



ARM0120

PORTFOLIO: DEVELOPMENT

Co-ordinator:	John Harvey
Other Staff:	Paul Croft, Robert Meyrick, Simon Pierse, Chris Webster, Miranda Whall
Semester:	1 (FT) 1-2 (PT)
Course Delivery:	Lectures: 0 hr Seminars: 3 x 1.5 hr Tutorials: 6 x 1/2 hrs Workshops: 0 hr Practicals: 187.5 hrs (Portfolio production)
Assessment	Portfolio (including studentship and monthly reports): 100%

Aims

The module aims to:

- A. enable the student to develop a portfolio of work over an extended period of time that demonstrates a creative, productive, and imaginative interpretation of subject matter, the acquisition and refinement of appropriate technical and technological dexterity and stylistic sophistication, and an cognizance of appropriate conceptual, theoretical, and historical frameworks.
- B. enable the student to develop and sustain a self-initiated programme of work to this end in consultation with a supervisor, a programme that defines a specific research problem and which is responsive to external directives and the internal dynamics of the work
- C. challenge the student to experiment, test hypotheses, and broaden and extend their field of action, and articulate verbally the criteria by which their work is made and assessed
- D. develop a body of work as a foundation for *ARM0460 Exhibition 1*
- E. develop the student's capacity to communicate orally and critically about their own and colleagues works in the context of 'Forum' seminars

Learning Outcomes

By the end of the module students should be able to:

1. produce a body of work to a prescribed deadline and a standard of excellence in conception and execution comparable with the professional practice in Fine Art (Aims: A, B)
2. work in a strategic, rationale, informed, and self-determined manner
3. identify and pursue an appropriate field of action and specify a research problem (Aims: B, C)
4. discern and a strand of related and qualitative work for immediate, future development (Aim: D)
5. discuss their work through academic discussion (in the context of tutorials and seminars) in relation to appropriate theoretical, practical, and historical contexts (Aim: E)

Relation to Assessment

Outcomes 1-4 are assessed through a Portfolio of preparatory studies

Outcome 5 is not assessed.

Brief Description

The module is an interface between your BA degree scheme experience and the first Exhibition of the MA degree scheme. The module provides a context for the initial development of Fine Art practice. You pursue an agreed programme of self-initiated, research-based study in Fine Art under tutorial supervision. The resultant portfolio should demonstrate that a student has extended their previous experience and practice, defined a specific subject matter, research problem, or field of action, and acquired and refined knowledge of technical, stylistic, theoretical, and historical frameworks relevant to their work. It should also manifest an enhanced capacity to be productive and experimental, and to work at an appropriate and consistent pace within a prescribed timeframe. In tutorials and seminars, you should demonstrate confidence in justifying and articulating your practice, and cognisance of relevant criteria in order to make discriminating judgements about your work. In these ways, the module is conceived as a means of instilling standards and strategies of professional practice.

- Portfolio is understood as a) a body of related course work that is not primarily intended for exhibition but, nevertheless, accessible for external audit. The quantity of work is not stipulated. Of greater importance is the quality of conception and execution. However, the portfolio should reflect an intensity and commitment to work identifiable with the hours assigned for practicals and reading. The work should be personal, individual, systematic, experimental, boundary-challenging response to subject matter; and b) accompanied by evidence of a self-directed reading program. The reading programme must genuinely inform your understanding of the historical and contemporary contexts for your work, and how your work relates to such.
- Experimentation is understood as the act of testing hypotheses and making trial of conjecture. It may involve following hunches, making mistakes, being audacious, imitating an existing technique or style with the view of learning from it, and discovering the limits of medium, supports, tools, and methods. Most important is that you develop an experimental attitude, and learn from the outcomes of your experiment (in order to avoid or repeat such outcomes).

These approaches are not peculiar to this module but underline all critical artistic activity. The module simply makes you very self-conscious of these approaches, so that you may improve them. Ultimately, quality is the paramount consideration. No amount of self-awareness, conceptualisation, and good working methodology will make up for deficiencies in the artwork.

Syllabus

Tutorials

They are held, generally once-a-fortnight (or in negotiation with the student). The aim is to discuss and evaluate work in progress and to develop realistic strategies and short-term objectives. Students are expected to bring to tutorial both their practical work and source material (in the form of notes, reproductions, or texts) relevant to the discussion.

Forum seminars

The first seminar outlines the format aims, objectives, and assessment criteria for this component of the scheme. Thereafter, the syllabus of seminars is based upon individual presentations by students and staff associated with the degree scheme. They consist of a 20-minute delivery based on the individual's current art practice followed by a half-hour group discussion.

Practicals

Students are expected to work in their studios throughout the week. They determine their timetable. Along with research students, they have access to the School's building in the evening and at weekends. The expectation is that, over the period of each semester (which currently includes vacation periods also) students would accrue approximately 240 hours of 'study-time' practice.

The syllabus represents a suggested programme of work. It is given as a general guide for student and tutor. It need not be maintained rigidly; indeed, it may be superseded by a very different programme agreed between the two parties. What is important is that some form of schedule is developed so that a body of work that fulfils the aims and objectives of the module is produced within the allotted time.

Tutorial 1 (Weeks 1-2)

Stage 1: Defining the area of study in terms of subject matter, materials, skills, approach (stylistic and/or theoretical), and relevant sources.

Tutorial 2 (Weeks 3-4)

Stage 2: Testing and development of the above and, if appropriate, devising alternative subject matter and operational strategies.

Tutorial 3 (Weeks 5-7)

Stage 3: Development of the successful subject matter and operational strategies.

Tutorial 4 (Weeks 8-10)

Stage 4: Consolidation of the successful subject matter and operational strategies.

Tutorial 5 (Week 11)

Stage 5: Consolidation of the successful subject matter and operational strategies, and reflection on achievement.

VACATION

Stage 6: Implementation of outcome of reflection and preparation of portfolio for presentation.

Assessment (Weeks 12-15)

Assessment Tutorial: Presentation of portfolio and discussion.

Pre-Requisites

Must have completed a BA in Fine Art or an equivalent, appropriate programme and attained either a First or Upper-Second Class degree.

Co-Requisites

AHM0410, ARM0300/20, ARM0460. Either ARM0260 or AHM0460.

Incompatibilities

AHM0330, AHM0200/60

Skill Development

The module will assist the development of the following transferable skills:

- *Independent project work* -- Through tutorial interaction between student and supervisor in the production of project work, that is at the heart of the module.
- *IT and information handling* -- Students will be encouraged to prepare research reports using word processing packages.
- *Writing in an academic context* -- This will be developed in the production of monthly reports and the essay, assessed under Oral discussion and presentation This will be chiefly developed in the context of individual tutorials.
- *Careers Awareness* -- N/A
- *Self-management* -- Through individual tutorials.
- *Group activity* -- In the context of 'Forum' seminars.

Assessment

Component

A portfolio of work and preparatory studies (100%).

Conditions

You must be resubmit the failed component in the form of a portfolio of additional, new work.

Brief Bibliography

Bert Braham, *The Graphic Art Studio Manual*, Collins: 1995.

Barbara Cockburn and Alec Ross, *Participatory Discussion*, University of Lancaster: 1978.

Max Doerner, *The Materials of the Artist and Their Use in Painting*, Hart-Davis MacGibbon: 1973.

Carole Gray *et al*, *Developing a Research Procedures Programme for Artists and Designers*, Centre for Research in Art and Design, Robert Gordon University: 1995.

Neil Gunther, *Debating and Public Speaking*, David & Charles: 1987.

Marc Helgesen, *Active Listening: Building Skills for Understanding*, Cambridge University Press: 1994.

L. A. Hill, *Techniques of Discussion*, Evans: 1980.

Kim Levin, *Beyond Modernism: Essays on Art from the 1970s and 80s*, Icon Editions, Harper and Row: 1988.

Anthony O’Heare, ‘What is Aesthetic Value’, in *Artists in the 1990s*, Issues in Art Education, I, Wimbledon School of Art/Tate Gallery: 1994, 59-65.

Ralph Mayer, *Artists handbook of Materials and Techniques* (1964), third edition, Faber: 1973.

Students are also expected to read the following journals on a month-by-month or quarterly basis: *Art Monthly*, *AN Newsletter*, *Modern Painters*, *Arts Review*, *Flash Art*, *Frieze*

You are also expected to read books and journals relevant to their field of study.