are inappropriate.	Writing, expression of ideas, structure and formatting is very weak.  Overall presentation is very weak. Illustrative examples and references used are inappropriate.	Writing, expression of ideas, structure, formatting is weak.  Overall presentation is very weak. Illustrative examples and references used are inappropriate.	Writing, expression of ideas, structure, formatting, use of references, and overall presentation is indiscernible. Appropriate illustrative examples and references are absent.

<p><b>Level 5 Professional Development</b></p> <p><b>Generic Criteria</b></p>	<p><b>A: Knowledge and understanding</b></p>	<p><b>B: Cognitive skills - including analysis, evaluation, and critical judgement</b></p>
<p>90-100% 1st Submission is exemplary.</p>	<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 and/or business progression (may include sources of information, services, galleries both commercial or public, both commercial or public, residency schemes, curators, art fairs, artist collaboratives, or commercial partners).</p>	<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 galleries, curators etc).</p>
<p>80-89% 1st Submission is outstanding.</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>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 galleries, curators etc).</p>
<p>70-79% 1st Submission is excellent.</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>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 galleries, curators etc).</p>
<p>60-69% 2(i) Submission is very good.</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>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 galleries, curators etc), demonstrating some independence of thought.</p>
<p>50-59% 2(ii) Submission is good.</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>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 galleries, curators etc).</p>
<p>40-49% 3rd Submission is satisfactory</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>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 galleries, curators etc).</p>
<p>35-39% Marginal Fail Submission is barely satisfactory</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>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 galleries, curators etc).</p>
<p>20-34% Fail Submission is weak</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>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 galleries, curators etc).</p>
<p>10-19% Fail Submission is very weak.</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>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 galleries, curators etc).</p>
<p>0-9% Fail Submission is inadequate.</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>	<p>Uncritical acceptance of information, no evidence of analysis and evaluation.</p> <p>No analysis of relevance of opportunities, organisations and partners (such as galleries, curators etc).</p>



<p><b>Level 5 Professional Development</b></p> <p><b>Generic Criteria</b></p>	<p><b>C:Practical, Professional and Employability skills - including applications and problem solving</b></p>	<p>90-100% 1st Submission is exemplary.</p>	<p>80-89% 1st Submission is outstanding.</p>	<p>70-79% 1st Submission is excellent.</p>	<p>60-69% 2(i) Submission is very good.</p>	<p>50-59% 2(ii) Submission is good.</p>	<p>40-49% 3rd Submission is satisfactory</p>	<p>35-39% Marginal Fail Submission is barely satisfactory</p>	<p>20-34% Fail Submission is weak</p>	<p>10-19% Fail Submission is very weak.</p>	<p>0-9% Fail Submission is inadequate.</p>
		<p>Understanding of appropriate, professional use of media and audience development (including personal, verbal, offline, online and social media, digital 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 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 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 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 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 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 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 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>Little to no understanding of appropriate use of media and audience development (including personal, verbal, offline, online and social media, digital marketing &amp; PR techniques).</p> <p>Lack of 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>	<p>No understanding of use of media and audience development (including personal, verbal, offline, online and social media, digital marketing &amp; PR techniques).</p> <p>Inadequate communication skills and no evaluation of activities that are not relevant or appropriate to own artistic practice and developmental goals</p>
	<p><b>D:Key/Transferable skills - including communication and presentation</b></p>	<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 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>Transferable and professional skills are weak.</p> <p>Ineffective communication and presentation skills Lack of awareness and observation of conventions and standards. Demonstrates very limited 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**

**Critical & Contextual Studies grading matrix**

**Professional Development grading matrix**



Level 6 Studio Practice 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>	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.
<b>B: Cognitive skills - including analysis, evaluation, and critical judgement</b>	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.	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.	Little or no knowledge of specialist techniques and processes.	No evidence of ability to relate theory to practice at this level.	No knowledge of specialist techniques and processes.
	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 no 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.

<p><b>C:Practical, Professional and Employability skills - including applications and problem solving</b></p>	<p>Exemplary problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Exemplary work that demonstrates excellent technical competence, and which is comparable to that in current professional contexts.</p> <p>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.</p>	<p>Outstanding problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Outstanding professional technical competence in chosen discipline(s).</p> <p>Outstanding, distinctive work that utilises a highly individual approach in the synthesis of form and intent, resulting in a very refined artistic/visual language</p>	<p>Excellent problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Technical skill in chosen discipline(s) is excellent.</p> <p>Excellent work that demonstrates imagination in selecting, analysing and employing an individual and refined artistic/visual language, evidencing a synergy of form and intent.</p>	<p>Very good problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>A well produced body of work demonstrating a high level of technical skill in chosen discipline(s).</p> <p>Demonstrates creativity in selecting, analysing and employing a well developed individual artistic/visual language that is relevant to concept</p>	<p>Good problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>A good outcome showing a good level of skill in most aspects of production.</p> <p>Developed artistic/visual language that evidences some individual approach.</p>	<p>Adequate problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>A satisfactory outcome showing technical proficiency in most aspects of production.</p> <p>Satisfactory use of an artistic/visual language that has limited relevance to concept, with little evidence of individuality.</p>	<p>Poor problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Deficiencies in some of the main technical aspects of the work, leading to an unsatisfactory outcome.</p> <p>Undeveloped artistic/visual language that has little to no relevance to concept and lacks individuality.</p>	<p>Ineffective problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Standard of technical skills insufficient for a pass, with serious weaknesses in all areas resulting in a poor outcome.</p> <p>Use of an artistic/visual language that has no relevance to concept.</p>	<p>Ineffective problem solving skills in a wide range of unpredictable/unfamiliar, complex contexts.</p> <p>Very weak technical skills resulting in very poor outcome(s). Falls a very long way short of a pass.</p> <p>Very poor application of an inappropriately copied artistic/visual language.</p>	<p><b>D: Key/Transferable skills - including communication and presentation</b></p>	<p>Demonstrates self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, reflects a deep understanding of the standards that are comparable to exemplary professional working practice.</p> <p>Exemplary levels of reflection driving development.</p> <p>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.</p>	<p>Demonstrates self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, reflects an excellent understanding of the standards of professional working practice and their relationship to own development.</p> <p>Outstanding levels of reflection driving development.</p> <p>Skills demonstrated in all aspects of presentation and communication are outstanding, employing appropriate and highly effective modes of display and methods of communication.</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 levels of skill in all aspects of presentation and communication, employing appropriate and imaginative modes of display and methods of communication.</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, employing appropriate modes of display and methods of communication.</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, employing appropriate modes of display and methods of communication.</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, employing some appropriate modes of display and methods of communication to limited effect.</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, employing few appropriate and modes of display and methods of communication to limited effect.</p>	<p>Very weak 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>Demonstrates extremely poor levels of skill in presentation and communication, employing inappropriate and ineffective modes of display and methods of communication.</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 modes of display and methods of communication. All aspects of communication and presentation skills are very weak.</p>
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Level 6 Critical & Contextual Studies	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>	<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 specific 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. It demonstrates 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.
		Exemplary application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.	Outstanding application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.	Excellent application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.	Very good application of research methodologies to large scale projects, complex problems and hypotheses with evidence of some independent thought.	Good application of research methodologies to large scale projects, complex problems and hypotheses.	Satisfactory application of research methodologies to large scale projects, complex problems and hypotheses.	Limited and ineffective application of research methodologies to large scale projects, complex problems and hypotheses.	Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.	Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.	Evidences little to no ability to effectively synthesise knowledge, information and ideas.
<b>B: Cognitive skills - including analysis, evaluation, and critical judgement</b>	<b>B: Cognitive skills - including analysis, evaluation, and critical judgement</b>	Exemplary ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.	Outstanding ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.	Excellent ability to analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.	Very good ability to analyse, evaluate and synthesise information, knowledge and ideas.	Good ability to analyse, evaluate and synthesise information, knowledge and ideas.	Some ability to synthesise knowledge, information and ideas.	Limited ability to effectively synthesise knowledge, information and ideas.	Very limited ability to effectively synthesise knowledge, information and ideas.	Evidences little to no ability to effectively synthesise knowledge, information and ideas.	No ability to effectively synthesise knowledge, information and ideas.
		Exemplary argument or overall proposition, fully addressing competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Outstanding argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Excellent argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Very good argument or overall proposition taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Good argument or overall proposition with some consideration of competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	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.	Barely satisfactory argument or overall proposition. Analysis, evaluation and judgement with regard to research materials is very limited and mostly uninformed. Unsubstantiated opinions may be common. No consideration of competing perspectives.	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.	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.	Arguments are incoherent. Analysis, evaluation and judgement with regard to research materials is not evident. Unsubstantiated opinions. No consideration of competing perspectives.
<b>C: Practical, Professional and Employability skills - including applications and problem solving</b>	<b>C: Practical, Professional and Employability skills - including applications and problem solving</b>	All standards and conventions are fully adhered to using considered and appropriate references.	All standards and conventions are fully adhered to using considered and appropriate references.	Standards and conventions are adhered to using considered and appropriate references.	Standards and conventions are well selected, appropriate references.	Standards and conventions are not consistently applied. References are not always appropriate.	Partial lack of awareness and observance of standards and conventions. References are often inappropriate.	Lack of awareness and observance of standards and conventions. References are inappropriate.	No awareness and observance of standards and conventions. References are inappropriate.	No awareness and observance of standards and conventions. References are absent.	No awareness and observance of standards and conventions. References are absent.
		Exemplary argument or overall proposition, fully addressing competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Outstanding argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Excellent argument or overall proposition, taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Very good argument or overall proposition taking into account competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	Good argument or overall proposition with some consideration of competing perspectives, constituted by theoretically informed analysis, evaluation and judgement with regard to research materials.	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.	Barely satisfactory argument or overall proposition. Analysis, evaluation and judgement with regard to research materials is very limited and mostly uninformed. Unsubstantiated opinions may be common. No consideration of competing perspectives.	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.	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.	Arguments are incoherent. Analysis, evaluation and judgement with regard to research materials is not evident. Unsubstantiated opinions. No consideration of competing perspectives.



<b>Level 6 Professional Development Generic Criteria</b>  <b>A: Knowledge and understanding</b>	<b>90-100% 1st Submission is exemplary.</b>  Exemplary breadth and depth of knowledge of the current ecology of the Art World.  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.	<b>80-89% 1st Submission is outstanding.</b>  Outstanding breadth and depth of knowledge of the current ecology of the Art World.  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.	<b>70-79% 1st Submission is excellent.</b>  Excellent breadth and depth of knowledge of the current ecology of the Art World.  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.	<b>60-69% 2(ii) Submission is very good.</b>  Very good breadth and depth of knowledge of the current ecology of the Art World.  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.	<b>50-59% 2(ii) Submission is good.</b>  Gaps in knowledge, but good knowledge of key parts of the current ecology of the Art World.  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)	<b>40-49% 3rd Submission is satisfactory</b>  Satisfactory knowledge of the current ecology of the Art World.  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.	<b>35-39% Marginal Fail Submission is barely satisfactory</b>  Limited knowledge of the current ecology of the Art World.  Understanding of the Art World as relevant to own future art career and/or business progression is barely satisfactory.	<b>20-34% Fail Submission is weak</b>  Very limited knowledge of the current ecology of the Art World.  Understanding of the Art World as relevant to own future art career and/or business progression is weak.	<b>10-19% Fail Submission is very weak.</b>  Knowledge of the current ecology of the Art World is very weak if demonstrated at all.  Little to no understanding of the Art World as relevant to own future art career and/or business progression is demonstrated.	<b>0-9% Fail Submission is inadequate.</b>  No significant knowledge of the current ecology of the Art World is demonstrated.  No understanding of the Art World as relevant to own future art career and/or business progression is demonstrated.
<b>Level 6 Professional Development Generic Criteria</b>  <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.  Exemplary ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.  Exemplary level of awareness of limitations and contradictions.	Outstanding application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.  Outstanding ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.  Outstanding level of awareness of limitations and contradictions.	Excellent application of research methodologies to large scale projects, complex problems and hypotheses with evidence of highly focused independent thought.  Excellent ability to critically analyse, evaluate and synthesise information, knowledge and ideas, resulting in highly accomplished work which demonstrates originality.  Excellent level of awareness of limitations and contradictions.	Very good application of research methodologies to large scale projects, complex problems and hypotheses with evidence of some independent thought.  Very good ability to critically analyse, evaluate and synthesise information, knowledge and ideas.	Good application of research methodologies to large scale projects, complex problems and hypotheses.  Good ability to critically analyse, evaluate and synthesise information, knowledge and ideas.	Satisfactory application of research methodologies to large scale projects, complex problems and hypotheses.  Some ability to synthesise knowledge, information and ideas. Analysis and evaluation is evident, but only satisfactory.	Limited and ineffective application of research methodologies to large scale projects, complex problems and hypotheses.  Limited ability to effectively synthesise knowledge, information and ideas. Limited analysis and evaluation is evident.	Very limited and inappropriate application of research methodologies to large scale projects, complex problems and hypotheses.  Very limited ability to effectively synthesise knowledge, information and ideas. Analysis and evaluation is very weak.	No application of research methodologies to large scale projects, complex problems and hypotheses.  No ability to effectively synthesise knowledge, information and ideas. No real analysis and evaluation evident.	No awareness of any limitations and contradictions.  Unsubstantiated opinions. No consideration of competing perspectives.



Level 6 Professional Development 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.
<p><b>C-Practical, Professional and Employability skills - including applications and problem solving</b></p>	<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>
<p><b>D: Key/Transferable skills - including communication and presentation</b></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 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>Demonstrates a self determined professionalism in management, planning, monitoring and execution of an extensive and complex body of work, sustained over an extended period. Demonstrates understanding of the standards of professional working practices and their relationship to own development is outstanding.</p> <p>Outstanding levels of reflection driving development.</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>Very good management, planning, monitoring and execution of 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>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>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>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>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>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>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 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 BA & FD 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. labeled 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=KgbCIV5nqxw>

<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](#)

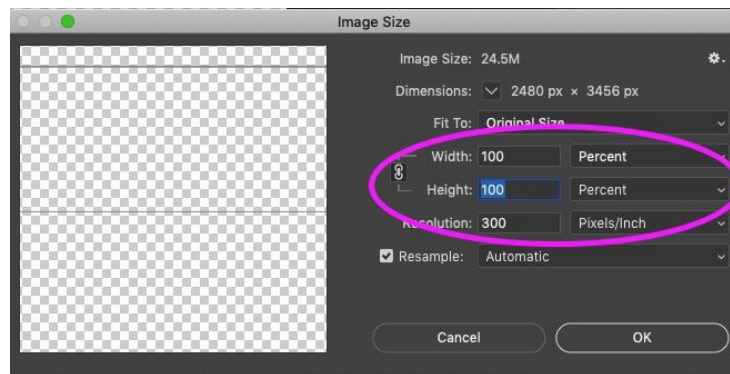
This is a subscription programme, but useful for this task as you can drag & drop a series of images and other files into it and combine them into one PDF in a single step (the order can be easily changed too). With this option you shouldn't need to reduce your image resolution (file size) first as the 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.photoshopesentials.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/>

