



Graduate Diploma

Programme Specification and Unit Descriptors

Fine Art

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Programme Specification

Programme Summary		
Awarding body	University of Sussex	
Teaching institution	West Dean College	
Programme title	Fine Arts	
Final award / FHEQ level	Graduate Diploma / Level 6	
Mode of study	Full-time, 36 weeks	
Subject leader	Dr David Stent	
External reference points/ benchmarks	<p>The UK Quality Code for Higher Education Chapter A1, Qualification Descriptor for Level 6 Subject Benchmarks Statements:</p> <ul style="list-style-type: none"> • Art and Design 	
Criteria for admission to the programme	<p>The following qualifications will be considered for entry on to the Graduate Diploma programme:</p> <ul style="list-style-type: none"> • A recognised degree or equivalent in an art-related subject • A qualification equivalent to a second year of successful undergraduate study, e.g. HND, DipHE, FdA • Portfolio: including a concise overview of the development and current focus of creative practice, examples of work and supporting material including sketchbooks and an example of critical writing • English language: CEFR (Common European Framework of Reference for Languages) Level B2 or IELTS 6.5 	
External Examiner	Name	Date tenure expires
	Dr Fiona Curran	31 July 2021

Programme Aims

The content of the Graduate Diploma in Fine Art is focused around the integration of three major domains of study essential to the successful development of a sustainable studio practice: Practical, Theoretical and Professional. The Study Units throughout the programme contribute to a learning environment that incorporates these domains at the appropriate academic standard. The Programme Aims and associated Learning Outcomes are consistent with the descriptors for a qualification at Level 6.

The Programme Aims are to:

Practical

- Provide a stimulating and supportive learning environment for students to develop their creative, intellectual and material practices
- Provide access to facilities, workshops and expertise for the fabrication of artworks relating to the individual student's approach and intentions
- Encourage and support experimental, creative approaches to studio practice

Theoretical

- Encourage students to achieve a systematic understanding and detailed knowledge of key aspects of their field of study
- Increase student's ability to deploy accurately established techniques of research, critical analysis and inquiry within their chosen discipline
- Enable students to articulate an informed, critical understanding of studio practice and its contexts within contemporary art culture

Professional

- Provide support for personal and professional development, including development and application of transferable skills such as self-management, decision-making, communication, collaboration, problem solving, IT and research skills
- Educate students to possess independence, self-understanding, self-reliance motivated toward future learning, practice or employment

Learning Outcomes

Practical

LO1 <i>Ideas and Intentions</i>	Ability to generate ideas independently, collaboratively and/or in response to a brief, culminating in an original body of work that embodies the intentions behind self-directed studio practice (QAA Level 6 Benchmark Statement 6.8i)
LO2 <i>Materials and Methods</i>	Ability to select, experiment with and apply appropriate

	materials and processes in order to connect intention, outcome, context and methods of dissemination (6.4iv and 6.8v)
LO3 Innovation and Creativity	Demonstrate creative and ambitious approaches to chosen media in the realisation of ideas and intentions
Theoretical	
LO4 Contextual Knowledge	Ability to situate studio practice within critical, contextual and historical aspects of the discipline such that theoretical perspectives are addressed in relation to other practitioners and different types of audience (6.9i and 6.9ii)
LO5 Conceptual Understanding	Demonstrate analytical understanding of implications and potential of intellectual inquiry for their own practice, developing independent judgement and critical reflections on their own learning (6.10i)
LO6 Research and Enquiry	Ability to conduct research in various modes and evaluate information from a variety of sources in order to support an enquiry into the limits of their own work and the potential boundaries of their chosen specialism (6.9)
Professional	
LO7 Communication	Effectively communicate in a range of formats, and with appropriate information technologies, using a vocabulary appropriate to the theoretical and practical contexts of their work (6.10iii)
LO8 Professional Standards	Demonstrate appreciation of quality and attention to detail in the development, production, presentation and documentation of practical, theoretical and professional work (6.8iii)
LO9 Independence and self- Management	Demonstrate appropriate self-management to work independently, manage workload, meet deadlines, as part of an informed awareness of transferable skills for continuing practice, further study or career development

Alignment to External Reference Points

The programme documents reflect Level 6 Subject Benchmark Statements: Art and Design, part of the UK Quality Code for Higher Education Chapter A1, including specific statements within descriptors of individual study units.

The programme also benefits from the ongoing practices and research interests of staff, including Subject Leader and Subject Tutors. This includes international exhibition profiles, active publishing projects, networking opportunities / collaboration with other institutions, staff involvement in symposia and related events. The Subject Leader is also a Fellow of the Higher Education Academy (FHEA).

In addition, there is regular student engagement with professional artists through the Artist-in-Residence programme and the series of visiting artists and guest speakers. Students are also given resources to conduct professional development study visits at external venues and other institutions.

The Teaching and Learning strategy reflects a College-wide mission statement concerning shared skills development between the Fine Art provision and other departments (such as Conservation) in common areas such as Writing / Research Skills, documentation and archiving of artworks/artefacts, Information Technology (such as shared online resources).

Programme Structure

Semester 1 (18 weeks)			Semester 2 (18 weeks)		
Study Block 1	Formative Review	Study Block 2	Study Block 3	Formative Review	Study Block 4
Unit VA G1A Materials of the Artist (15 credits)			Unit VA G3A Contextual & Professional Research (20 credits)		
Unit VA G1B Introduction to Philosophical Aesthetics (15 credits)			Unit VA G3C Studio Work II [Summer Show] (40 credits)		
Unit VA G1C Studio Work I (30 credits)			Exhibition / Final Assessment		

Distinctive Programme Features

The programme is designed to advance students' capacities in Practical, Theoretical and Professional domains, supporting the development of independent and sustainable artistic practices. The unique setting of the College, including the House, Grounds, Collection and Archive all form part the legacy of founder Edward James; the connections to Surrealism and numerous key figures in 20th century culture provides an immersive environment in which students can develop interdisciplinary and specialist studio work.

The programme is supported by specialist facilities, including large studio spaces, regular technical and tutorial support.

The programme also involves making use of an historic house and extensive grounds to explore site-specific work. As well as skills-based making in a variety of media, students develop critical

contextual knowledge and transferable skills that will allow them to go onto further study, continuing practice or related employment.

Exposure to prominent Visiting Artists (including Artists-in-Residence), academics and art professionals, as well as other departments and expertise across the college, not only provides students with inspiration for their individual practices but links to other opportunities beyond graduation. Selected study units also involve engaging with West Dean Library special collections, and there are numerous exhibition opportunities throughout the year.

Learning and Teaching – methods and strategy

The Learning and Teaching Methods seek to reflect the rationale, aims and learning outcomes of the programme and engage the active participation of a committed group of academic staff and students within practice and text-based academic frameworks. The methods support the practical and scholarly work required at Level 6 of the QAA Quality Code.

Independent study

The Graduate Diploma in Fine Art is centred upon supporting and developing students' individual creative practices. As well as students negotiating, planning and managing their own projects in dialogue with tutors and support staff, the teaching approach allows for the development of student autonomy and self-direction. Students are expected to become increasingly self-motivated and to manage their agreed programme of work. They are also encouraged to engage in group and peer co-operation, collaboration and support. Effective use of available learning resources (including Library and IT services) is expected.

Evaluation and Assessment

A number of different approaches to evaluation and assessment are used to inform learning and teaching methods. Appraisals from tutors and academic staff are provided in formal and informal settings, with critical feedback (written and oral), addressing learning outcomes as appropriate. Peer evaluation of students' progress is also employed, with fellow students giving and receiving constructive criticism in order to develop a self-awareness and self-critical attitude to their work. Self-evaluation is also useful, with students encouraged to engaging with critical judgements about their own progress, identifying strengths and weakness against their intentions and the learning outcomes.

Lectures and Seminars

A programme of lectures and seminars provide specialist input for Graduate Diploma students, introducing and developing knowledge of theoretical, historical and critical concerns that inform contemporary practice. Lectures are designed to expand upon studio-based work, emphasising the creative potential of the relationship between theory and practice. A range of important themes and ideas are presented throughout the series, generating a stimulating climate of exploration and debate. Seminar sessions provide an opportunity for subjects to be further developed through discussion between students, tutors and guest speakers (including Visiting

Artists, academics, curators, professionals, etc.). Student-led seminars are used to complement the lecture programme, promoting dialogue and debate within the peer group. Written assignments such as essays are also made in response to the lectures.

Demonstrations and practice-based Workshops

Materials workshops are integrated into studio teaching so that traditional and innovative techniques and practical skills are placed at the centre of the discipline. Workshops can also be tailored to suit individual students' needs. Relevant Health and Safety measures and precautions are covered in the induction process. Workshop sessions can also focus on information technologies and software (for example image manipulation) and other forms of extending the studio practice.

Individual and Group Tutorials

Tutorials are an important point of continuing contact between staff and students. One-to-one sessions aim to foster a climate in which in-depth discussion of individual's development can take place. Group tutorials, usually involving a student in dialogue with more than one member of staff, aim to establish open discussion of progress as well as the discussion of a specific body of work. Tutorials occur regularly within each block of study, either formally scheduled, or requested by staff / student.

Group Critiques

Group critiques usually take the form of studio-based discussions of student work. Other sessions may be arranged in the context of a workshop or in relation to a specific display or event. All students present during critiques are encouraged to engage in critical reflection and judgement, offering considered and constructive criticism of the work of their peers. Students gain valuable insight into collaborative learning in relation to programme outcomes, assessment procedures and contextual development.

Written and Oral Presentations

Written assignments are undertaken in relation to specific study units. Emphasis is placed on relating theoretical components and assignments to studio practice. Through a combination of presented written work, participation in seminars and tutorials, students are expected to show evidence of developing critical and conceptual understanding. The programme uses writing assignments in the first term of study in order to diagnose potential problems in writing skills or spoken English. Students may receive learning support to help them with written requirements.

Study Trips

Students are provided with a budget to subsidise trips, either independently or as a formal group, most often selected in direct relation to individual practice. These can include visits to galleries, museums, exhibits, workshops, studios or other institutions.

Learning Support

Students can seek support in relation to language training, study and research skills, including the

use of the College Library. There are also provision for English language support and learning difficulties (such as dyslexia).

Exhibition Opportunities

Students are required to stage a series of three exhibitions as part of their development, including a Fundraising Show that introduces them to professional requirements of exhibition management, whilst providing a chance to contribute to the budget for subsequent Summer Shows. Following that, as well as the assessed public exhibition at West Dean, the programme also provides the opportunity for a London exhibition, in a privately-hired space in which students, in consultation with staff, collaboratively stage a group show. Other unique opportunities include students being able to make proposals for the West Dean Arts & Craft Festival in Semester 2, as well as making use of the Historic House and Grounds.

Assignments and assessment – methods and strategy

Student work is monitored on a continuous basis throughout the year, with informal discussions and tutorial records feeding into both formative (mid-term) and summative assessment points.

Assessors use a pro-forma prompt sheet to ensure a consistent range of elements of work required is assessed.

Students are asked to submit an essay, deliver presentations and/or exhibit a body of work at the end of each semester to determine their conceptual, theoretical and historical knowledge.

Essay work is assessed independently and graded according to the assessment definitions. All assessment is formalised in grades as set out in the assessment definitions.

Assessment is reviewed and moderated by the External Examiner.

Student Support, Information and Resources

Academic Support and Resources

Tutorial support

Each student has a personal tutor who, in some, but not all, cases is their Programme Leader. Tutorial support beyond the delivery of the programme curriculum is intended to foster a climate in which in-depth discussion of individual progress and development can take place. Tutorials take place twice per Semester. Additional tutorials may be scheduled at the request of either staff or students and provide an opportunity to ensure that students' progress and general welfare can be monitored and supported.

Library

Students have access to a specialist Art and Conservation library. The Library is open 9.00am-5pm weekdays with Library staff on duty within these times, but it is also accessible outside of these hours during evenings and weekends. 11,600 items (books, journals, e-books, e-journals and audio-visual materials) and subscribes to 98 periodicals and a number of specialist electronic databases. The Library catalogue can be accessed remotely online.

The Library also provides a range of support and a quality service for students who are not based at West Dean College. While some of our resources and facilities are local in nature, where applicable we highlight alternative options for part time students. Core information on accessing Library services and resources is covered in our extensive Library pages on the VLE – Canvas.

Study Skills Support

West Dean College offers Study Skills support for Diploma and Degree students. This support is optional and comprises bookable one-to-one 30 minute sessions available on Wednesday afternoons in term time (and during the summer break for students working on dissertations).

The sessions can provide individual support in the following areas:

- Time management and organisation
- Effective reading and note-taking: planning your reading; formats for note-taking and organisation

- Effective writing skills: the writing process; structure and organisation; academic style; clarity; cohesion; types of document (essays; reports; artists' statements; journals; dissertations); proof-reading and editing
- Feedback on your written work
- Effective presentations: organisation and structure; preparing slides; presentation skills
- English language support for international students.

Students may attend sessions on a regular basis (weekly) or from time to time when specific support is required.

Research skills workshops are available by appointment with the Librarian these include: Literature searching: Using Library Catalogues, Searching Specialist Literature and Image Databases and Electronic Resources in Conservation.

IT support

Students have access to IT facilities in a dedicated Computer Suite and the Library. Each student is allocated a West Dean College network account with a personal login, email address and allocated file storage. Students also have access to a virtual learning environment that supports students and provides access to important and helpful information about programmes of study and the facilities and resources available to students. Online submission of assignments is available on the virtual learning environment. IT staff introduce students to the IT facilities during the induction period at the beginning of the academic year and provide support to students as and when required.

Programme-specific resources

Programmes are delivered in dedicated workshops and studios. Each workshop is provided with equipment specific to the discipline, which is under continual review in respect both of its suitability for its purpose, and of health and safety requirements. Tutors are encouraged to bid for new equipment at any time, and funding is allocated by negotiation with the Director of Education. There are also common lecture rooms and workshops used by all programmes.

The workshops have the backup of a team of technicians and a Workshop Manager. They carry out the maintenance of most equipment and providing day-to-day technical backup for all students and staff.

Short courses

Students are encouraged to take part in an extensive and varied programme of short courses at West Dean, and all full-time students are entitled to participate, free of charge, in a specified number of short courses in each academic year.

Student support and guidance

The College endeavours to ensure the welfare of all its students. A professional counselling service is offered to students individually, by appointment, at specified times and connections can be made with other specialist support services outside the College wherever necessary. The students' views are sought with regards to the pastoral and welfare provision through the Student Association. The President of the Association reports to the Chair of the Academic Board on a termly basis on academic and non-academic issues.

The obstruction of a student's academic progress is avoided wherever possible. If a significant period of absence from study is unavoidable due to illness or other circumstances, the option to intermit is generally available.

The College acknowledges the importance of students having access to appropriate advice and guidance on the careers and opportunities available to them following graduation. Professional and business skills seminars are arranged during the spring term covering CVs and letters of application, interview techniques, time management, self-employment and finance. The College acknowledges the importance of students having access to appropriate advice and guidance on the careers and opportunities available to them following graduation. Employability skills seminars are incorporated into the course, including preparation of CVs, letters of application and interview techniques.

Methods for Evaluating and Improving the Quality and Standards of Learning

West Dean College is quality assured by the QAA.

West Dean full-time courses are validated by University of Sussex and undergo regular periodic review and revalidation. Each year an annual monitoring report, including feedback from students and external examiners, is submitted for approval to the University.

There is a QA committee structure with termly meetings of programme level boards, an overall quality committee and academic board. All committees have representation from students.

All courses have an External Examiner who visits twice a year. Recent comments from External Examiners include:

“The marking criteria for the different programmes examined are entirely appropriate for the related level of qualification. The learning outcomes comprehensively cover practical, theoretical and professional contexts. There are detailed assessment guides available via the VLE (CANVAS) along with a marks matrix that outlines grade descriptors for each level of assessment.”

Dr Fiona Curran, Royal College of Art, Academic Year 2018-2019

“The teaching staff – permanent and visiting – present a high calibre of knowledge, inspiration, pedagogical experience and commitment to the ongoing value of Fine Art practice. I have enjoyed very open and rich discussion with both staff and students and have come to view the studio provision, the relationship between staff and students, and the specialist resources at West Dean as some of the best in the country.”

Hester Reeve, Sheffield Hallam University, Academic Year 2016-2017

Unit Descriptors

Unit Title	Materials of the Artist
Unit Code	VA GIA
Level	6
Duration	18 weeks
Credit Value	15 credits
Total Learning Hours	150

Date of first approval	March 2008
Date of this version	February 2019

Unit Aims

1. Provide the student, through a series workshops and demonstrations, with a range of technical skills and an increased knowledge of materials
2. Introduce a range of creative strategies that can be applied to new and existing methods of working, encouraging experimentation in the context of studio practice
3. Allow students to engage with a specific resource (Ronald Lee Archive) to unify their developing understanding of material processes
4. Support students in the production and presentation of an original artwork and portfolio of supporting material developed over the course of the unit
5. Allow students to recognise the potential for material processes to become integral for the generation and development of ideas
6. Assist students in the generation of effective sketchbooks and journals

Learning Outcomes

On completion of this unit a successful student should be able to:

- LO1 Present a body of work completed during materials workshops which identifies and employs an extended range of technical processes, materials and tools, including a portfolio of drawings, and evidence their relevance to the development and articulation of ideas
- LO2 Work confidently and professionally with a significantly increased range of materials in the fabrication of artworks having gained an understanding of the potential application of methods, materials and skills
- LO3 Demonstrate increased knowledge of traditional and experimental approaches to materials in the production of artworks, including expanded approaches to drawing

LO4 Demonstrate research and analysis through the selection, testing and appropriate use of materials and processes evidenced in self-reflective sketchbooks

Content

This unit comprises a range of workshops that introduce basic production techniques relating to interdisciplinary and specialist disciplines, such as painting preparation, colour theory, casting for sculpture, tapestry weaving, stone carving, ceramics, as well as traditional and extended approaches to drawing. The unit makes use of the Ronald Lee Archive (West Dean Library Special Collections) as a unique resource that students use as a departure point in the development of an original finished piece of work drawing on at least two of the materials-based workshops. The unit encourages a sophisticated understanding of material processes and their application to the generation of ideas and the resolution of a finished artwork.

Teaching and Learning Methods

No. of hours scheduled activity	90
No. of hours independent activity	60
This will comprise:	
Practical workshops and demonstrations	
Seminars and Critique Sessions	
Individual and group tutorials	
Additional Short Courses (by negotiation with staff)	
Exhibition presentation	
Independent study	

Assessment Requirements

	% of assessment
Portfolio	80% (Week 17)
Oral Presentation	20% (Week 17)
This will comprise:	
Portfolio: Pop-up exhibition and supplementary material (sketchbooks, etc.)	
Student presentation (PowerPoint, etc.) (20 mins plus 10 mins Q&A)	

Assessment Criteria

Category			LO
Practical	Ideas and Intentions	Generate ideas through the combination of processes and material resources in the production of a body of work	1,3
	Materials and Methods	Materials, media and techniques are used efficiently, sensitively and fluently	1,2,3
	Innovation and Creativity	Degree of confidence and experimental inquiry in relation to creative use of methods and materials	2,4
Theoretical	Contextual Knowledge	Awareness of diverse application of material processes and making techniques in relation to other practitioners and ability to place developing work in the context of historical and contemporary developments	1,3
	Conceptual Understanding	Degree of understanding concerning use of materials in relation to realisation of ideas and intentions, as well as level self-reflection and criticality evident in supporting work	3,4
	Research and Enquiry	Ability to make critical decisions informed by developed research into and analysis of material strategies, both historical and contemporary, and their relation to different forms of studio practice	1,2,4
Professional	Communication	Ability to express ideas through appropriate use of materials and to discuss decision making process with clarity and self-reflection	1,2,3
	Professional Standards	Appropriate exhibition methods employed for display of finished work, supporting material and individual presentation	3

	Independence & Self-Management	Attendance and involvement in scheduled sessions, appropriate use of short courses, setting personal objectives and working to deadlines	2
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Indicative Reading

Due to the number of workshops involved in this unit, the suggestions for introductory reading are lengthy – these are only suggested reference resources rather than required reading

Albers, J. (1975) *Interaction of Colour*. New Haven: Yale University Press [West Dean College Library Ref: 701.85 ALB].

Allen, L. et al. (eds) (2016) *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*. London: UCL Press. [<http://discovery.ucl.ac.uk/1527533/1/Drawing-Futures.pdf>]

Berger, J. (2005) *Berger on Drawing*. Edited by J. Savage. Aghabullogue: Occasional Press.

Drucker, J. (2004) *The Century of Artists' Books*. New York: Granary Books. [West Dean College Library Ref: 686.3 DRU].

Ellegood, A. (2009) *Vitamin 3-D. New Perspectives in Sculpture and Installation*. Oxford: Phaidon Press. [West Dean College Library Ref: 730.1 CAR].

Glasbrook, K. (2002) *Tapestry Weaving*. Kent: Search Press Ltd. [West Dean College Library Ref: 746.14 GLA].

Griffiths, A. (1980) *Prints and Printmaking. An Introduction to the History and Techniques*. 1996 edition. London: British Museum Press. [West Dean College Library Ref: 760.28 GRI].

Ingold, T. (2007) *Lines. A Brief History*. London: Routledge [West Dean College Library Ref: 302.2223 ING].

Itten, J. (1970) *Elements of Colour*. London: Chapman & Hall [West Dean College Library Ref: 701.85].

Kovats, T. (ed.) (2005) *The Drawing Book. A Survey of Drawing: the Primary Means of Expression*. London: Black Dog [West Dean College Library Ref: 741.2 KOV].

Maslen, M. and Southern, J. (eds) (2011) *Drawing projects: An Exploration of the Language of Drawing*. London: Black Dog.

Marshall, R. and Sawdon, P. (eds) (2012) *Hyperdrawing: Beyond the Lines of Contemporary Art*. New York: I.B. Tauris & Co. Ltd.

Massey, R. (1982) *Formulas for Painters*. New York: Watson-Guption Publications Inc.

Mayer, R. (1991) *The Artist's Handbook of Materials & Techniques* (5th edition), London: Faber and Faber [West Dean College Library Ref: 751 MAY].

Miller, D. (ed.) (2005) *Materiality*. Duke University Press.

Miodownik, M. (2013) *Stuff Matters: The Strange Stories of the Marvellous Materials that Shape Our Man-made World*. London: Penguin.

Morphet, R., Rosenblum, R. and Bumpus, J. (2000) *Encounters: New Art from Old*. London: National Gallery Co.

Penny, N. (1993) *The Materials of Sculpture*. New Haven: Yale University Press [West Dean College Library Ref: 730.028 PEN].

Petherbridge, D. (1991) *The Primacy of Drawing. An Artist's View*. London: South Bank Centre [West Dean College Library Ref: 740 PETH].

Rattemeyer, C. and Phaidon Press (2018) *Vitamin D2: new perspectives in drawing*.

Rich, J. C. (1947) *The Materials and Methods of Sculpture*. New York: Dover Publications Inc. [West Dean College Library Ref: 731.028 RICH].

Ross, J., Romano, C. and Ross, T. (1990) *The Complete Printmaker: Techniques, Traditions, Innovations*. Rev. and expanded ed. New York : London: Free Press ; Collier Macmillan Publishers.

Russell, C. K. (1990) *Tapestry Handbook: Illustrated Manual of Traditional Techniques*. North Carolina, USA: Lark Books [West Dean College Library Ref: 746.3 RUS].

Zammiello, C. and Hodermarsky, E. (2012) *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists*. New Haven: Yale University Art Gallery : Distributed by Yale University Press.

Students will also be expected to regularly read and refer to the various Journals kept by the West Dean College Library, including *Frieze*, *Art Monthly*, *Artforum*, *Flash Art*, *Modern Painters*, *Turps Banana*, *Text*, *The British Journal of Aesthetics*, *Journal of Aesthetics and Art Criticism*, *Printmaking Today*, *Parkett*, *Arts Review* and others.

Unit Title	Introduction to Philosophical Aesthetics
Unit Code	VA GIB
Level	6
Duration	18 weeks
Credit Value	15 credits
Total Learning Hours	150

Date of first approval	March 2008
Date of this version	February 2019

Unit Aims

1. Provide ways of thinking about the term 'aesthetics' and developing an understanding of its stakes in historical and contemporary art practice
2. Show art practice as an expertise with its own contribution to make to the broader understanding of art, theory and philosophy
3. Discuss how historical contexts affect the reception of artworks, and how meaning is contingent on such contexts
4. Cultivate the students' ability to engage with artworks critically
5. Address different forms, definitions and applications of theory in relation to art practice

Learning Outcomes

On completion of this unit a successful student should be able to:

- LO1 Demonstrate an ability to engage with themes and philosophical issues in specific artworks, practices and theoretical contexts, articulating reasoned arguments through written work, discussion, review and reflection
- LO2 Deploy knowledge of various cultural contexts in relation to content of lectures and seminars, as well as independent research
- LO3 Analyse and evaluate critical texts, artworks and practices in the formation of independent judgements, communicated clearly and according to appropriate professional standards
- LO4 Acquire coherent understanding of different research strategies and methods of critical reflection of a variety of visual and textual resources

Content

This unit engages with a variety of different themes that emerge from the history of aesthetics and cultural theory, particularly in their application to artistic practice. A series of lectures based around theoretical texts provides students with an introductory framework to better understand the complexities of art theory and philosophy, by incorporating close reading, critical discussion, and requiring students to respond to a set of essay questions.

Teaching and Learning Methods

No. of hours scheduled activity	90
No. of hours independent activity	60
This will comprise: Lectures and Seminars Student presentation Individual and group tutorials Independent study	

Assessment Requirements

	% of assessment
Written coursework	100% (Week 15)
This will comprise: 3000-word essay	

Assessment Criteria

Category			LO
Practical	Ideas and Intentions	Ability to generate ideas independently and in response to lectures and essay questions	1,3,4
	Materials and Methods	Appropriate use of resources (texts, artworks, etc.) relevant to research topic and essay task	1,2,3
	Innovation and Creativity	Evidence of creative thinking and original contributions and conclusions in written work and scheduled sessions	3,4

Theoretical	Contextual Knowledge	Awareness of diverse application of material processes and making techniques in relation to other practitioners and ability to place developing work in the context of historical and contemporary developments	2,3
	Conceptual Understanding	Degree of understanding concerning use of materials in relation to realisation of ideas and intentions, as well as level self-reflection and criticality evident in supporting work	3,4
	Research and Enquiry	Ability to make critical decisions informed by developed research into and analysis of material strategies, both historical and contemporary, and their relation to different forms of studio practice	2,3,4
Professional	Communication	Ability to express ideas through appropriate use of materials and to discuss decision making process with clarity and self-reflection	1,3
	Professional Standards	Appropriate exhibition methods employed for display of finished work, supporting material and individual presentation	1,3
	Independence & Self-Management	Attendance and involvement in scheduled sessions, appropriate use of short courses, setting personal objectives and working to deadlines	1,3

Indicative Reading

Reading assignments will be provided in advance of specific lectures and seminar sessions. The following list gives a series of general introductions and overviews of potential unit themes and concerns:

Adamson, G. (ed.) (2009) *The Craft Reader*. London: Berg Publishing [West Dean College Library Ref: 745.501 ADA].

Berger, J. (2001) (Dyer, G. ed.) *Selected Essays*. New York: Pantheon Books [West Dean College Library Ref: 701.8 BER].

Foster, H. (et al) (eds.) (2004) *Art Since 1900*. London: Thames & Hudson [West Dean College Library Ref: 709.05 FOS].

Harrison, C. & Wood, P. J. (eds.) (2002) *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell [West Dean College Library Ref: 701 HAR].

Hemmings, J. (ed.) (2012) *The Textile Reader*. Berg Publishing [West Dean College Library Ref: 746 HEM].

Lippard, L. (1997) *Six Years: The Dematerialisation of the Art Work*, London: University of California Press [West Dean College Library Ref: 709.04075 LIP].

Sennett, R. (2009) *The Craftsman*. Penguin Books [West Dean College Library Ref: 745.501 SEN].

Stiles, K. & Selz, P. (eds.) (1996) *Theories and Documents of Contemporary Art*. Berkeley: University of California Press [West Dean College Library Ref: 709.04 STI].

Students will be expected to regularly read and refer to the various Journals kept by the West Dean College library, including Frieze, Art Monthly, Artforum, Flash Art, Modern Painters, Turps Banana, Text, The British Journal of Aesthetics, Journal of Aesthetics and Art Criticism, Printmaking Today, Parkett, Arts Review and others.

Students will have access to various learning resources through West Dean College Library, including research databases such as JSTOR and ARSTOR – please see library for more details.

Unit Title	Studio Work I
Unit Code	VA GIC
Level	6
Duration	18 weeks
Credit Value	30 credits
Total Learning Hours	300

Date of first approval	March 2008
Date of this version	February 2019

Unit Aims

1. Support students in developing studio practices using selected techniques and abilities developed in specialist study units
2. Lay foundations for the creative extension of visual ideas, application of material processes and contextual research
3. Develop overall awareness and understanding of visual language in studio work
4. Cultivate a theoretical and contextual perspective upon the development of studio practice
5. Outline key practical concerns that underpin the students work and identify areas for potential development

Learning Outcomes

On completion of this unit a successful student should be able to:

- LO1 Develop strategies for expressing ideas and intentions coherently in a range of appropriate media
- LO2 Identify and consolidate materials and methods significant to the development of professional ambitions of studio practice
- LO3 Apply, extend and experiment with knowledge gained in workshops and contextual sessions in the production of ideas and outcomes
- LO4 Articulate developing knowledge of historical and contemporary practices in relation to studio work at least some of which is at, or informed by, the forefront of defined aspects of the discipline
- LO5 Engage in processes of self-reflection, self-assessment toward the consolidation of concerns, making use of a portfolio of supporting material (sketchbooks and journals)

Content

This Unit focuses on the research and development of individual studio practice. At this stage in the programme, students will be expected to establish solid foundations for their practice-based concerns, a platform upon which subsequent practical, theoretical and professional study units will build. Emphasis is placed on work-in-progress rather than resolved artworks, encouraging material experimentation, combinations of both exploratory and established techniques.

Teaching and Learning Methods

No. of hours scheduled activity	100
No. of hours independent activity	200
This will comprise: Individual and group tutorials Demonstrations and workshops Study trips Group critiques Self-assessment Independent study	

Assessment Requirements

	% of assessment
Portfolio	100% (Week 18)
This will comprise: Portfolio: A body of work that reflects engagement with studio facilities and community in relation to the development of ideas and material outcomes	

Assessment Criteria

Category			LO
Practical	Ideas and Intentions	Coherence and consistency of ideas presented through practical work	1,2,3
	Materials and Methods	Materials and techniques are used appropriately, sensitively and fluently in accordance with developing practice and emerging work patterns	2,3
	Innovation and Creativity	Degree of experimentation and ability to apply and extend knowledge established through taught sessions and independent study	3,4
Theoretical	Contextual Knowledge	Evidence of awareness of surrounding context for developing studio practice	3,4
	Conceptual Understanding	Articulation of the wider historical and theoretical contexts in which studio work and ideas are developing	3,4
	Research and Enquiry	Appropriate use of supporting material as evidence of self-reflection; critical decisions informed by experience, research and analysis	1,5
Professional	Communication	Ability to express ideas and opinions in written, oral and visual forms using appropriate means	1
	Professional Standards	Appropriate attitude to shared studio environment, individual working methods	2
	Independence & Self-Management	Level of independent thinking, practical initiative and decision making; setting of personal objectives, working to deadlines	2

Indicative Reading

Over the course of all Studio Work units, students are expected to develop individual research that reflects and supports their ongoing practice. Appropriate reading lists will be developed in consultation with staff but the following titles may also prove useful:

Bois, Y. (1993) *Painting as Model*. London: MIT Press [West Dean Library Ref: 750.1 BOIS].

Elkins, J. (2000) *What Painting Is*. New York and London: Routledge [West Dean Library Ref: 701.17 ELK].

Foster, H. (et al) (eds.) (2004) *Art Since 1900*. London: Thames & Hudson [West Dean College Library Ref: 709.05 FOS].

Harrison, C. & Wood, P. J. (eds.) (2002) *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell [West Dean College Library Ref: 701 HAR].

Myers, T. R. (ed.) (2011) *Painting*. London : Cambridge, Mass: Whitechapel Gallery ; MIT Press (Documents of Contemporary Art).

Stiles, K. & Selz, P. (eds.) (1996) *Theories and Documents of Contemporary Art*. Berkeley: University of California Press [West Dean College Library Ref: 709.04 STI].

Bickers, P., Wilson, A. & Blazwick, I. (eds.) *Talking Art - Interviews with artists since 1976* (2012) 2nd ed. London: Ridinghouse

The following websites may also be useful: art21.org, rhizome.org, ubu.com, e-flux.com

Students are expected to make regular visits to art exhibitions and other relevant events (talks, symposia), as well as reading the various journals kept by the West Dean College library, including:

Frieze, Art Monthly, Artforum, Flash Art, Modern Painters, Turps Banana, Text, The British Journal of Aesthetics, Journal of Aesthetics and Art Criticism, Printmaking Today, Parkett, Arts Review and others.

Students are expected to make use of other Library Resources including research databases such as JSTOR and ARSTOR.

Unit Title	Contextual and Professional Research
Unit Code	VA G3A
Level	6
Duration	18 weeks
Credit Value	20 credits
Total Learning Hours	200

Date of first approval	March 2008
Date of this version	February 2019

Unit Aims

1. Support students in the development and delivery of a seminar presentation that positions their practice in relation to appropriate contemporary contexts
2. Provide the student with a forum in which to discuss their ongoing work in the context of contemporary art, curating and the issues arising from its practices and discourses
3. Make use of group study trip to visit and critically review a current exhibition
4. Apply contextual research into how conventions of exhibition-making relate to the realisation and presentation of studio work
5. Introduce the student to various aspects of exhibition planning, collaborative working, as part of the staging of a group exhibition

Learning Outcomes

On completion of this unit a successful student should be able to:

- LO1 Situate their developing practice in the context of contemporary art, demonstrating a critical awareness of appropriate reference points and precedents
- LO2 Critically reflect on contemporary art exhibition through professional written review, relating it to individual practice and wider discourse in the arts
- LO3 Understand how an awareness of context and professional expectation informs exhibition making, and apply that to the Summer Show
- LO4 Apply appropriate use of visual and written material to effectively communicate the ideas and intentions embodied in the exhibition
- LO5 Gain experience in exhibition planning, working collaboratively with peers to stage a group exhibition in line with professional standards

Content

This unit helps students to develop and synthesise both the contextual and professional aspects of arts practice, allowing them to feed research into these subjects into the presentation of the Summer Shows. The first key focus of the unit is a student-led seminar – the research, preparation and delivery of which provides students an opportunity to explore their work in relation to a specific and selected context. Together with a review of a current exhibition, this material then feeds into the other focus of the unit – the staging of the Summer Shows, emphasising how an awareness of context and professional expectations informs exhibition making.

Teaching and Learning Methods

No. of hours scheduled activity	80
No. of hours independent activity	120
This will comprise: Seminars / workshops Study Visits Individual and group tutorials Organisational meetings Independent and collaborative study	

Assessment Requirements

	% of assessment
Portfolio	60% (Week 32)
Oral Presentation	40% (Week 24)
This will comprise: Portfolio: (including Exhibition Review, Summer Show rationale, documentation of studio work) Student seminar presentation (20 mins plus 10 mins Q&A)	

Assessment Criteria

Category			LO
Practical	<i>Ideas and Intentions</i>	Development of appropriate conceptual frameworks for presentation, exhibition review and Summer Show rationale	1,2,3
	<i>Materials and Methods</i>	Use of appropriate materials in the development and delivery of presentation, exhibition review and Summer Show rationale	2,3,4
	<i>Innovation and Creativity</i>	Evidence of imagination and originality in presentation and exhibition review	2,3,4
Theoretical	<i>Contextual Knowledge</i>	Informed ability to position studio practice in appropriate context of contemporary practice and exhibitions	1,2,3
	<i>Conceptual Understanding</i>	Understand conceptual implications and potential for contextualising practice through analysis and intellectual inquiry	1,3
	<i>Research and Enquiry</i>	Apply wide-ranging research methods in support of coherent presentation of contextual and professional awareness	2,3,4
Professional	<i>Communication</i>	Select and employ appropriate communication and information technology to effectively express ideas	2,4,5
	<i>Professional Standards</i>	Clarity and effectiveness of chosen methods of presentation and stated rationale behind development of Summer Show	3,4,5
	<i>Independence and Self-Management</i>	Setting of personal objectives, managing workload, working as part of a team, and meeting deadlines	5

Indicative Reading

Over the course of this study unit, students are expected to develop individual research that will culminate in the seminar presentation. Appropriate reading list will be developed in consultation with staff. Other useful titles may include:

Branagan, A. (2011) *The Essential Guide to Business for Artists and Designers*. London: A&C Black [West Dean College Library Ref: 700.05 BRA].

Charity, R. (2005) *Reviews, Artists & Public Spaces*. London: Black Dog Publishing [West Dean College Library Ref: 709.04.79].

Doherty, C. (ed.) (2004) *Contemporary Art, from Studio to Situation*. London: Black Dog [West Dean College Library Ref: 709.0407 4 DOH].

George, A. (2015) *The Curator's Handbook*. New York: Thames & Hudson.

Moon J. (1999) *Learning Journal, a Handbook for Academics, Students and Professional Development*. Abingdon: Routledge [370.1523 MOO].

Newhouse, V. (2005) *Art and the Power of Placement*. New York: The Monacelli Press, Inc. [West Dean College Library Ref: 070.5 NEW].

O'Doherty, B. (2000) *Inside the White Cube: The Ideology of the Gallery Space*. University of California Press

Ruston, A. (2013) *The Artist's Guide to Selling Work* (2nd edition). London: Bloomsbury [West Dean College Library Ref: 706.9 RUS].

Siddons, S. (1998) *Presentation Skills* (1999 edition). London: Institute of Personnel and Development. [West Dean College Library Ref: 651.73]

Smithson, P. (2009) *Installing Exhibitions: A Practical Guide*. London: A&C Black Publishers

Ward, O. (ed.) (2006) *The Artist's Year Book*. London: Thames & Hudson [West Dean College Library Ref: 700.05 ART].

Williams, G. (2014) *How to Write about Contemporary Art*. London ; New York, New York: Thames & Hudson.

Various online resources that provide information and guidance on various aspects of professional practice, such as: A-N [www.a-n.co.uk], Arts Council England [www.artscouncil.org.uk], Artquest [www.artquest.org.uk].

Students will also be expected to regularly read and refer to the various Journals kept by the West Dean College Library, including: *Frieze*, *Art Monthly*, *Artforum*, *Flash Art*, *Modern Painters*, *Turps Banana*, *Text*, *The British Journal of Aesthetics*, *Journal of Aesthetics and Art Criticism*, *Printmaking Today*, *Parkett*, *Arts Review* and others.

Unit Title	Studio Work II
Unit Code	VA G3C
Level	6
Duration	18 weeks
Credit Value	40 credits
Total Learning Hours	400

Date of first approval	March 2008
Date of this version	February 2019

Unit Aims

1. Consolidate development of studio practice according to individual concerns and current progress
2. Promote greater awareness of historical and theoretical contexts through which students can lay groundwork for progression to postgraduate study
3. Continue to develop appropriate visual language and aesthetic sensibility in the production of finished artworks
4. Assist students in developing a professional approach to studio practice incorporating techniques and abilities developed in the specialist units throughout the programme
5. Encourage students to employ critical judgements in the coherent development of studio work
6. Provide the student with support for the realisation of a body of work for public exhibition

Learning Outcomes

On completion of this unit a successful student should be able to:

- LO1 Exhibit a body of work that demonstrates an appropriate realisation of intentions, processes and outcome developed over the course of the programme
- LO2 Evidence creative originality in the use of a range of materials and methods, some which are at the forefront of the discipline
- LO3 Critically reflect on research experience within studio work, as part of a process of formulating independent judgements and building on self-reflection
- LO4 Demonstrate independent critical awareness of context in regard to other practitioners, critical discourse and appropriate professional standards, both in finished exhibition and appropriate supporting material

- LO5 Present completed work according to specific site-specific contexts, in relation to particular audiences, taking into account critical feedback as appropriate
- LO6 Interact effectively with peers through collaboration, collective endeavour and negotiation

Content

This unit continues the development of individual studio practice. Emphasis is placed on the consolidation of knowledge and the refinement of skills, methods and strategies developed throughout the programme, culminating in a public exhibition of work. Reflection is supported through critique sessions, encouraging an engagement with the work other practitioners and peers, directed toward the sophisticated integration of practical, theoretical and professional concerns within each student's work.

Teaching and Learning Methods

No. of hours scheduled activity	100
No. of hours independent activity	300
This will comprise:	
Individual and group tutorials	
Demonstrations and workshops	
Study Trips	
Group Critiques	
Self-assessment	
Independent study	

Assessment Requirements

	% of assessment
Portfolio	100% (Week 35)
This will comprise:	
Portfolio: A resolved body of work (and supporting material) that is presented for public exhibition to a professional standard	

Assessment Criteria

Category			LO
Practical	<i>Ideas and Intentions</i>	Resolution and refinement of ideas as embodied in presentation of exhibited work	1,3,4,5
	<i>Materials and Methods</i>	Materials and techniques are used appropriately, sensitively and fluently in the realisation of exhibited work	1,2,4,5
	<i>Innovation and Creativity</i>	Degree of sophistication in experimental methods and extended knowledge established through independent study; creative imagination is coherently integrated with ideas and intentions	1,2,3,4
Theoretical	<i>Contextual Knowledge</i>	Demonstrable awareness of specific historical and theoretical contexts in which studio work has developed	4,5
	<i>Conceptual Understanding</i>	Critical decisions are informed by experience, research and analysis	3,4,5
	<i>Research and Enquiry</i>	Appropriate use of research in the development of final work and other supporting material as evidence of self-reflection	3,4
Professional	<i>Communication</i>	Ability to express ideas and information in written, oral and visual forms using appropriate means	1,3,6
	<i>Professional Standards</i>	Application of appropriate professional conventions of contemporary art practice, particularly in relation to public exhibition	1,6
	<i>Independence & Self-Management</i>	Evidence of appropriate management of workload and deadlines, practical initiative and decision making in relation to final exhibition	3,4,6

Indicative Reading

Over the course of this study unit, students are expected to develop individual research that reflects and supports their ongoing studio work leading into the end of year exhibitions. Appropriate reading lists will be developed in consultation with staff.

Students are expected to make regular visits to art exhibitions and other relevant events (talks,

symposia), as well as regularly reading the various journals kept by the West Dean College library, including:

Frieze, Art Monthly, Artforum, Flash Art, Modern Painters, Turps Banana, Text, The British Journal of Aesthetics, Journal of Aesthetics and Art Criticism, Printmaking Today, Parkett, Arts Review and others.

Students are expected to make use of other Library Resources including research databases such as JSTOR and ARSTOR.