



UNIVERSITY OF  
PLYMOUTH

# ACADEMIC PARTNERSHIPS PROGRAMME QUALITY HANDBOOK 2019-20

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## FdA Contemporary Fine Art Practice

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# Welcome and Introduction

## 1. Welcome and Introduction to FdA Contemporary Fine Art Practice

Welcome to FdA Contemporary Fine Art Practice delivered at Weymouth by Weymouth College.

The Contemporary Fine Art Practice Foundation Degree aims to equip students with the skills, knowledge and confidence to be able to establish an exciting and viable career as a Fine Art Practitioner.

The first year of studies encompasses fine art painting, print, sculpture and other disciplines and students will develop the skills needed to explore and expand their use of visual language and understanding of contemporary fine art practice. Having strengthened their personal practice in year one the second year is concerned with helping students to develop their own personal practice, building the appropriate specific creative skills and substantiating the ideas and context to practice.

Underpinning both years of study are the theoretical and professional elements to practice. Students will build a strong contextual knowledge and understanding of concepts around their work; this is achieved through lectures, artist's talks, gallery and personal research alike. There is a strong emphasis within the course on professional practice, teaching students skills of business practice, self-promotion, networking and how to exhibit their work, this empowers them with the skills to be able to succeed in taking their work into the world.

Distinctive features:

- The programme content is designed to present opportunities for students to work with a range of techniques and technologies to develop a personal practice which is vibrant and contemporary in nature.
- Students will be supported to develop a wide range of Fine Art skills.
- Strong links to local industry, and provision of work-based learning opportunities with regular industry liaison and visiting speakers.
- A personal approach to tuition.
- Student centred delivery enabling students to work and learn at the same time.
- Personal studio space in a dedicated Fine Art Studio.
- Access to a wide variety of industry standard creative workshops including; 3D, Print, Ceramic, Mac Suit and Photography – darkroom and studio.
- Chance to exhibit and promote own work and practice.
- Exciting programme of off-site trips and practical activities.
- Professional and inspirational staff with industry experience.
- Opportunity to progress to a third year Top Up at University of Plymouth.

This programme has been designed to equip you with the skills and knowledge base required to work in your chosen specialism or other graduate opportunities. It is also a platform from which you can undertake additional vocational and academic qualifications.

This Programme Quality handbook contains important information including:  
The approved programme specification  
Module records

Note: The information in this handbook should be read in conjunction with the current edition of:

- Your Institution & University Student Handbook which contains student support based information on issues such as finance and studying at HE
  - o available on Moodle
- Your Teaching, Learning and Assessment Handbook
  - o available on Moodle
- University of Plymouth's Student Handbook
  - o available at:  
<https://www.plymouth.ac.uk/your-university/governance/student-handbook>

## Programme Specification

### 2. Programme Specification

Awarding Institution:	University of Plymouth
Partner Institution and delivery site (s):	Weymouth College, Cranford Avenue
Accrediting Body:	N/A
Language of Study:	English <sup>1</sup>
Mode of Study:	Full-time
Final Award:	FdA Contemporary Fine Art Practice
Intermediate Award:	n/a
Programme Title:	FdA Contemporary Fine Art Practice
UCAS Code:	W104
JACS Code:	W100 <b>HECOS 100059</b>
Benchmarks:	Framework for Higher Education Qualifications (FHEQ), and Foundation Degree Qualification Benchmark (FDQB). Subject Benchmark statement for Art & Design (2008)
Date of Programme Approval:	12 <sup>th</sup> April 2016

<sup>1</sup> Unless otherwise approved through University of Plymouth's Academic Development and Partnerships Committee

## Brief Description of the Programme

The Contemporary Fine Art Practice Foundation Degree aims to equip students with the skills, knowledge and confidence to be able to establish an exciting and viable career as a Fine Art Practitioner. The first year of studies encompasses fine art painting, print, sculpture and other disciplines and students will develop the skills needed to explore and expand their use of visual language and understanding of contemporary fine art practice. Having strengthened their personal practice in year one the second year is concerned with helping students to develop their own personal practice, building the appropriate specific creative skills and substantiating the ideas and context to practice. Underpinning both years of study are the theoretical and professional elements to practice. Students will build a strong contextual knowledge and understanding of concepts around their work; this is achieved through lectures, artist's talks, gallery and personal research alike. There is a strong emphasis within the course on professional practice, teaching students skills of business practice, self-promotion, networking and how to exhibit their work, this empowers them with the skills to be able to succeed in taking their work into the world.

## Programme Aims

The programme will deliver:

A1: the opportunity for students to develop their knowledge of contemporary fine art practice and contextual understanding.

A2: the skills appropriate for a critically reflective approach to a Fine Art practice.

A3: the means to develop research, analytical and communication skills which contribute to critical reflection on their own work and the work of others, allowing the student to develop and link ideas to develop their Fine Art practice.

A4: an effective, creative and responsible attitude towards professional practice through development of personal professional context and exhibition of work.

A5: the ability for students to develop as Fine Art practitioners with competence in a range of media and materials appropriate to practice.

## Programme Intended Learning Outcomes (ILO)

- ILO1:** Understand and apply appropriate media and technique relevant to contemporary fine art practice.
- ILO2:** Understand theory and concepts associated with contemporary Fine Art Practice, and to establish an appropriate contextual and critical knowledge to support own practice.
- ILO3:** Produce studio/workshop outcomes, which exploit and develop personal concepts and ideas, utilising a range of techniques and processes and demonstrate a high degree of technical competence.

**ILO4:** Develop an appropriate professional working practice, through experience of studio and workshop practice and exhibition and curation of work.

**ILO5:** Understand principles of business and self-promotion relating to a Fine Art practice.

**ILO6:** Present themselves and their work and ideas to others across a range of platforms.

## Distinctive Features

- The programme content is designed to present opportunities for students to work with a range of techniques and technologies to develop a personal practice which is vibrant and contemporary in nature.
- Students will be supported to develop a wide range of Fine Art skills.
- Strong links to local industry, and provision of work-based learning opportunities with regular industry liaison and visiting speakers.
- A personal approach to tuition.
- Student centred delivery enabling students to work and learn at the same time.
- Personal studio space in a dedicated Fine Art Studio.
- Access to a wide variety of industry standard creative workshops including; 3D, Print, Ceramic, Mac Suit and Photography – darkroom and studio.
- Chance to exhibit and promote own work and practice.
- Exciting programme of off-site trips and practical activities.
- Professional and inspirational staff with industry experience.
- Opportunity to progress to a third year Top Up at University of Plymouth.

## Progression Route(s)

Upon successful completion of the FdA Contemporary Fine Art Practice students may apply to progress to the BA (Hons) Fine Art programme at Level 6 at University of Plymouth.

## Programme Structure

Level 4 (Year 1)			
Module	Credits	Term	Core or Option Module
WEYM1050 Foundations of Studio Practice	20	Autumn	Core
WEYM1051 Fine Art Printmaking	20	Autumn	Core
WEYM1052 Fine Art Painting	20	Spring	Core
WEYM1053 Fine Art Sculpture	20	Spring	Core
WEYM1054 Context of Practice	20	Summer	Core
WEYM1055 Professional Practice	20	All Year	Core
Level 5 (Year 2)			
Module	Credits	Term	Core or Option Module
WEYM2046 Personal Context	20	Autumn	Core
WEYM2047 Conceptual Practice	20	Autumn	Core
WEYM2048 Development of Fine Art Language	20	Spring to Summer	Core

WEYM2049 Fine Art Studio Practice	20	Spring to Summer	Core
WEYM2050 Curation and Exhibition	20	All Year	Core
WEYM2051 Business Practice	20	All Year	Core

## Explanation and Mapping of Learning Outcomes, Teaching & Learning and Assessment

FHEQ level: 4					
Definitions of Graduate Attributes and Skills Relevant to this Programme	Teaching and Learning Strategy / Methods	Prog Aims	Prog intended Learning Outcomes	Range of Assessments	Related Core Modules
<p><b>Knowledge / Understanding:</b> (QAA Subject Benchmark, A&amp; D 2008)</p> <p>To facilitate acquisition of appropriate knowledge and understanding, development of the necessary personal attributes, and application of the essential skills, which will equip and prepare students for continuing personal development and professional practice.</p> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <li>have demonstrated knowledge and understanding in a field of study that builds upon general level 3 education and is supported by advanced textbooks</li> <li>can communicate about their understanding, skills and activities, with peers and lecturers</li> <li>have the learning skills to undertake further studies with some autonomy</li> </ul>	<p><b>Primary:</b> Lecture Seminars Group discussions Demonstrations Workshops Assignments <b>Secondary/Supplementary:</b> Peer-to-peer learning Peer evaluation</p>	PA1, 2, 3, 4 & 5	ILO 1, 2, 3, 4	Coursework Reports Presentation Final works	WEYM1050 WEYM1051 WEYM1052 WEYM1053 WEYM1054 WEYM1055



					WEYM1 056
<p>An explanation for embedding Knowledge and Understanding through Teaching &amp; Learning and Assessment at this level of the programme:</p> <p>The student's knowledge and understanding around their practice is naturally integrated with the programme of study. The students will be taught about elements of art theory and context which will enable them a solid foundation of knowledge from which to develop their own lines of enquiry. There will be a wide variety of guest artists running workshops and giving talks as part of the course as well as study trips to help equip the students with appropriate knowledge as well as learning from their peers. Their understanding will be evident through discourse, written evidence and their practical work.</p>					
<p><b>Cognitive and Intellectual Skills:</b> (QAA Subject Benchmark, A&amp; D 2008)</p> <ul style="list-style-type: none"> <li>• apply, consolidate and extend their learning in different contextual frameworks and situations, both within and beyond the field of art and design.</li> <li>• generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.</li> <li>• employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making</li> </ul> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <li>• Be able to utilise research to support and develop their own creative practice</li> <li>• Be able to reflect upon own progress and decisions made in connection to own work, and make adjustments and further research.</li> <li>• Be able to discuss own and others ideas</li> </ul>	<p>Primary: Lecture Seminars Group discussions Demonstrations Assignments Seminars Tutorials Secondary/Supplementary: Peer evaluation</p>	PA1, 3, 4 & 5	ILO2, 3, 4, 5 & 6	Sketchbooks Coursework Presentations	WEYM1 050 WEYM1 051 WEYM1 052 WEYM1 053 WEYM1 054 WEYM1 055

An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme:

Students cognitive and intellectual skills will be developed through exposure to experiences concepts and ideas, from across Fine Art practice, students will be encouraged to practice analytical and reflective thinking to effectively develop their own practice.

### Key Transferable Skills:

(QAA Subject Benchmark, A& D 2008)

- Evaluate their own work in a critical and reflective manner with reference to creative and professional issues, debates and conventions.
- Demonstrate an ability to use contextual referencing and associated theory to develop a personal creative language and Fine Art identity, through both visual and textual means.
- Reflect upon and evaluate the developing creative outputs, adjusting working processes and personal theories, to suit specific Fine Art purposes.
- Develop the skills, knowledge and confidence required to sustain a professional Fine Art practice.
- Knowledge of business practice
- Work to briefs and deadlines, including managing concurrent projects
- Take responsibility for one's own work
- Reflect on one's own learning, and to make constructive use of feedback
- Take shared responsibility for one's own programme of studies.

(QAA Subject Benchmark, A& D 2008)

<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <li>• An ability to work independently, reflecting on progress and setting personal targets to develop own practice</li> <li>• can apply their knowledge and understanding in occupational contexts</li> <li>• have the ability to identify and use data to formulate responses to well-defined concrete and abstract problems</li> <li>• can communicate about their understanding, skills and activities, with peers and clients</li> <li>• have the learning skills to undertake further studies with some autonomy</li> </ul>	<p>Primary: Lectures Seminars Group discussion Individual presentations Seminars Secondary/Supplementary: Exhibition</p>	PA3 & 4	ILO4, 5 & 6	Coursework Presentations Professional reports	WEYM1 051 WEYM1 052 WEYM1 053 WEYM1 054 WEYM1 055 WEYM1 056
<p>An explanation for embedding Key Transferable Skills through Teaching &amp; Learning and Assessment at this level of the programme:</p> <p>Many elements of Fine Art practice lend themselves to developing transferable skills, there is a high level of autonomy to be developed by students in order to be able to sustain a practice. This course also aims to develop a level of professionalism within students enabling organisation and presentation skills to be developed.</p>					
<p><b>Employment Related Skills:</b></p> <p>(QAA Subject Benchmark, A&amp; D 2008)</p> <ul style="list-style-type: none"> <li>• articulate and synthesise their knowledge and understanding, attributes and skills in effective ways in the contexts of creative practice, employment, further study, research and self-fulfilment</li> <li>• apply, consolidate and extend their learning in different contextual frameworks and situations, both within and beyond the field of art and design.</li> </ul> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p>	<p>Primary: Lectures Seminars Individual presentations</p>	PA4	ILO4, 5 & 6	Presentations Professional report	WEYM1 055

<ul style="list-style-type: none"> <li>• can apply their knowledge and understanding in occupational contexts</li> <li>• can communicate about their understanding, skills and activities, with peers, supervisors and clients</li> <li>• Can identify areas of professional practice appropriate for personal ambitions.</li> </ul>	<p>Secondary/Supplementary: Industry and artist feedback</p>				
<p>An explanation for embedding Employment Related Skills through Teaching &amp; Learning and Assessment at this level of the programme:</p> <p>The employment possibilities within fine art / creative industries are often complex, or reliant on self employment, this course aims to encourage students to identify areas of employment which may be appropriate for them and to begin to establish a professional network while studying to enable them the best opportunities to achieve their goals post education, this is particularly addressed at level 4 by the Professional Practice module.</p>					
<p><b>Practical Skills:</b> (QAA Subject Benchmark, A&amp; D 2008)</p> <ul style="list-style-type: none"> <li>• Produce work which demonstrates creativity and ability to present, collate and develop ideas through a variety of creative visual and textual means; drawing, writing, diagrammatic, annotation, photography, printed, digital image, collage and collation etc.</li> <li>• Produce studio/workshop outcomes, which exploit and develop personal concepts and ideas, utilising a range of techniques and processes and demonstrate a high degree of technical competence.</li> <li>• Use, develop and explore a broad range of equipment, materials, processes and methods associated with a Contemporary Fine Art practice, safely and effectively.</li> </ul> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <li>• can apply their practical knowledge and understanding in occupational contexts</li> </ul>	<p>Primary: Workshops Experimentation Self-Evaluation Assignments Studio exploration Secondary/Supplementary:</p>	PA2 & 5	ILO1,3 & 4	Coursework Presentations Practical work	WEYM1 050 WEYM1 051 WEYM1 052

<ul style="list-style-type: none"> <li>have the ability to identify and use creative skills to formulate responses to well-defined concrete and abstract problems</li> <li>can communicate about their understanding, skills and activities, with peers, lecturers and others</li> <li>have the learning skills to undertake further studies with some autonomy</li> </ul>	Peer-to-peer learning Peer assessment				WEYM1 053 WEYM1 054 WEYM1 055
<p>An explanation for embedding Practical Skills through Teaching &amp; Learning and Assessment at this level of the programme:</p> <p>Practical skills will be developed through lead workshops, exploration of problems posed and independent experimentation and development within the studio. At level 4 the emphasis is very much on exploration of practical skills to expand the student's skill set.</p>					

FHEQ level: 5					
Definitions of Graduate Attributes and Skills Relevant to this Programme	Teaching and Learning Strategy / Methods	Prog Aims	Prog intended Learning Outcomes	Range of Assessments	Related Core Modules
<p><b>Knowledge / Understanding:</b> (QAA Subject Benchmark, A&amp; D 2008) To facilitate acquisition of appropriate knowledge and understanding, development of the necessary personal attributes, and application of the essential skills, this will equip and prepare students for continuing personal development and professional practice.</p> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <li>Effectively articulate and synthesise their knowledge and understanding of</li> </ul>	<p>Primary:</p> <p>Lecture Tutorials Seminars Group discussions Workshops</p>	PA1, 2, 3, 4 & 5	ILO 1, 2, 3, 4, 5 & 6	Coursework Reports Presentation Final works	WEYM2 046 WEYM2 047

<ul style="list-style-type: none"> <li>contemporary art practice to develop their own practice.</li> <li>be aware of and informed about their own contextual position within art practice.</li> <li>have the learning skills to undertake further studies with some autonomy</li> </ul>	Assignments Studio practice Secondary/Supplementary: Industry engagement Peer-to-peer learning Peer evaluation				WEYM2 048 WEYM2 049 WEYM2 050 WEYM2 051
<p>An explanation for embedding Knowledge and Understanding through Teaching &amp; Learning and Assessment at this level of the programme:</p> <p>The level 5 study builds on the knowledge and understanding that the students have gained from the level 4 study, students are at this stage expected to have a defined area of Fine Art practice and areas of creative practice which they are exploring, and through a supported frame work the students are expected to take a greater level of autonomy with their learning making research and subsequent explorative work to develop their practice.</p>					
<p><b>Cognitive and Intellectual Skills:</b>            (QAA Subject Benchmark, A&amp; D 2008)</p> <ul style="list-style-type: none"> <li>apply, consolidate and extend their learning in different contextual frameworks and situations, both within and beyond the field of art and design.</li> <li>generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.</li> <li>problem-solving: the ability to apply knowledge and experience so as to make appropriate decisions in complex and incompletely charted contexts. (FDQB Art &amp; Design)</li> <li>employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making</li> </ul> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p>	Primary: Lecture Tutorials Seminars	PA1, 2, 3, 4 & 5	ILO 1, 2, 3, 4 & 5	Coursework Reports Presentation Final works	WEYM2 046 WEYM2 047

<ul style="list-style-type: none"> <li>• Evaluate their own work in a critical and reflective manner with reference to creative and professional issues, debates and conventions.</li> <li>• Demonstrate an ability to use contextual referencing and associated theory to develop a personal creative language and Fine Art identity, through both visual and textual means.</li> <li>• Reflect upon and evaluate the developing creative outputs, adjusting working processes and personal theories, to suit specific Fine Art purposes.</li> <li>• Develop the skills, knowledge and confidence required to sustain a professional Fine Art practice.</li> </ul>	<p>Group discussions Workshops Assignments Studio practice <a href="#">Secondary/Supplementary:</a> Industry engagement Peer-to-peer learning Peer evaluation</p>				<p>WEYM2 048 WEYM2 049 WEYM2 050 WEYM2 051</p>
<p><a href="#">An explanation for embedding Cognitive and Intellectual Skills through Teaching &amp; Learning and Assessment at this level of the programme:</a> The level 5 study expects a developing level of analytical and reflective practice around both research, studio and professional practice, these skills are particularly nurtured through studio tutorial and seminars, and is expected to be clearly evident within sketchbooks, research and reflective diaries and the studio practice.</p>					
<p><b>Key Transferable Skills:</b></p> <p><b>Self-management</b></p> <ul style="list-style-type: none"> <li>• study independently, set goals, manage their own workloads and meet deadlines</li> <li>• anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.</li> </ul> <p><b>Critical engagement</b></p> <ul style="list-style-type: none"> <li>• analyse information and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review and evaluation</li> </ul>					

<ul style="list-style-type: none"> <li>source and research relevant material, assimilating and articulating relevant findings</li> <li>formulate reasoned responses to the critical judgments of others</li> <li>identify personal strengths and needs, and reflect on personal development.</li> </ul> <p><b>Group/team working and social skills</b> - students will have the ability to interact effectively with others, for example through collaboration, collective endeavor and negotiation.</p> <p><b>Skills in communication and presentation</b></p> <ul style="list-style-type: none"> <li>articulate ideas and information comprehensibly in visual, oral and written forms</li> <li>present ideas and work to audiences in a range of situations</li> <li>use the views of others in the development or enhancement of their work.</li> </ul> <p><b>Information skills</b></p> <ul style="list-style-type: none"> <li>source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources</li> <li>select and employ communication and information technologies.</li> </ul> <p><b>Personal qualities</b> - students will have an enthusiasm for enquiry into their discipline and the motivation to sustain it.</p> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p>	<p>Primary: Seminars Group discussion Individual presentations</p>	<p>PA3 &amp; 4</p>	<p>ILO4, 5 &amp; 6</p>	<p>Sketchbooks Coursework Presentations Professional reports</p>	<p>WEYM2 046</p>
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<ul style="list-style-type: none"> <li>• Work productively in a group, showing abilities at different times to listen, contribute and lead effectively.</li> <li>• Reflect critically on progress and set learning goals.</li> <li>• Demonstrate the acquisition and application of a range of key skills, which enhance employability.</li> <li>• Write analytically about experiences on placement and achieve an appropriate level of achievement.</li> <li>• Write analytically about improvement in performance.</li> <li>• Study independently.</li> </ul>	<p>Secondary/Supplementary:</p> <p>Exhibition</p> <p>Work placement</p>				<p>WEYM2 047</p> <p>WEYM2 048</p> <p>WEYM2 049</p> <p>WEYM2 050</p> <p>WEYM2 051</p>
<p><b>An explanation for embedding Key Transferable Skills through Teaching &amp; Learning and Assessment at this level of the programme:</b></p> <p>The student's autonomy and independence will be developed through the Level 5 study allowing a developing level of professionalism. Within the L5 study students are expected to make several presentations of themselves and their work within a range of contexts, which will aid their communication skills.</p>					
<p><b>Employment Related Skills:</b> (QAA Subject Benchmark, A&amp; D 2008)</p> <ul style="list-style-type: none"> <li>• articulate and synthesise their knowledge and understanding, attributes and skills in effective ways in the contexts of creative practice, employment, further study, research and self-fulfilment</li> <li>• apply, consolidate and extend their learning in different contextual frameworks and situations, both within and beyond the field of art and design.</li> </ul> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p>	<p>Primary:</p> <p>Lectures</p> <p>Seminars</p> <p>Individual presentations</p>	PA4	ILO4, 5 & 6	<p>Presentations</p> <p>Exhibitions</p> <p>Course work</p> <p>Reports</p>	<p>WEYM2 049</p>

<ul style="list-style-type: none"> <li>• can apply their knowledge and understanding in occupational contexts</li> <li>• can communicate about their understanding, skills and activities, with peers, supervisors and clients</li> <li>• Will have a basic understanding of business practice within fields of Art &amp; Design.</li> <li>• Have developed levels of organisational and time management skills.</li> </ul>	<p>Secondary/Supplementary: Work placement</p>				<p>WEYM2 050 WEYM2 051</p>
<p><b>An explanation for embedding Employment Related Skills through Teaching &amp; Learning and Assessment at this level of the programme:</b> The level 5 study builds on the professional practice of the level 4 study by looking at Business practice within Fine Art, also through the management and production of exhibitions. Level 5 students are also expected to undertake a work placement during the year of study with an appropriate professional or creative body.</p>					
<p><b>Practical Skills:</b> (QAA Subject Benchmark, A&amp; D 2008)</p> <p>Demonstrate the student has acquired relevant technical knowledge and practical skills, and will be able to employ materials, media, techniques, methods, technologies and tools associated with the discipline(s) studied with skill and imagination while observing good working practices, and professional/legal responsibilities relating to the subject.</p> <p><b>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</b></p> <ul style="list-style-type: none"> <li>• Produce studio/workshop outcomes, which exploit and develop personal concepts and ideas, utilising a range of techniques and processes and demonstrate a high degree of technical competence.</li> <li>• Use, develop and explore a broad range of equipment, materials, processes and methods associated with a Contemporary Fine Art practice, safely and effectively.</li> <li>• Be able to initiate, plan, manage, sustain and develop a creative Fine Art practice</li> </ul>	<p>Primary: Workshops Experimentation Self-Evaluation Assignments Studio exploration Secondary/Supplementary: Work placement Peer-to-peer learning Peer assessment</p>	PA2 & 5	ILO1,3 & 4	Coursework Practical work	<p>WEYM2 046 WEYM2 047 WEYM2 048 WEYM2 049</p>

<ul style="list-style-type: none"> <li>• Be able to successfully present and promote a Fine Art practice across a variety of traditional and digital platforms.</li> <li>• Be able to present exhibit and curate both their own and others work.</li> </ul>					
<p>An explanation for embedding Practical Skills through Teaching &amp; Learning and Assessment at this level of the programme: Practical skills are fundamental to a students learning at level 5, they will be focusing on developing appropriate skills throughout the year through a mixture of directed a self directed exploration within the studios and workshops.</p>					

## • Work Based/Related Learning<sup>2</sup>

WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ level: 4					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related Core Module(s)
Artist Lectures Artists Workshops	Series of artist led workshops and talks	PA4	ILO4 & 6	Report and Client based activity	WEYM1055
Professional networking	Students researching the professional contexts available to them.				
Client focused Activity	Students to be supported to				

<sup>2</sup> The provided table includes only a single line. This will need replicating for each WBL/WRL activity (I.e, placements / real-world industry provided problems to solve / visits / trade shows etc). Additionally, the table should be replicated for each stage of the programme for clarity.

	develop a client focused activity or workshop appropriate to students needs.				
<p><u>An explanation of this map:</u></p> <p>The teaching and learning at level 4 are aimed at enabling the students to understand contemporary practice. There will be a programme of guest speakers who are currently working in the industry. As well as imparting their experiences and recommendations through the lectures they will also run artist led workshops and spend time with the group, offering suggestions and opinions on their portfolios, work and career pathways.</p> <p>The students will also as part of their professional practice module have to make contact with and begin to form a professional network of artist, galleries and arts organisation identifying appropriate professional avenues to follow and aligning action plans and associated tasks to facilitate this. When possible the course will work closely with artists and arts organisations to enable the students the opportunity to shadow a project and to work alongside artists and arts organisations.</p> <p>Students will be supported to identify a selection of WBL opportunities which they want to investigate further, they will also be directed to further relevant opportunities and will be expected to engage with them accordingly. The students will receive guidance prior, to ensure they can fully exploit the experience and 1:1 tutorials will be used throughout to further support and monitor the students.</p> <p>When appropriate learning agreements between the professional and the student will be drawn up prior to the WBL to ensure that all parties are clear of their responsibilities and expectations.</p> <p>The students will present a professional report on their WBL investigating the experiences they have had as well as looking at the area of the creative arts sector they have worked in. This will allow them to reflect on their experiences, looking at the skills they have gained and allowing them to identify any areas they need to improve and put in place an action plan to address these.</p>					

FHEQ level: 5					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related Core Module(s)
Work experience placement within creative arts sector	Students to negotiate a professional placement with	PA4	ILO4, 5 & 6	Report and Individual presentation Exhibition	WEYM2050 WEYM2051

Exhibition of work	an artist, arts organisation				
<p><a href="#">An explanation of this map:</a></p> <p>The teaching and learning at level 5 are aimed at building on what the students have learnt about professional practice at the level 4. There will be a continuing programme of guest speakers, who will offer the students advice and guidance as well as potentially helping the students to establish their professional network.</p> <p>The students will have to negotiate a work placement within an appropriate area of the creative industries, this typically might entail working closely with an established artist, arts organisation, galleries or within arts education.</p> <p>Due to the nature of the creative industries it is important for individuals to be resourceful and flexible professionally, the course aims to enable the students with basic skills and confidence required to be an independent practitioner, these will be developed through two modules which focus on the Business practice within Fine Art and on Curation and Exhibition of work. This will entail the student organising and running an independent exhibition.</p> <p>The students will present a report on their WBL investigating the creative arts industry looking specifically at the skills they will require to work sustainably within the industry. Students will undertake a skills audit and implement a plan to address areas that need improving.</p>					

## Module Records

### 3. Module Records

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1050</b>	<b>MODULE TITLE:</b>	<b>Foundations of Studio Practice</b>			
<b>CREDITS: 20</b>		<b>FHEQ Level: 4</b>		<b>JACS CODE: W100</b>		
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>		<b>COMPENSATABLE: Yes</b>		
<b>SHORT MODULE DESCRIPTOR:</b> This is an introduction to the course and the studios, a fast paced and highly explorative project utilising drawing to developing a range of creative responses from a range of stimuli. Varied approaches to drawing will develop and evolve a range of ideas, contextualised by examining other artists. Critical discourse will be encouraged to enable peer learning and a culture of reflective practice to be established.						
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>						
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>		
<b>E1</b> (Examination)	<b>%</b>	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	<b>%</b>	
<b>E2</b> (Clinical Examination)	<b>%</b>	<b>A1</b> (Generic Assessment)	<b>%</b>			
<b>T1</b> (Test)	<b>%</b>					
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice						
<b>Professional body minimum pass mark requirement:</b> N/A						
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• explore a range of approaches to drawing and mark making</li> <li>• utilise drawing to develop a range of ideas</li> <li>• extend students' contextual framework of historical and contemporary practitioners</li> <li>• analyse own and others work</li> </ul>						
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Demonstrate a range of approaches to drawing to extend own visual vocabulary</li> <li>2. Use approaches to drawing to develop a range of ideas and creative responses</li> <li>3. Engage with contextual information through visual and textual analysis to support own work and extend own knowledge and understanding</li> <li>4. Develop drawing techniques through review of own and others' work</li> </ol>						
<b>DATE OF APPROVAL:</b>		04/2016		<b>FACULTY/OFFICE:</b> Academic Partnerships		

<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	Autumn

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
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<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Sandra Stalker</b>
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### **SUMMARY of MODULE CONTENT**

This module forms part of the student's induction to the course, it is an introduction to their studio spaces, a chance to get to know each other as a group and an open and explorative project looking at drawing and idea generation to produce a variety of outcomes.

A range of approaches will be taken to drawing based on a range of different stimuli and experiences. Students will be expected to utilise and explore a wide range of techniques and media, with expected outcomes which will range from relatively traditional approaches to explorative and conceptual. Students will initially work from primary sources and experiences, before developing the work further through exploration and play. The workshops will be guided by technical support and from contextual input to help expand and to stretch the students work processes and approaches.

To establish a culture of critical and analytical engagement with research students will be expected to make further independent artist research to support their learning through using written and visual means to analyse the work, this will typically be documented in sketchbooks and discussed in seminars.

At the end of the module students will submit a folio of selected drawings and supporting sketchbooks.

### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Workshops	35	
Lectures and seminars	15	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

<i>Category</i>	<i>Element</i>	<i>Component Name</i>	<i>Component Weighting</i>	<i>Comments include links to learning objectives</i>
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Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Body of work	60%	The students will typically submit a portfolio of drawing that will evidence the learning and exploration. <b>ALOs 1 + 2</b>
		Sketchbook	40% <b>Total = 100%</b>	The students will typically submit sketchbooks that will evidence the learning and exploration. <b>ALOs 3 + 4</b>
Practical	P		% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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#### Recommended Texts and Sources:

Archer, M., 2002. *Art Since 1960*. Thames and Hudson  
 Berger, J., 1972. *Ways of Seeing*. Penguin Classics.  
 Davidson, M., 2011. *Contemporary Drawing*. Watson-Guption Publications.  
 Dexter, E., 2005. *Vitamin D: New Perspectives in Drawing*. Phaidon.  
 Duff, L. & Davies, J., 2009. *Drawing, the purpose*. Bristol: Intellect.  
 Perry, C., Cashdan, M. & Krause, C., 2013. *Vitamin D2: New Perspectives in Drawing*. Phaidon.  
 Petherbridge, D., 2010. *The primacy of drawing*. Yale University Press.  
 Maslen, M. & Southern, J., 2011. *Drawing projects: an exploration of the language of drawing*. Black Dog.  
 Weintraub, L., 2003. *Making contemporary art: how today's artists think and work*. London: Thames and Hudson.

#### Websites:

[www.a-n.co.uk](http://www.a-n.co.uk)  
[anishkapoor.com](http://anishkapoor.com)  
[www.antonygormley.com](http://www.antonygormley.com)  
[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.jerwoodvisualarts.org](http://www.jerwoodvisualarts.org)



[www.moma.org](http://www.moma.org)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1051</b>	<b>MODULE TITLE:</b>	<b>Fine Art Printmaking</b>			
<b>CREDITS: 20</b>		<b>FHEQ Level: 4</b>		<b>JACS CODE: W140</b>		
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>		<b>COMPENSATABLE: Yes</b>		
<b>SHORT MODULE DESCRIPTOR:</b> This module is designed to allow students to develop the basic skills of a wide range of print making processes, before experimenting and pushing chosen processes further. An open and contemporary approach to print making will be adopted, allowing for interdisciplinary and conceptual approaches to be taken. Students will study a range of printmakers, and will be encouraged to reflect on the works produced.						
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>						
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>		
<b>E1</b> (Examination)	<b>%</b>	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	<b>%</b>	
<b>E2</b> (Clinical Examination)	<b>%</b>	<b>A1</b> (Generic Assessment)	<b>%</b>			
<b>T1</b> (Test)	<b>%</b>					
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice						
<b>Professional body minimum pass mark requirement:</b> N/A						
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Develop and explore a range of printing processes</li> <li>• Use printmaking to develop Fine Art outcomes which demonstrates creative and appropriate use of materials</li> <li>• Develop analysis of own work considering the visual language in relation to personal intentions</li> <li>• Analyse contemporary and historical printmaking to develop knowledge and understanding of the discipline.</li> </ul>						
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Produce printmaking that communicates a personal creative intention</li> <li>2. Use materials and techniques to develop ideas towards a personal creative intention</li> <li>3. Understand the use of visual language in printmaking</li> <li>4. Analyse contemporary and historical printmaking, processes and techniques to inform own work and knowledge.</li> </ol>						

<b>DATE OF APPROVAL:</b>	04/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	Aut/Spr

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

*Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.*

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
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<b>MODULE LEADER: Sandra Stalker</b>	<b>OTHER MODULE STAFF: Sam Jukes</b>
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### **SUMMARY of MODULE CONTENT**

Students will learn the basic skills in a broad range of print processes typically including, screen printing techniques, etching techniques, drypoint, mono printing and wood cut. The module will start with workshop led sessions to equip students with a range of printmaking skills, these will be supported by contextual lectures and seminars reviewing research made by the students.

Through practical evolution of work and focused analysis of own and others work the students will develop the formal values of the work in accordance with their personal intentions, this should be documented in their sketchbooks.

The direction the students develop their work in should remain open to be guided by their discoveries and research, however an ambitious and explorative approach will be encouraged.

A professional approach to the discipline of print making is expected from all students, who should all follow appropriate health and safety while in the print studio.

### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Workshops	35	
Lectures and seminars	15	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component Weighting</b>	<b>Comments include links to learning objectives</b>
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Written exam	E ■		% <b>Total = 100%</b>	
	T ■		% <b>Total = 100%</b>	
Coursework	C 1	Body of work	60%	The students will typically submit a portfolio of prints that will evidence the learning and exploration. <b>ALOs 1 &amp; 2</b>
		Sketchbook	40% <b>Total = 100%</b>	The students will typically submit sketchbooks that will evidence the learning and exploration. <b>ALOs 3 &amp; 4</b>
Practical	P ■		% <b>Total = 100%</b>	

<b>Updated by:</b> Sandra Stalker	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Sam Jukes	<b>Date:</b> 10/09/2019
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### Recommended Texts and Sources:

Castleman, R., 1988. Prints of the twentieth Century (World of Art). Thames & Hudson Ltd.

Coldwell, P., 2010. Printmaking: A contemporary Perspective. Black Dog Publishing

d' Arcy Hughes, A., 2008. Printmaking: Traditional and Contemporary Techniques. Rotovision.

Elliott, P. and Lewison, J. (2001) *Contemporary Art in Print*. Booth-Clibborn Editions.

Grabowski, B. & Flick, B., 2009. Print making: A complete guide to materials and processes. Laurence King.

Noyce, R. (2010) *Critical Mass: Printmaking Beyond the Edge*. London: A&C Black.

Noyce, R. (2006) *Printmaking at The Edge*. London: A & C Black.

Perry, M., 2011. Pulled: A catalog of Screen Printing. Princeton Architectural Press.

Pressman, C., Berger, J. and Berger, K. (2012) *Push Print: 30+ Artists Explore the Boundaries of Printmaking*. New York: Lark Crafts.

Saunders, G., 2006. Prints Now: Directions and Definitions. V&A Publishing.

Tala, A. (2009) *Installations and Experimental Printmaking*. London: A & C Black. (Printmaking Handbook).

### Websites:

[www.antonygormley.com](http://www.antonygormley.com)

[www.art21.org](http://www.art21.org)

[www.artsy.net](http://www.artsy.net)

[www.frieze.com](http://www.frieze.com)

[www.moma.org](http://www.moma.org)

[www.tate.org.uk](http://www.tate.org.uk)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1052</b>	<b>MODULE TITLE:</b>	<b>Fine Art Painting</b>
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<b>CREDITS: 20</b>	<b>FHEQ Level: 4</b>	<b>JACS CODE: W120</b>
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<b>PRE-REQUISITES: None</b>	<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>
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**SHORT MODULE DESCRIPTOR:**

This module aims to explore a range of approaches to painting and the associated medias and techniques, to allow the students a broad understanding of the discipline and a breath of knowledge to allow them to make their own work. It will cover the basics of painting, making paint and stretchers, through technical approaches to painting and explorative and conceptual approaches to making painting.

**ELEMENTS OF ASSESSMENT** *Use HESA KIS definitions*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
<b>E1</b> (Examination)	<b>%</b>	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	<b>%</b>
<b>E2</b> (Clinical Examination)	<b>%</b>	<b>A1</b> (Generic Assessment)	<b>%</b>		
<b>T1</b> (Test)	<b>%</b>				

**SUBJECT ASSESSMENT PANEL** Group to which module should be linked: FdA Contemporary Fine Art Practice

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

The aims of this module are to:

- Produce paintings that explore a personal creative intention
- Use materials and techniques to develop ideas towards a personal creative intention
- Understand visual language in painting
- Analyse contemporary and historical painting to inform own paintings.

**ASSESSED LEARNING OUTCOMES:**

At the end of the module the learner will be expected to be able to:

1. Generate personal and creative painting through experimentation and reflection
2. Produce paintings which demonstrate creative use of materials appropriate to personal intentions
3. Evaluate the use of visual language within the painting
4. Analyse contemporary and historical painting, processes, techniques and contextual ideas to inform own work, using both visual and written means.

<b>DATE OF APPROVAL:</b>	04/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
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<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	Spring

### SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Alan Rogers</b>	<b>OTHER MODULE STAFF: None</b>

#### **SUMMARY of MODULE CONTENT**

This module will begin with a focus on materials, and will use a variety of different media to explore how they will each behave, and the associated properties which they hold. Students will experiment with water based paints, oil paint and industrial paints, as well as learn how to make their own paint and canvases. Students will be drawing upon the rich and varied collection of stimuli and research they have gathered to date to generate their paintings. This will enable simultaneous development of the ideas and focus for the work whilst exploring a breath of painting processes.

To enable clear and informed judgments to be made students will use their sketchbooks to examine both the work of other artists as well as their own developments, critically analysing their intentions and the formal values of the work produced in relation to their creative intentions and concepts.

#### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Workshops	35	
Lectures and seminars	15	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

<i>Category</i>	<i>Element</i>	<i>Component Name</i>	<i>Component Weighting</i>	<i>Comments include links to learning objectives</i>
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	

Coursework	C 1	Body of work	60%	The students will typically submit a body of work that will evidence the learning and exploration for. <b>ALOs 1 &amp; 2</b>
		Sketchbook	40% <b>Total = 100%</b>	The students will typically submit sketchbooks that will evidence the learning and exploration for. <b>ALOs 3 &amp; 4</b>
Practical	P 1		% <b>Total = 100%</b>	

<b>Updated by:</b> Alan Rogers	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Sam Jukes	<b>Date:</b> 10/09/2019
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#### **Recommended Texts and Sources:**

Collings, M. (2000) This is Modern Art (new edition). Phoenix  
Dexter, E (2005), Vitamin D, Phaidon Press  
Foster H, et al (2004) Art since 1900: Modernism, Antimodernism, Postmodernism, Thames and Hudson  
Godfrey, T (2009), Painting Today, Phaidon Press  
Massey, R (1982), Formulas for Painters, Watson-Guptill  
Mayer R (1991), The Artists Handbook of Materials and Techniques, Faber & Faber  
Myers, T, (2001), Painting (Documents of Contemporary Art), Whitechapel Art Gallery  
Lind, M., (2013), Abstraction (Documents of Contemporary Art), Whitechapel Art Gallery.  
Phaidon Editors, (2011) Vitamin P2: New Perspectives in Painting, Phaidon Press  
Schwabsky, B (2002) Vitamin P: new perspectives in Painting, Phaidon Press

#### **Journals:**

Frieze  
Modern Painters

#### **Websites:**

[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.moma.org](http://www.moma.org)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1053</b>	<b>MODULE TITLE:</b>	<b>Fine Art Sculpture</b>
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<b>CREDITS: 20</b>	<b>FHEQ Level: 4</b>	<b>JACS CODE: W130</b>
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<b>PRE-REQUISITES: None</b>	<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>
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**SHORT MODULE DESCRIPTOR:**

This module aims to introduce students to the underlying principles and knowledge to allow them the confidence and opportunity to work within the discipline. Students will explore form through working with a range materials and processes, to develop their work and creative ideas. The approach is to be open to a range of outcomes which may range from relief to installation based work.

**ELEMENTS OF ASSESSMENT** *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
<b>E1</b> (Examination)	%	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	%
<b>E2</b> (Clinical Examination)	%	<b>A1</b> (Generic Assessment)	%		
<b>T1</b> (Test)	%				

**SUBJECT ASSESSMENT PANEL** Group to which module should be linked: FdA Contemporary Fine Art Practice

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

The aims of this module are to:

- Generate sculptural work which communicates personal creative intentions
- Explore and develop the use of materials and process associated with sculpture
- Gain an understanding of the form and aesthetics involved with sculpture
- Broaden personal contextual knowledge and understanding relating to the creative field of sculpture

**ASSESSED LEARNING OUTCOMES:**

At the end of the module the learner will be expected to be able to:

1. Produce sculpture that explores ideas of form appropriate to personal creative intentions
2. Explore materials, techniques and processes to realise personal creative intentions
3. Evaluate form and aesthetic values in sculpture
4. Analyse contemporary and historical sculpture to inform own work, through written and visual means.

<b>DATE OF APPROVAL:</b>	02/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	Spring



## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

*Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.*

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
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<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Alan Rogers</b>
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### **SUMMARY of MODULE CONTENT**

This module will enable the students with a wide range of technical skills and aims to challenge the student's perceptions of making. They will have a full induction to the 3D workshop and safe professional practice, before typically exploring a range of processes from welding, casting, laser cutting, 3D printing, plaster sculpting, ceramic constructions, sound recording and light. The project will typically be supported by contextual lectures and research visits to places such as New Roche Park, Hauser and Worth, and a local scrap yard

The students will develop forms through series of 3D maquettes and workshop explorations to inform their experimental making, and will be expected to act upon discoveries, and critical reflection to support their 3D developments.

In order to support their own developments students will also examine and critically analyse a broad range of Sculpture from historical and contemporary contexts, assessing the use and construction of form to communicate ideas and concepts.

Works are expected to range from reliefs to installation with the broadest of interpretations of sculpture to be encouraged. The workshop explorations will be underpinned by contextual research critically examining the work of others examining their ideas and processes through both written and visual means.

Students will be expected to produce a final work which demonstrates the ideas and skills they have been developing through the project, also expected at submission will be the student's sketchbooks documenting decisions and reflection made on own and others work, also documentation of or the maquettes and explorations made.

### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Workshops	35	
Lectures and seminars	15	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)



Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Body of work	60% <b>Total = 100%</b>	The students will typically submit a collection of sculptural works that will evidence the learning and exploration. <b>ALOs 1 &amp; 2</b>
		Sketchbook	40% <b>Total = 100%</b>	The students will typically submit sketchbooks that will evidence the learning and exploration. <b>ALOs 3 &amp; 4</b>
Practical	P		% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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#### Recommended Texts and Sources:

Causey, A., 1998. Sculpture Since 1945, OUP.

Doherty, C., 2015. Public Art (Now): Out of Time, Out of Place, Art/Books

Flood, R., 2012. Unmonumental: The Object in the 21<sup>st</sup> Century, Phaidon.

Halper, G., 2010. A Sculpture Reader: Contemporary Sculpture Since 1980 (perspectives on Contemporary Sculpture), University of Washington Press.

Hudek, A., 2015. The Object (Documents of Contemporary Art), Whitechapel Art Gallery.

Kwon, M., 2004. One Place After Another: Site-Specific Art and Locational Identity, MIT Press.

Moszynska, A., 2013. Sculpture Now (World of Art), Thames and Hudson Ltd.

Pedrosa, A., 2009. Vitamin 3-D: New perspectives in sculpture and installation. Phaidon.

Petry, M., 2012. The Art of Not Making: The New Artist/Artisan Relationship, Thames and Hudson.

Press, G., 2014. Installation Art Now, Gingko Press.

Read, H., 1964. Modern Sculpture, Thames and Hudson

Stiles, K. & Selz, P., 1996. Theories and documents of contemporary art. Berkley: University of California Press.

#### Journals:

## Frieze

### Websites:

[www.a-n.co.uk](http://www.a-n.co.uk)

[anishkapoor.com](http://anishkapoor.com)

[www.antonygormley.com](http://www.antonygormley.com)

[www.art21.org](http://www.art21.org)

[www.artsy.net](http://www.artsy.net)

[www.balticmill.com](http://www.balticmill.com)

[www.frieze.com](http://www.frieze.com)

[www.jamesturrell.com](http://www.jamesturrell.com)

[www.moma.org](http://www.moma.org)

[www.sculpture.uk.com](http://www.sculpture.uk.com)

[www.sculpture.org.uk](http://www.sculpture.org.uk)

[www.tate.org.uk](http://www.tate.org.uk)

[www.ysp.co.uk](http://www.ysp.co.uk)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1054</b>	<b>MODULE TITLE:</b>	<b>Context of Practice</b>
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<b>CREDITS: 20</b>	<b>FHEQ Level: 4</b>	<b>JACS CODE: W100</b>
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<b>PRE-REQUISITES: None</b>	<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>
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**SHORT MODULE DESCRIPTOR:**

This module allows the students to begin to explore the context in which they would like to think about their work, it is a mix of theory and practice. Students will be expected to challenge their preconceptions through explorative making, utilising process, media and concepts which are excited by, this will be supported by research to inform and contextualize and stretch their practice.

**ELEMENTS OF ASSESSMENT** *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
<b>E1</b> (Examination)	%	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	%
<b>E2</b> (Clinical Examination)	%	<b>A1</b> (Generic Assessment)	%		
<b>T1</b> (Test)	%				

**SUBJECT ASSESSMENT PANEL** Group to which module should be linked: FdA Contemporary Fine Art Practice

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

The aims of this module are to:

- Utilise research to support creative development
- Explore the context to own practice
- Explore ideas generating techniques
- Generate work which communicates a personal stand point
- Present conclusions to the research through a written means.

**ASSESSED LEARNING OUTCOMES:**

At the end of the module the learner will be expected to be able to:

1. Demonstrate an understanding of appropriate research methods to support a Fine Art practice
2. Exploit ideas generating techniques
3. Produce work which has a clear and personal concept appropriate to own Fine Art practice
4. Academically review others work to support own Fine Art Practice through formal writing

<b>DATE OF APPROVAL:</b>	04/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	Summer

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Alan Rogers</b>

### **SUMMARY of MODULE CONTENT**

This module aims to allow the students the creative space to conclude their level 4 study, and prepare for the Level 5. It offers them the opportunity to reflect upon the type of work and ideas which is most exciting to them within a Fine Art frame work and to explore making work which satisfies personal creative ambitions. There are three strands to the module, research, creative exploration and presenting findings. The Research element allows students the opportunity to examine artists, creative practitioners, concepts and theory which are pertinent to their own creative interests. The aim being to allow them a better understanding of the context in which they are beginning to think about their practice within, also to be able to empower their work with more informed ideas and concepts.

The creative exploration, is the studio based element and will see the students exploring and developing a range of ideas and creative solutions around the ideas and creative approaches which interests them, informed by the research. Students will be expected to stretch and question the creative parameters within which they are comfortable, to produce work which is new to them.

The final element the presentation will see the students writing an essay which critically examines the research they have made and conclusions they have come to contextualise their practice. It will also see them exploring how they present their work by exhibiting the practical conclusions in an end of year exhibition. Students will be assessed on the body of research which will typically be found within their sketchbooks, the studio development of the project which will typically consist of sketchbooks and a folio explorative work, the essay, and final exhibition of their work.

### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Workshops	35	
Lectures and seminars	15	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E —		% <b>Total = 100%</b>	
	T —		% <b>Total = 100%</b>	
Coursework	C 1	Body of studio work	70%	The students will submit a body of studio work that will evidence the learning and exploration. <b>ALOs 1, 2 &amp; 3</b>
		Essay	30% <b>Total = 100%</b>	The students will produce a piece of academic writing which will evidence the learning for <b>ALOs 4</b>
Practical	P 1		% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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#### Recommended Texts and Sources:

Archer, M., 2002. *Art Since 1960*. Thames and Hudson

Collings, M., 2000. *This is Modern Art* (new edition). Phoenix

Dexter, E., 2005. *Vitamin D: New Perspectives in Drawing*. Phaidon.

Doherty, C., 2015. *Public Art (Now): Out of Time, Out of Place*, Art/Books

Elliott, P. and Lewison, J., 2001. *Contemporary Art in Print*. Booth-Clibborn Editions.

Flood, R., 2012. *Unmonumental: The Object in the 21<sup>st</sup> Century*, Phaidon.

Foster H, et al 2004. *Art since 1900: Modernism, Antimodernism, Postmodernism*, Thames and Hudson

Godfrey, T., 2009. *Painting Today*, Phaidon Press

Lind, M., 2013. *Abstraction (Documents of Contemporary Art)*, Whitechapel Art Gallery.

Myers, T., 2000. *Painting (Documents of Contemporary Art)*, Whitechapel Art Gallery

Moszynska, A., 2013. *Sculpture Now (World of Art)*, Thames and Hudson Ltd.

Pedrosa, A., 2009. *Vitamin 3-D: New perspectives in sculpture and installation*. Phaidon.

Perry, C., Cashdan, M. & Krause, C., 2013. *Vitamin D2: New Perspectives in Drawing*. Phaidon.

Phaidon Editors, 2011. *Vitamin P2: New Perspectives in Painting*, Phaidon Press

Press, G., 2014. *Installation Art Now*, Gingko Press.

Pressman, C., Berger, J. and Berger, K. 2012. *Push Print: 30+ Artists Explore the Boundaries of Printmaking*. New York: Lark Crafts.

Read, H., 1964. Modern Sculpture, Thames and Hudson  
Stiles, K. & Selz, P., 1996. Theories and documents of contemporary art. Berkley: University of California Press.  
Tala, A. 2009. *Installations and Experimental Printmaking*. London: A & C Black.  
(Printmaking Handbook).  
Weintraub, L., 2003. Making contemporary art: how today's artists think and work. London: Thames and Hudson.

Journals:

Frieze

Modern Painters

**Websites:**

[www.a-n.co.uk](http://www.a-n.co.uk)

[www.art21.org](http://www.art21.org)

[www.artsy.net](http://www.artsy.net)

[www.balticmill.com](http://www.balticmill.com)

[www.frieze.com](http://www.frieze.com)

[www.moma.org](http://www.moma.org)

[www.sculpture.uk.com](http://www.sculpture.uk.com)

[www.sculpture.org.uk](http://www.sculpture.org.uk)

[www.tate.org.uk](http://www.tate.org.uk)

[www.ysp.co.uk](http://www.ysp.co.uk)

[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM1055</b>	<b>MODULE TITLE:</b>	<b>Professional Practice</b>
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<b>CREDITS: 20</b>	<b>FHEQ Level: 4</b>	<b>JACS CODE: W100</b>
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<b>PRE-REQUISITES: None</b>	<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>
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**SHORT MODULE DESCRIPTOR:**

The aim of this module is to extend students' knowledge of professional practices within their specialist area and to relate these to personal goals and career opportunities. To introduce students to different ways that artists and designers work and make a living, so they can make informed choices about relevant opportunities.

**ELEMENTS OF ASSESSMENT** *Use HESA KIS definitions*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
<b>E1</b> (Examination)	%	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	%
<b>E2</b> (Clinical Examination)	%	<b>A1</b> (Generic Assessment)	%		
<b>T1</b> (Test)	%				

**SUBJECT ASSESSMENT PANEL** Group to which module should be linked: FdA Contemporary Fine Art Practice

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

The aims of this module are to:

- Encourage the establishment of professional practices and habits: regular and flexible recording of work that can be used in different formats to produce creative and relevant portfolios of work. Regular reading of industry journals and blogs.
- Encourage self-analysis and reflection, in order to recognise strengths and weaknesses and use these to set goals, identify relevant research and further opportunities.
- Introduce students to key facilities, organisations and individuals within an identified area of the art and design sector relevant to individual intentions.
- Explore how artists work with client groups through social engagement and enterprise
- Develop an individual portfolio presence on the course website that is to be regularly updated.
- Identify, research and manage a range of opportunities within the art and design sector, relevant to intentions.

**ASSESSED LEARNING OUTCOMES:**

At the end of the module the learner will be expected to be able to:

1. Place themselves and their work in the context of their selected discipline
2. Understand their specialist area and the career opportunities available
3. Use their Fine Art practice to engage with a client group
4. Develop and present a professional portfolio in an appropriate format
5. Understand how to promote themselves and their work professionally.

<b>DATE OF APPROVAL:</b>	04/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	All Year



## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Pippa Walker</b>	<b>OTHER MODULE STAFF: Sam Jukes</b>

### **SUMMARY of MODULE CONTENT**

Through this module students will be exploring the opportunities and career options available within Dorset, the South West and the UK. Through reflection and analysis students will attempt to unite the personal direction shown in thinking, research and studio work, with the opportunities, institutions, networks and organisations relevant to that personal direction. Students will undertake and manage a series of assignments designed to enable contacts to be made and professional opportunities to be developed that suit individual intentions for work.

Students are required to contribute to a course website that is regularly updated with evaluative reflection about how their work is developing and their thoughts regarding their career path within Art and Design. This also requires that suitable, recent artwork be recorded appropriately and regularly, contributing to an online portfolio presence.

Through the Opportunities Assignment students are required to identify, research, and undertake when possible opportunities relevant to the identified intentions, this will involve contacting relevant organisations and individuals. It is expected that the types of opportunities the students will be involved with will range from gaining experience from existing arts organisations, to delivering creative workshops within education or the community, to organising Fine Art exhibitions or other events which engage with a community.

Leaners are required to regularly reflect on their evolving career intentions and record their thoughts and evaluations in an outline career plan. This will be supported by the collation of useful information, resources and contacts in a database.

Students will participate in the management of a group exhibition of work that will test their skills in working as a team, and introduce them to the relevant health and safety and regulatory factors involved with exhibiting work. It also provides a live opportunity to consider and develop relevant self-promotional materials. The module should be further enhanced by input from visiting practitioners from a selection of areas within the specialist subject.

Exhibitions of work, research into organisations, websites, marketing/publicity, critical awareness and ability to evaluate will all contribute to the final assessment. These elements will be reviewed at different stages of the course, with a final submission date for all material.

### **SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]**

<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Lectures	15	
Seminars	35	
Independent study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Work based activity	60% <b>Total = 100%</b>	The student will typically submit; assignment, Research notes and records of supporting activities. Work based experience, records of interviews, visits and planning a client focused activity, this will evidence the learning and exploration to meet <b>ALOs 1, 2 &amp; 3</b>
		Self-promotion	40% <b>Total = 100%</b>	Students will typically design and maintain an online portfolio, and develop promotional material and exhibitions, this will evidence the learning and exploration to meet <b>ALOs 4 &amp; 5</b>
Practical	P		% <b>Total = 100%</b>	

<b>Updated by:</b> Pippa Walker/Sam Jukes	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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#### Recommended Texts and Sources:

Artists Newsletter – Journal  
 Evolver – Journal  
 Frieze – Journal  
 Art Monthly – Journal  
 Modern Painters – Journal  
[www.a-n.co.uk](http://www.a-n.co.uk)  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)  
[www.artsy.net](http://www.artsy.net)  
<http://b-side.org.uk>  
<http://www.bouncebackarts.com>  
[www.publicartonline.org.uk](http://www.publicartonline.org.uk)  
[www.dorsetforyou.com/](http://www.dorsetforyou.com/)  
[www.dorsetvisualarts.org/](http://www.dorsetvisualarts.org/)  
<http://ccskills.org.uk/>  
[www.creative-choices.co.uk/](http://www.creative-choices.co.uk/)  
<http://creativeskillset.org/>  
<http://jerwoodvisualarts.org>  
<http://www.prospects.ac.uk/>

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b> WEYM2046		<b>MODULE TITLE:</b> Personal Context	
<b>CREDITS:</b> 20		<b>FHEQ Level:</b> 5	
<b>JACS CODE:</b> W100			
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	
<b>COMPENSATABLE:</b> Yes			
<b>SHORT MODULE DESCRIPTOR:</b> This is a research based module which asks students examine a range of subject matters to base their work around, and runs in parallel to the studio based Conceptual practice module. Research will encompass art and other subject matter, utilising a range of written and visual techniques. The conclusion is to put forward a research question to explore within their remaining Level 5 studio practice.			
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>			
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>	
<b>E1</b> (Examination)	%	<b>C1</b> (Coursework)	<b>100%</b>
<b>E2</b> (Clinical Examination)	%	<b>A1</b> (Generic Assessment)	%
<b>T1</b> (Test)	%		
<b>PRACTICAL</b>			
		<b>P1</b> (Practical)	%
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice			
<b>Professional body minimum pass mark requirement:</b> N/A			
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Generate complex ideas to fulfil Fine Art objectives</li> <li>• Explore a variety of ideas and subjects to inform a creative practice</li> <li>• Gather a body of knowledge and develop an understanding of subject to make an informed studio practice.</li> <li>• Gain understanding of the social, political &amp; cultural aspects surrounding the proposed ideas</li> <li>• Make a presentation that communicates ideas effectively</li> <li>• Identify appropriate and profitable routes of development for their personal Fine Art practice.</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Make in-depth critical research into a variety of ideas</li> <li>2. Critically analyse the social, political &amp; cultural context surrounding their personal practice</li> <li>3. Independently generate complex ideas to fulfil fine art objectives</li> <li>4. Devise complex ideas appropriate for a Fine Art practice</li> <li>5. Formulate and present a Fine Art project proposal</li> </ol>			
<b>DATE OF APPROVAL:</b> 04/2016		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b> 09/2016		<b>SCHOOL/PARTNER:</b> Weymouth College	
<b>DATE(S) OF APPROVED CHANGE:</b> Click here to enter a date.		<b>TERM/SEMESTER:</b> Autumn	

## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Alan Rogers</b>

### SUMMARY of MODULE CONTENT

The focus of the module is to generate a strong and well informed understanding of ideas and concepts surrounding the students practice. They are expected to utilise broad ranging research to examine and inform a range of ideas which might stimulate a productive line of creative enquiry, before refining to compose a research proposal. Students will be able to explore work which is actively using this research in their studio time and under the Conceptual practice module. They are looking for vibrant and provocative subject matter, which is applicable to their creative practice, and it is important that they are able to access the breath of information and sources to base the work upon, and that they are able to clearly identify to make a profitable project.

The range of research should typically entail primary sources such as, site visits, gallery visits, experiments, and interviews, and secondary sources such as books, journals, and internet. Students need to find; subject material to inform their work, critically examine a broad range of artists who are connected to their practice, and look at and be aware of social, cultural and political aspects which surround their research and proposed project. It is important that while making the research they devise a range of means to evaluate and critically assess the research and ideas by, also to identify the means by which they plan to evaluate and critically appraise their project.

At the end of the module they need to write a proposal for a studio project which they want to explore for the remainder of the year. This proposal should clearly outline the ideas and concepts on which the project will be based and establish the parameters by which they can guide their proposed studio project.

### SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Workshops	15	
Lectures and seminars	15	
Independent study	144	
Tutorial	26	
<b>Total</b>	<b>200</b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% Total = 100%	
	T		% Total = 100%	

Coursework	C1	Body of research	60%	The students will typically submit sketchbooks and diaries / blogs that will evidence the learning and exploration. ALOs 1, 2 & 3
		Written project proposal	40% <b>Total = 100%</b>	The students will typically submit a Project proposal that will evidence the learning and exploration. ALOs 4 & 5
Practical	P1		100% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes/Alan Rogers	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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### Recommended Texts and Sources:

Collings, M., 2000. This is modern art. London: Seven Dials.  
Davidson, M., 2011. Contemporary Drawing. Watson-Guption.  
Duff, L. & Davies, J., 2009. Drawing, The Purpose. Bristol: Intellect.  
Foster, H., et.al., 2004. Art since 1900. London: Thames & Hudson.  
Foster, Hal et al., 2004. Art since 1900: Modernism, Antimodernism & Postmodernism. London: Thames & Hudson.  
Godfrey, T., 2013. Vitamin D2: New Perspectives in Drawing. Phaidon Press Ltd.  
Harrison, C. & Wood, P. eds., 2002. Art in theory 1900-2000: an anthology of changing ideas. Oxford: Blackwell.  
Maslen, M. & Southern, J., 2011. Drawing Projects: An Exploration of the Language of Drawing. Black Dog.  
Stiles, K. & Selz, P. eds., 1996. Theories and documents of contemporary art. Berkeley: University of California Press.  
Taylor, B., 2005. Art today. London: Lawrence King.  
Weintraub, L., 2003. Making contemporary art: how today's artists think and work. London: Thames and Hudson.

### Journals:

Frieze  
Modern Painters

### Websites:

[www.a-n.co.uk](http://www.a-n.co.uk)  
[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.moma.org](http://www.moma.org)  
[www.sculpture.uk.com](http://www.sculpture.uk.com)  
[www.sculpture.org.uk](http://www.sculpture.org.uk)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.ysp.co.uk](http://www.ysp.co.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM2047</b>	<b>MODULE TITLE:</b>	<b>Conceptual Practice</b>		
<b>CREDITS: 20</b>		<b>FHEQ Level: 5</b>		<b>JACS CODE: W100</b>	
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>		<b>COMPENSATABLE: Yes</b>	
<b>SHORT MODULE DESCRIPTOR:</b> This module allows students to explore generating work in response to the research being made in the Personal Context module. Students are encouraged to use a wide variety of ways to make work and to radically explore their ideas through this. It is an opportunity for them to test ideas and processes in preparation for putting forward a project to explore in the remainder of the Level 5 studio time.					
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>					
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>	
<b>E1 (Examination)</b>	<b>%</b>	<b>C1 (Coursework)</b>	<b>90%</b>	<b>P1 (Practical)</b>	<b>10%</b>
<b>E2 (Clinical Examination)</b>	<b>%</b>	<b>A1 (Generic Assessment)</b>	<b>%</b>		
<b>T1 (Test)</b>	<b>%</b>				
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice					
<b>Professional body minimum pass mark requirement:</b> N/A					
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Generate creative solutions to personal ideas</li> <li>• Explore a wide variety of approaches to making work</li> <li>• Explore visual methods to communicate ideas appropriate to personal intentions</li> <li>• Produce work which communicates a well-considered personal concept</li> <li>• Explain the ideas and concepts of on which they are going to base their work.</li> </ul>					
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Be able to generate creative solutions to personal ideas</li> <li>2. Be able to explore a wide variety of approaches to making work</li> <li>3. Be able to independently test and critically analyse a range of visual language to communicate personal intentions</li> <li>4. Be able to exhibit work which communicates a well-considered personal concept.</li> <li>5. Present and contextualise the ideas and concepts behind their practice</li> </ol>					
<b>DATE OF APPROVAL:</b>		04/2016		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b>		09/2016		<b>SCHOOL/PARTNER:</b> Weymouth College	
<b>DATE(S) OF APPROVED CHANGE:</b>		Click here to enter a date.		<b>TERM/SEMESTER:</b> Autumn	

## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Alan Rogers</b>	<b>OTHER MODULE STAFF: Sam Jukes</b>

### SUMMARY of MODULE CONTENT

The context module is the collection and processing of research to inform and base the students practice upon, and the conceptual module is where they explore possibilities of realizing work in response to the research. The student will have to produce a wide range of works testing and exploring the concepts and ideas they are examining; it is expected that students will be working across discipline to discover new ways in which they can communicate to their audiences.

There is not expected to be a substantial conclusion at the end of this module but instead a proposition of the work which they will be exploring for the remainder of their Level 5 studio time, and a presentation which critically discusses the ideas and concepts they are basing their practice around. It is anticipated that students will exhibit work at the end which demonstrates their concepts and visually supports the proposal for their Personal Context module and their presentation will be an opportunity for them to discuss their ideas and concepts which have been clarified by the work. Students will be assessed on sketchbooks, a folio of studio experiments / work, the exhibition of a final work and their presentations

### SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Workshops	15	
Lectures and seminars	15	
Independent study	144	
Tutorial	26	
<b>Total</b>	<b>200</b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Body of explorative work	80%	The students will typically submit sketchbooks, reflective diaries and a body of exploration to evidence the learning and exploration. ALOs 1, 2 & 3



		Exhibition	20%	The students will produce an exhibition that will evidence the learning and exploration. ALO 4
			<b>Total = 100%</b>	
Practical	P1	Presentation	100%	The students will make a presentation that will evidence the learning and exploration. ALO 5
			<b>Total = 100%</b>	

<b>Updated by:</b> Alan Rogers/Sam Jukes	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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### **Recommended Texts and Sources:**

Collings, M., 2000. This is modern art. London: Seven Dials.  
 De Botton, A. & Armstrong, J., 2013. Art as Therapy, Phaidon Press Ltd.  
 Davidson, M., 2011. Contemporary Drawing. Watson-Guption.  
 Duff, L. & Davies, J., 2009. Drawing, The Purpose. Bristol: Intellect.  
 Foster, H., et.al., 2004. Art since 1900. London: Thames & Hudson.  
 Foster, Hal et al., 2004. Art since 1900: Modernism, Antimodernism & Postmodernism. London: Thames & Hudson.  
 Godfrey, T., 2013. Vitamin D2: New Perspectives in Drawing. Phaidon Press Ltd.  
 Gormley, A., 2015. Antony Gormley on Sculpture, Thames and Hudson Ltd.  
 Harrison, C. & Wood, P. eds., 2002. Art in theory 1900-2000: an anthology of changing ideas. Oxford: Blackwell.  
 Maslen, M. & Southern, J., 2011. Drawing Projects: An Exploration of the Language of Drawing. Black Dog.  
 Stiles, K. & Selz, P. eds., 1996. Theories and documents of contemporary art. Berkley: University of California Press.  
 Stangos, N., 1994. Concepts of Modern Art: From Fauvism to Postmodernism, Thames and Hudson Ltd  
 Taylor, B., 2005. Art today. London: Lawrence King.  
 Weintraub, L., 2003. Making contemporary art: how today's artists think and work. London: Thames and Hudson.

### **Journals:**

Frieze  
 Modern Painters

### **Websites:**

[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.moca.org](http://www.moca.org)  
[www.moma.org](http://www.moma.org)  
[www.sculpture.uk.com](http://www.sculpture.uk.com)  
[www.sculpture.org.uk](http://www.sculpture.org.uk)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.ysp.co.uk](http://www.ysp.co.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)



**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM2048</b>	<b>MODULE TITLE:</b>	<b>Development of Fine Art Language</b>		
<b>CREDITS: 20</b>		<b>FHEQ Level: 5</b>		<b>JACS CODE: W100</b>	
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>		<b>COMPENSATABLE: Yes</b>	
<b>SHORT MODULE DESCRIPTOR:</b> This module aims to allow students the opportunity to explore, and develop the visual language within their work. Their practical work will need to be supported by critical analysis of the language being used by a broad range of artists both historic and contemporary. They will have to actively reflect upon creative studio practice and adjust and develop it according to their own personal intentions.					
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>					
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>	
<b>E1</b> (Examination)	<b>%</b>	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	<b>%</b>
<b>E2</b> (Clinical Examination)	<b>%</b>	<b>A1</b> (Generic Assessment)	<b>%</b>		
<b>T1</b> (Test)	<b>%</b>				
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice					
<b>Professional body minimum pass mark requirement:</b> N/A					
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Research and develop awareness and knowledge of the role of visual language in historical and contemporary fine art</li> <li>• Examine how visual language conventions are used in Fine Art</li> <li>• Develop a personal use of visual language to express own ideas and concepts</li> <li>• Write about personal conclusions and theories about the use of visual language within own practice.</li> </ul>					
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Critically analyse the role of visual language in historical and contemporary fine art</li> <li>2. Explore how visual language conventions are used in a Fine Art context</li> <li>3. Use expressive visual language in own work</li> <li>4. Produce a written critical discussion of the use of visual language within own practice.</li> </ol>					
<b>DATE OF APPROVAL:</b>		04/2016		<b>FACULTY/OFFICE:</b>	
				Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b>		09/2016		<b>SCHOOL/PARTNER:</b>	
				Weymouth College	
<b>DATE(S) OF APPROVED CHANGE:</b>		Click here to enter a date.		<b>TERM/SEMESTER:</b>	
				Spring & Summer	

## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Alan Rogers</b>	<b>OTHER MODULE STAFF: Sam Jukes</b>

### SUMMARY of MODULE CONTENT

This module is concerned with helping the students to develop their own use and understanding of visual language.

Students will need to undertake a substantial amount of research into the work of others, this is expected to be from both primary and secondary sources, and critically analysed through both visual and textual means. It is expected that the students will independently use their initiative to follow lines of enquiry which are appropriate for their creative aspirations. Further informed by their research they will be able to apply their understanding to their own studio practice where they will be able to explore how they use visual language in their own work, it is expected that there will be a good level of reflection on this within their journals/sketchbooks and students will be requested to keep a blog to present and reflect upon their research and studio discoveries. Their study will be supported by lectures, seminars, visits and studio tutorials.

### SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Workshops	15	
Lectures and seminars	15	
Independent study	144	
Tutorial	26	
<b>Total</b>	<b>200</b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Body of Work	80%	The students will typically submit studio explorations, sketchbooks, research books, and a blog that will evidence the learning and exploration. ALOs 1, 2 & 3

		Essay	20%	The students will write an essay which will evidence the learning ALO 4
			<b>Total = 100%</b>	
Practical	P1		%	
			<b>Total = 100%</b>	

<b>Updated by:</b> Alan Rogers	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Sam Jukes	<b>Date:</b> 10/09/2019
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#### **Recommended Texts and Sources:**

Batchelor, D., 2008. Colour (Documents of Contemporary Art), MIT Press  
 Bang, M., 2001. Picture This: How Pictures Work, SeaStar Books.  
 Berger, J., 1972. Ways of Seeing, Penguin Classics.  
 Gage, J., 1995. Colour and Culture: Practice and Meaning from Antiquity to Abstraction, Thames and Hudson Ltd.  
 Gage, J., 2000. Colour and Meaning: Art, Science and Symbolism, Thames and Hudson Ltd.  
 Halper, G., 2010. A Sculpture Reader: Contemporary Sculpture Since 1980 (perspectives on Contemporary Sculpture), University of Washington Press.  
 Pipes, A., 2008. Foundations of Art, Laurence King  
 Steiner, W., 2002. Venus in Exile: The Rejection of Beauty in Twentieth-Century Art, University of Chicago Press.  
 Stiles, K. & Selz, P., 2012. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, University of California Press.

#### **Journals:**

Frieze  
 Modern Painters

#### **Websites:**

[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.moca.org](http://www.moca.org)  
[www.moma.org](http://www.moma.org)  
[www.sculpture.uk.com](http://www.sculpture.uk.com)  
[www.sculpture.org.uk](http://www.sculpture.org.uk)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.ysp.co.uk](http://www.ysp.co.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM2049</b>	<b>MODULE TITLE:</b>	<b>Fine Art Studio Practice</b>		
<b>CREDITS: 20</b>		<b>FHEQ Level: 5</b>	<b>JACS CODE: W100</b>		
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>		
<b>SHORT MODULE DESCRIPTOR:</b> Explore and develop creative practice, working to a self-defined brief and informed by research from the Visual Language module. Students will develop their ability to work on a sustained project, learning to manage resources and time while developing practical and critical skills. The work will further establish their creative identities which will be showcased in the end of year exhibition.					
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>					
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>	
<b>E1 (Examination)</b>	<b>%</b>	<b>C1 (Coursework)</b>	<b>100%</b>	<b>P1 (Practical)</b>	<b>%</b>
<b>E2 (Clinical Examination)</b>	<b>%</b>	<b>A1 (Generic Assessment)</b>	<b>%</b>		
<b>T1 (Test)</b>	<b>%</b>				
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice					
<b>Professional body minimum pass mark requirement:</b> N/A					
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Manage and complete a body of work responding to and exploring the project proposal</li> <li>• Devise appropriate strategies for sustained research exploration of the chosen subject</li> <li>• Develop a creative identity as a Fine Artist</li> <li>• Develop critical awareness and understanding of own work and practice</li> <li>• Effectively evaluate the project development and outcomes</li> </ul>					
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Implement and manage an agreed project within a designated timeframe</li> <li>2. Independently utilise a wide range of critical research techniques to creatively support and inform own studio practice</li> <li>3. Develop a personal identity through an imaginative and creative practice</li> <li>4. Demonstrate an informed critical understanding of the work produced.</li> <li>5. Use means of reflection &amp; critical analysis to evaluate the project development &amp; outcomes</li> </ol>					
<b>DATE OF APPROVAL:</b>		04/2016	<b>FACULTY/OFFICE:</b>		Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>		09/2016	<b>SCHOOL/PARTNER:</b>		Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>		Click here to enter a date.	<b>TERM/SEMESTER:</b>		Spring to Summer

## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Alan Rogers</b>

### SUMMARY of MODULE CONTENT

This module allows students the chance to explore and develop their creative practice within the studio. They will be working to self-defined briefs which they designed in the spring term, and informed by their Fine Art Language module which they study in conjunction. The module concentrates students on a sustained line of enquiry where they will have the opportunity to explore their ideas and creative ambitions in depth, and will have the challenge of keeping the project on track, both conceptually and chronologically.

It is expected that students will use critical reflection and analysis to appraise their technical and conceptual developments, and that they will adjust their outcomes and production accordingly. It is anticipated that students will make significant development with the skills required within their chosen area of fine art appropriate to their personal ambitions. They will exhibit and curate the result of their creative enquiry as the conclusion to their end of level 5 study.

The students will be assessed on their sketchbooks, diaries, work books, plans, and developmental works, together with the success of the final outcome/s and in relationship to how successful they have been in realising their plans.

### SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Workshops	15	
Lectures and seminars	15	
Independent study	144	
Tutorial	26	
<b>Total</b>	<b>200</b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	
Coursework	C1	Body of work	80%	The students will submit work which will typically include: studio works and final works that will evidence the learning and exploration. ALOs 1, 2 & 3
		Sketchbook	20%	The students will submit work which will typically include:

			<b>Total = 100%</b>	sketchbooks, journals, blogs to evidence the learning and exploration. ALOs 4 & 5
Practical	P		% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes/Alan Rogers	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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### Recommended Texts and Sources:

Collings, M., 2000. This is modern art. London: Seven Dials.

De Botton, A. & Armstrong, J., 2013. Art as Therapy, Phaidon Press Ltd.

Davidson, M., 2011. Contemporary Drawing. Watson-Guptill.

Duff, L. & Davies, J., 2009. Drawing, The Purpose. Bristol: Intellect.

Foster, H., et.al., 2004. Art since 1900. London: Thames & Hudson.

Foster, Hal et al., 2004. Art since 1900: Modernism, Antimodernism & Postmodernism. London: Thames & Hudson.

Gormley, A., 2015. Antony Gormley on Sculpture, Thames and Hudson Ltd.

Harrison, C. & Wood, P. eds., 2002. Art in theory 1900-2000: an anthology of changing ideas. Oxford: Blackwell.

Stiles, K. & Selz, P. eds., 1996. Theories and documents of contemporary art. Berkley: University of California Press.

Stangos, N., 1994. Concepts of Modern Art: From Fauvism to Postmodernism, Thames and Hudson Ltd

Taylor, B., 2005. Art today. London: Lawrence King.

Stiles, K. & Selz, P., 2012. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, University of California Press

Weintraub, L., 2003. Making contemporary art: how today's artists think and work. London: Thames and Hudson.

### Journals:

Frieze  
Modern Painters

### Websites:

[www.art21.org](http://www.art21.org)  
[www.artsy.net](http://www.artsy.net)  
[www.balticmill.com](http://www.balticmill.com)  
[www.frieze.com](http://www.frieze.com)  
[www.moca.org](http://www.moca.org)  
[www.moma.org](http://www.moma.org)  
[www.sculpture.uk.com](http://www.sculpture.uk.com)  
[www.sculpture.org.uk](http://www.sculpture.org.uk)  
[www.tate.org.uk](http://www.tate.org.uk)  
[www.ysp.co.uk](http://www.ysp.co.uk)  
[www.turpsbanana.com](http://www.turpsbanana.com)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM2050</b>	<b>MODULE TITLE:</b>	<b>Curation and Exhibition</b>		
<b>CREDITS: 20</b>		<b>FHEQ Level: 5</b>	<b>JACS CODE: W100</b>		
<b>PRE-REQUISITES: None</b>		<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>		
<b>SHORT MODULE DESCRIPTOR:</b> This module aims to develop students' skills and understanding in the process of exhibiting art work and its communication within the wider public domain.					
<b>ELEMENTS OF ASSESSMENT Use HESA KIS definitions]</b>					
<b>WRITTEN EXAMINATION</b>		<b>COURSEWORK</b>		<b>PRACTICAL</b>	
<b>E1 (Examination)</b>	<b>%</b>	<b>C1 (Coursework)</b>	<b>100%</b>	<b>P1 (Practical)</b>	<b>%</b>
<b>E2 (Clinical Examination)</b>	<b>%</b>	<b>A1 (Generic Assessment)</b>	<b>%</b>		
<b>T1 (Test)</b>	<b>%</b>				
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> FdA Contemporary Fine Art Practice					
<b>Professional body minimum pass mark requirement:</b> N/A					
<b>MODULE AIMS:</b> The aims of this module are to: <ul style="list-style-type: none"> <li>• Research the curation of artwork identifying and critically evaluating the qualities of the exhibition space and visitor experience in relation to the work.</li> <li>• Examine promotional techniques used by artists, designers, galleries and events that could be harnessed to support creative intentions.</li> <li>• Identify a number of potential exhibition spaces that are suitable for exhibition of their own work (this can include existing galleries, spaces or groups)</li> <li>• Justify the selection exhibition spaces in relation to creative intentions</li> <li>• Curate an exhibition showcasing personal creative practice.</li> <li>• Develop ways of collecting and recording meaningful data that supports the development of creative intentions and measures success.</li> </ul>					
<b>ASSESSED LEARNING OUTCOMES:</b> At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Student to establish exhibition space through contact with individuals and organisations</li> <li>2. Design and curate an exhibition appropriate for own work</li> <li>3. Understand the effectiveness of exhibitions through critical analysis of the exhibition of own and others work</li> <li>4. Make an effective contribution to managing the exhibition process.</li> <li>5. Produce an exhibition of own work which successfully represents personal creative ideas and ambitions</li> </ol>					
<b>DATE OF APPROVAL:</b>		04/2016	<b>FACULTY/OFFICE:</b>		Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>		09/2016	<b>SCHOOL/PARTNER:</b>		Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>		Click here to enter a date.	<b>TERM/SEMESTER:</b>		All Year



## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
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<b>MODULE LEADER: Sam Jukes</b>	<b>OTHER MODULE STAFF: Pippa Walker</b>
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### SUMMARY of MODULE CONTENT

This module aims to develop students' skills and understanding in the process of exhibiting art work and its communication to a wider public audience. Students will, through contact with individuals and organisations, participate in the exhibition process, both as manager and contributor. They will use a range of techniques in the preparation and installation of work. They will evaluate information about exhibited work and discuss it with a variety of audiences.

Students should be able to research, plan and produce outcomes for planned exhibition opportunities, if this is done as group work or teamwork, each learner must demonstrate they have played an active and measurable role in the project and submit independent work. Their participation, success and understanding can be measured through their evaluation of the project and evaluation of the extent to which business skills are relevant to success as a creative practitioner.

### SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Lectures	15	
seminars	35	
Independent Study	144	
Tutorial	6	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

<i>Category</i>	<i>Element</i>	<i>Component Name</i>	<i>Component Weighting</i>	<i>Comments include links to learning objectives</i>
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	



Coursework	C1	Body of Research	60%	The students will submit work which will typically include: sketchbooks, journals, blogs, records of site visits and associated discourse, and written evaluations and research summaries that will evidence the learning and exploration. ALOs 1, 2 & 3
		Exhibition	40% <b>Total = 100%</b>	The students will typically produce an exhibition that will evidence the learning and exploration. ALOs 4 & 5
Practical	P1		% <b>Total = 100%</b>	

<b>Updated by:</b> Sam Jukes/Pippa Walker	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Jo Smark-Richards	<b>Date:</b> 10/09/2019
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#### **Recommended Texts and Sources:**

Baker, E., 1999. Contemporary Cultures of Display (art and its histories series), Yale University Press.

Ferguson, B. W., Thinking About Exhibitions, Routledge.

George, A., 2015. The Curators Handbook: Museums, Commercial Galleries, Independent Spaces, Thames and Hudson Ltd.

O'doherty, B., 2000. Inside the White Cube: The Ideology of the Gallery Space, University of California Press

O'Neil, P., 2012. The Culture of Curating and the Curating of Culture(s), MIT Press

Putnam, J., 2009. Art and Artefact: The Museum as Medium, Thames and Hudson Ltd.

#### **Journals:**

Frieze

Modern Painters

#### **Websites:**

[www.art21.org](http://www.art21.org)

[www.artsy.net](http://www.artsy.net)

[www.balticmill.com](http://www.balticmill.com)

[www.frieze.com](http://www.frieze.com)

[www.moca.org](http://www.moca.org)

[www.moma.org](http://www.moma.org)

[www.tate.org.uk](http://www.tate.org.uk)

[www.ysp.co.uk](http://www.ysp.co.uk)

**SECTION A: DEFINITIVE MODULE RECORD.** *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

<b>MODULE CODE:</b>	<b>WEYM2051</b>	<b>MODULE TITLE:</b>	<b>Business Practice</b>
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<b>CREDITS: 20</b>	<b>FHEQ Level: 5</b>	<b>JACS CODE: W100</b>
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<b>PRE-REQUISITES: None</b>	<b>CO-REQUISITES: None</b>	<b>COMPENSATABLE: Yes</b>
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**SHORT MODULE DESCRIPTOR:**

This module aims to develop students' skills and understanding of business practice related to art and design, as they prepare for the transition from study to employment or freelance work.

**ELEMENTS OF ASSESSMENT** *Use HESA KIS definitions*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
<b>E1</b> (Examination)	%	<b>C1</b> (Coursework)	<b>100%</b>	<b>P1</b> (Practical)	%
<b>E2</b> (Clinical Examination)	%	<b>A1</b> (Generic Assessment)	%		
<b>T1</b> (Test)	%				

**SUBJECT ASSESSMENT PANEL** Group to which module should be linked: FdA Contemporary Fine Art Practice

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:** The aims of this module are to:

- Investigate different types of business models relevant to creative intentions and relate this to an outline career plan.
- Produce an outline career plan based on research that helps to define future intentions.
- Research, plan and produce outcomes for a series of planned exhibitions, enterprise projects or live assignments that are guided by an outline career plan.
- Demonstrate they have played an active and measurable role in the projects and submit independent evidence in support of this.
- Demonstrate learning and personal development through evaluation of the activities and proposal of further development activities.

**ASSESSED LEARNING OUTCOMES:**

At the end of the module the learner will be expected to be able to:

1. Evaluate the principles of different business models relevant to their creative intentions
2. Plan an effective creative enterprise project relevant to their intentions
3. Produce a creative enterprise project or exhibition relevant to their own professional aspirations
4. Evaluate business practice in Fine Art

<b>DATE OF APPROVAL:</b>	04/2016	<b>FACULTY/OFFICE:</b>	Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b>	09/2016	<b>SCHOOL/PARTNER:</b>	Weymouth College
<b>DATE(S) OF APPROVED CHANGE:</b>	Click here to enter a date.	<b>TERM/SEMESTER:</b>	All Year

## SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR: 2019/20</b>	<b>NATIONAL COST CENTRE: 143</b>
<b>MODULE LEADER: Pippa Walker</b>	<b>OTHER MODULE STAFF: Sam Jukes</b>

### SUMMARY of MODULE CONTENT

This module focuses on understanding different types of business opportunities within the art and design sector and some relevant, basic business administration to support identified activities. This core understanding should be contextualised and made more relevant to students through work experiences that might include; working with a client, an enterprise project, exhibiting work in the public domain, applications to relevant opportunities. This will be delivered alongside module WEYM2050 Exhibition and Curation and will support students in their different opportunities to exhibit, build contacts, and develop confidence in working with clients and of working as a professional.

Students should investigate different types of business models and relate this to their creative intentions. Through the year students are required to exhibit work or develop opportunities for creative enterprise that will support their future intentions. Students should be able to research, plan and produce outcomes for planned exhibition opportunities, enterprise projects or live assignments and if this is done as group work or teamwork, each learner must demonstrate they have played an active and measurable role in the project and submit independent work. Their participation, success and understanding can be measured through their evaluation of the project and evaluation of the extent to which business skills are relevant to success as a creative practitioner.

### SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	10	
Seminars	25	
Independent Study	144	
Tutorial	21	
<b>Total</b>	<b><u>200</u></b>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		% <b>Total = 100%</b>	
	T		% <b>Total = 100%</b>	

Coursework	C1	Body of work and research	80%	The students will typically produce, research assignments, notes and records of activities supporting. Develop opportunities to exhibit, enterprise projects or live assignments relevant to outline career intentions This will evidence the learning and exploration of ALOs 1, 2, & 4
		Creative enterprise or exhibition	20% <b>Total = 100%</b>	Students will typically undertake a creative enterprise or exhibition which will evidence the learning for ALO 3
Practical	P1		% <b>Total = 100%</b>	

<b>Updated by:</b> Pippa Walker	<b>Date:</b> 10/09/2019	<b>Approved by:</b> Sam Jukes	<b>Date:</b> 10/09/2019
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#### Recommended Texts and Sources:

Wojak, A & Miller, S, Starting Your Career as an Artist: A Guide for Painters, Sculptors, Photographers, and Other Visual Artists

Grant, D, The Business of Being an Artist

Battenfield, J, The Artist's Guide: How to Make a Living Doing What You Love (Paperback)

[www.a-n.co.uk](http://www.a-n.co.uk)

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

<https://www.dorsetforyou.com/405154>

[www.dorsetvisualarts.org/](http://www.dorsetvisualarts.org/)

[www.dorsetartweeks.co.uk/](http://www.dorsetartweeks.co.uk/)

[www.artsreach.co.uk/](http://www.artsreach.co.uk/)

[www.evolver.org.uk/](http://www.evolver.org.uk/)

[www.creative-choices.co.uk/](http://www.creative-choices.co.uk/)