



Master of Fine Art

Programme Specification and Unit Descriptors

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Programme Specification

| Programme Summary | | |
|--|--|----------------------------|
| Awarding body | University of Sussex | |
| Teaching institution | West Dean College | |
| Programme title | Master of Fine Art | |
| Final award / FHEQ level | Master of Fine Art / Level 7 | |
| Mode of study | Full-time, 2 years | |
| Subject leader | Dr David Stent | |
| External reference points/ benchmarks | UK Quality Code for Higher Education Part A: <ul style="list-style-type: none"> • 4.17 – Qualification Descriptors for FHEQ Level 7: Master’s Degree • Characteristics Statement: Master’s Degree | |
| Criteria for admission to the programme | The following qualifications will be considered for entry on to the MFA programme: <ul style="list-style-type: none"> • A good Honours Degree or equivalent qualification in Fine Art or related discipline • Relevant work experience in an arts-related field which demonstrates ability to study at postgraduate level • Portfolio: including evidence of current practical work, sketchbooks and evidence of critical writing. An appropriate level of engagement with current debates in contemporary arts and making is required • 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 MFA (Master of Fine Art) is focused around the integration of three 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 MFA programme Aims and Learning Outcomes are consistent with the descriptors for a qualification at QAA Level 7, as defined in the QAA Quality Code for Higher Education (Part A, Chapter 1).

The programme aims are to:

Practical

- Provide a stimulating and supportive learning environment for students to develop their creative, intellectual and material practices
- Consolidate students' existing skills through access to facilities, selected workshops and expertise appropriate to interdisciplinary study and/or specialisms of Painting and Drawing, Sculpture, Tapestry and Textile Art and relating to the individual student's approach and intentions
- Provide facilities and support through which students can further develop their skills and fluency to an advanced level as accomplished practitioners, gaining a comprehensive understanding of techniques applicable to their own research or advanced scholarship
- Enable students to achieve a comprehensive understanding and detailed knowledge of key aspects of their field of study, as well as creative originality in their application
- Encourage and support advanced experimental, creative approaches to studio work, much of which is at, or informed by, the forefront of academic discipline, field of study or area of professional practice (QAA Quality Code Part A, Chapter A1, p12)

Theoretical

- Provide a stimulating environment where advanced research methods and critical practices can be articulated and where a comprehensive understanding of techniques applicable to personal research and advanced scholarship can flourish
- Increase student's ability to deploy accurately advanced techniques of analysis and inquiry within their chosen discipline
- Enable students to articulate an advanced critical understanding of studio practice and its contexts within contemporary visual art culture, much of which is informed by the forefront of art practice and theory
- Enable students to achieve a comprehensive understanding and detailed knowledge of key aspects of their field of study, as well as creative originality in their application
- Increase student's ability to deploy accurately advanced techniques of research, analysis and inquiry within the context of their chosen discipline and beyond
- Support the development of advanced critical practices in which a comprehensive understanding of techniques applicable to personal research and advanced scholarship can flourish

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

Ideas and Intentions Conceive, develop and exhibit an advanced, original body of work that demonstrates the culmination of self-directed studio practice, extending prior knowledge and experience

Materials and Methods Apply an in-depth and innovative command of materials, processes, outcomes and contexts in the development of advanced studio practice

Innovation and Creativity Demonstrate an ambitious and innovative studio practice through the realisation of creative ideas and specialised outcomes, many of which test and inform the creative limitations and boundaries of specialist area of study

Theoretical

Contextual Knowledge Situate studio practice within a wider theoretical and historical context, in which knowledge of advanced critical perspectives can be addressed, examined and employed, as well as effectively contributing to current discourse that constitutes the context of contemporary art practice

Conceptual Understanding Display a command of advanced theoretical and philosophical ideas and an original application of knowledge, together with a self-reflective and critical understanding of how techniques of research and enquiry are used to generate and interpret works of art

Research and Enquiry Undertake advanced research to develop understanding of how different research methodologies inform and extend individual practices

Professional

| | |
|---|---|
| <i>Communication</i> | Effectively communicate advance ideas and specialised information using a vocabulary appropriate to various practical, theoretical and professional contexts, engaging both specialised and non-specialised audiences |
| <i>Professional Standards</i> | Work at an advanced professional level in the proactive development, production, presentation, promotion and documentation of practical and theoretical work |
| <i>Independence and Self-Management</i> | Evidence initiative and self-direction, together with an informed, independent awareness of future opportunities and career development, including use of transferable skills in relation to continuing practice, further study or related employment |

Alignment to External Reference Points

The programme documents reflect subject benchmarks associated with the QAA Quality Code, including specific statements within descriptors of individual study units. UK Quality Code for Higher Education Part A: 4.17 – Qualification Descriptors for FHEQ Level 7: Master’s Degree; Characteristics Statement: Master’s Degree.

The programme also benefits from the ongoing practices and research interests of staff, including the Programme Leader and Associate Tutors. This includes international exhibition profiles, active publishing projects, networking opportunities and evidence of collaboration with other institutions, staff involvement in symposia and related events. The Programme 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 study visits that best suit individual needs.

The Teaching and Learning strategy reflects a College-wide mission statement concerning shared skills development between the Visual Arts 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

Year I

| 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 MFA 1A Creative Research Strategies (15 credits) | | | Unit VA MFA 3A Art Research & Criticality (20 credits) | | | |
| Unit VA MFA 1B Applications of Philosophical Aesthetics (15 credits) | | | Unit VA MFA 3C Studio Work II [Interim Exhibition] (40 credits) | | | |
| Unit VA MFA 1C Studio Work I (30 credits) | | | Exhibition / Summer Assessment | | | |

| Year 2 | | | | | | | |
|--|------------------|---------------|-----------------------|--|------------------|---------------|-------------------------------|
| Semester 1 (18 weeks) | | | Semester 2 (18 weeks) | | | | |
| Study Block 1 | Formative Review | Study Block 2 | Stage Assessment | Study Block 3 | Formative Review | Study Block 4 | Exhibition / Final Assessment |
| Unit VA MFA 5A Dissertation (20 credits) | | | | Unit VA MFA 7A Professional Practice (15 credits) | | | |
| Unit VA MFA 5C Studio Work III (40 credits) | | | | Unit VA MFA 7C Studio Work IV [Summer Show] (45 credits) | | | |
| | | | | | | | |

Distinctive Programme Features

The MFA programme is designed to further advance students' capacities in Practical, Theoretical and Professional domains, supporting the consolidation and realisation of an independent and sustainable artistic practice.

The two-year structure provides students with sustained periods of studio-based activity. This emphasis on practice is nonetheless informed and supported by theoretical and professional Study Units throughout the academic year, including development of research skills in year one and the writing of an extended dissertation in the first semester of the second year. The unique setting of the College, including its connections to Surrealism and key figures in art history through its founder Edward James, provides an immersive environment in which students can develop interdisciplinary and specialist work, as well as stressing the importance of research in postgraduate study. This is uniquely supported by select units involving direct engagement with the Edward James Archive.

The programme is supported by specialist facilities, including large studio spaces, as well as regular technical and tutorial support. The programme also involves making use of a Historic House and extensive grounds for students to explore site-specific work.

The MFA also puts strong emphasis on Professional Practice, with a programme of sessions designed to inform and prepare students for life as creative practitioners beyond graduation. As

well as skills-based making in a variety of media, students are supported in developing critical understanding and contextual knowledge, boosted by transferable skills that will push them 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 further professional opportunities beyond graduation.

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 7 of the QAA Quality Code.

Independent study

The MFA programme 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 a high level of student autonomy and self-direction. Students are expected to be 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 related 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

The assessments for the MFA units provide summative grades, taking into account the learning outcomes measured against assessment criteria. The assessment process provides feedback to students and enables measures to be taken to maintain and improve performance. In common with many creative disciplines the MFA studio units have to be taken together as a holistic enterprise that exhibits internal coherence and growth.

- 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
- Work is assessed on a continuous basis independently by at least two supervisors (normally the Subject Leader and a Subject Tutor). This assessment is fed to students informally on an on-going basis through discussion and formally at assessment and review
- Essays and thesis are 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:

“Study Units have been carefully crafted to develop practical, theoretical and professional knowledge whilst working holistically towards the common aims and objectives of the individual Fine Art programmes on offer. There is a clear process of informal and formal assessment points which are clearly outlined to the students within the assignment briefs.”

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

“The embedding of the Edward James Archive into the curriculum gives students a strong sense of connection to a broader visual arts history at West Dean and it was clear that these experiences had not only impacted positively on their work but on their sense of being part of a broader intellectual and cultural tradition that they were now also contributing to.”

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

Unit Descriptors

| | |
|----------------------|------------------------------|
| Unit Title | Creative Research Strategies |
| Unit Code | VA MFA 1A |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 15 credits |
| Total Learning Hours | 150 |

| | |
|------------------------|---------------|
| Date of first approval | June 2014 |
| Date of this version | February 2019 |

Unit Aims

1. Support students in producing an original body of work that responds to the Edward James Archive, developing and employing a range of creative research strategies
2. Support students in the development of a seminar-based presentation that outlines their strategic approach and decision-making throughout the project
3. Extend the student's understanding of developing ideas and their relation to different approaches to materials and processes
4. Enable students to situate their work within the context of current debates in contemporary art practice, enhancing their understanding of critical discourse around artists engagement with archives

Learning Outcomes

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

- LO1 Articulate a systematic understanding of creative strategies applied to the production of artworks and their relevance to the context of contemporary practice
- LO2 Employ a creative range of approaches to, and applications of, methods and materials using ideas that test the boundaries of chosen discipline
- LO3 Critically reflect on acquired skills and evaluate progress in relation to the consolidation and extension of studio practice
- LO4 Effectively convey advanced understanding of creative and contextual materials in relation to seminar presentation

Content

This unit includes a programme of lectures and seminars designed to consolidate and extend existing practice, focusing on different strategies for developing creative ideas as well as the uses of materials and methods in relation to art making. The project focuses on primary source material from the Edward James Archive and students are expected to make use of applied research methods through the development of an appropriate body of work. Students will also prepare a presentation that demonstrates how their work is informed by these creative strategies as well as independent research. This will enable students to situate their practice in an appropriate contemporary context. Seminar content will be developed in consultation with staff but will be primarily student-led.

Teaching and Learning Methods

| | |
|---|----|
| No. of hours scheduled activity | 75 |
| No. of hours independent activity | 75 |
| This will comprise: Lectures and seminars Demonstrations and workshops Individual and group tutorials Critique sessions Consultation with Archive materials Independent study | |

Assessment Requirements

| | |
|--|-----------------|
| | % of assessment |
| Portfolio | 75% (Week 17) |
| Oral Presentation | 25% (Week 11) |
| This will comprise: Portfolio: Pop-up Exhibition of work (with supporting material) Student-led presentation (seminar / PowerPoint) (20 mins plus 10 mins Q&A) | |

Assessment Criteria

| Category | | | LO |
|--------------|---|--|-------|
| Practical | <i>Ideas and Intentions</i> | Evidence of conceptual framework relating to exhibition of finished work and a coherent articulation of research strategies used | 1,3 |
| | <i>Materials and Methods</i> | Advanced selection and fluent application of process, media and technique in relation to ideas and intentions | 2 |
| | <i>Innovation and Creativity</i> | Degree of confidence and ambition in relation to creative ideas and outcomes | 1,2,4 |
| Theoretical | <i>Contextual Knowledge</i> | Level of understanding of historical and contemporary creative strategies, awareness of how these can impact on wider studio practice and discourse | 1,4 |
| | <i>Conceptual Understanding</i> | Critical and self-reflective understanding of use of research strategies to interrogate primary archive material and generate / interpret works of art | 1,3 |
| | <i>Research and Enquiry</i> | Ability to make critical decisions informed by advanced research into and analysis of material and creative strategies, both historical and contemporary, and their relation to different forms of studio practice | 3,4 |
| Professional | <i>Communication</i> | Ability to present and discuss work in an advanced manner, using appropriate information technologies and awareness of audience, in relation to broad contexts and specialised vocabularies | 1,4 |
| | <i>Professional Standards</i> | Attendance and proactive engagement in scheduled sessions; evidence of independent study; appropriate use of study trips; understanding of professional working practices | 4 |
| | <i>Independence and Self-Management</i> | Time management, meeting deadlines, and use of initiative in the development of project | 1,4 |

Indicative Reading

The majority of reading assignments will be provided in advance of specific lectures and seminar sessions. The following list gives an indication of potential unit themes and concerns:

Merewether, C. (ed.) *The Archive: Whitechapel Documents of Contemporary Art* (2006) MIT Press: Massachusetts

Iversen, M. (ed.) *Chance: Whitechapel Documents of Contemporary Art* (2010) MIT Press: Massachusetts

Perspectives: Negotiating the Archive (2008) Tate Papers no. 9 (online).

<https://www.tate.org.uk/research/publications/tate-papers/09>

Surreal Encounters: Collecting the Marvellous, Dawn Ades (ed.) National Galleries of Scotland, 2016.

George, Adrian. *The Curator's Handbook* (2016) London: Thames and Hudson

Students will be expected to present evidence documenting their visits to current exhibitions and their regular use of the 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 | Applications of Philosophical Aesthetics |
| Unit Code | VA MFA 1B |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 15 credits |
| Total Learning Hours | 150 |

| | |
|------------------------|---------------|
| Date of first approval | June 2014 |
| Date of this version | February 2019 |

Unit Aims

1. Situate the discipline of philosophical aesthetics historically and in relation to contemporary art practice
2. Support students to locate their own practice and interests in the wider field of contemporary cultural theory
3. Cultivate the students' ability to apply informed, independent and critical judgements about works of art, academic texts and theoretical concepts
4. Show how frameworks of thought contribute to creative practice and to understanding and appreciation of art
5. Support students to develop effective critical writing practices that inform their understanding of art and help to contextualise their own work

Learning Outcomes

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

- LO1 Evidence an extended understanding of the role aesthetics and cultural theory play in relation to art practice, both historically and in contemporary settings
- LO2 Develop an advanced research process that promotes critical dialogue between taught sessions and independent study, linking it to the development of individual creative practice
- LO3 Devise sophisticated essay questions that develop their own intellectual concerns in light of lecture material, source texts, art practices and contemporary critical discourse
- LO4 Articulate informed critique through advanced written work, discussion, review and reflection, presented to professional standards (presentation, layout, referencing, citations, bibliographies; effective use of learning resources, deadlines)

Content

This unit is based around a series of lectures and seminars through which students engage with aesthetics, philosophy and cultural theory, with particular emphasis on how they relate to or are integrated within art practice. Students will be expected to develop their own essay questions from these sessions, articulating their own intellectual concerns and promoting an individual research methodology. Throughout the series, focus will move from historical cases demonstrating the dynamics and discourses of aesthetics and art practice, an introduction to the politics of art as played out through genre, as well as critical discussions around the use of writing as a tool for artists, thinkers and commentators.

Teaching and Learning Methods

| | |
|--|----|
| No. of hours scheduled activity | 60 |
| No. of hours independent activity | 90 |
| This will comprise: Lectures and seminars Reading and writing assignments Independent study | |

Assessment Requirements

| | |
|---|-----------------|
| | % of assessment |
| Written coursework | 100% (Week 15) |
| This will comprise: 4,000-word essay | |

Assessment Criteria

| Category | | | LO |
|--------------|---|--|-------|
| Practical | <i>Ideas and Intentions</i> | Ability to generate advanced ideas independently and in response to lectures, especially the development of essay questions of appropriate sophistication | 1,2,3 |
| | <i>Materials and Methods</i> | Advanced use of relevant resources (texts, artworks, etc.) in development of critical writing | 2,3,4 |
| | <i>Innovation and Creativity</i> | Level of originality and ambition in critical enquiry and execution of essay, with original contributions and insight in written work and scheduled sessions | 1,2,3 |
| Theoretical | <i>Contextual Knowledge</i> | Advanced critical perspective in placing argument in wider cultural and historical contexts, taking into account precedent and current discourse | 1,2,3 |
| | <i>Conceptual Understanding</i> | Command of appropriate conceptual material, advanced application of original knowledge and degree of critical self-reflection | 1,2,3 |
| | <i>Research and Enquiry</i> | Employment of a range of advanced research methods as part of a critical inquiry into appropriate sources, understanding their relative merits in the support of an advanced argument; effective use of learning resources | 2,3,4 |
| Professional | <i>Communication</i> | Effectively communicate sophisticated ideas and coherent arguments using clear and appropriate language, making use of relevant information technologies | 3,4 |
| | <i>Professional Standards</i> | Evidence of professionalism in writing presentation, layout, referencing, citations, bibliographies | 4 |
| | <i>Independence and Self-Management</i> | Use of initiative in developing and executing original essay, effective time management and planning, meeting deadlines | 2,4 |

Indicative Reading

Reading assignments will be provided in advance of specific lectures and seminar sessions. The following list gives an indication of potential unit themes and concerns:

Battock, G. (ed.) (1968) *Minimal Art: A Critical Anthology*, Berkeley: University of California Press [West Dean College Library Ref: 709.04077 BAT]

Benjamin, W. (ed. Arendt, H.) (1999) *Illuminations*. London: Pimlico [West Dean College Library Ref: 834.912 BEN]

Deleuze, G. (2004) (trans. Smith, D. W.) *Francis Bacon: The Logic of Sensation*. London: Continuum [West Dean College Library Ref: 701.17 DEL]

Kosuth, J. (1993) (ed. Guercio, G.) *Art After Philosophy and After: Collected Writings 1966-1990*. London: MIT Press [West Dean College Library Ref: 701.17 KOS]

Lyotard, J.-F. (1991) *The Inhuman: Reflections on Time*, Cambridge: Polity Press [West Dean College Library Ref: 194.9 LYO]

Smithson, R. (1996) (ed. Flam, J.) *Robert Smithson: The Collected Writings*, London: University of California Press [West Dean College Library Ref: 709.04076 FLA]

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 I |
| Unit Code | VA MFA 1C |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 30 credits |
| Total Learning Hours | 300 |

| | |
|------------------------|---------------|
| Date of first approval | June 2014 |
| Date of this version | February 2019 |

Unit Aims

1. Support the student in developing their existing studio practices using advanced exploratory techniques and creative strategies developed in specialist study units
2. Explore how existing practice can be extended by material experimentation
3. Develop overall awareness and understanding of visual language in studio work
4. Outline key practical and theoretical concerns that underpin the studio work and identify key areas for potential development

Learning Outcomes

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

- LO1 Develop existing practice using experimental and systematic knowledge of materials and techniques
- LO2 Critically evaluate existing strengths in studio practice, broadening the scope of practical and theoretical references within the work
- LO3 Evaluate and critique methods of research in terms of materials, themes and concepts, including the use of supporting materials (sketchbooks, journals, etc.)
- LO4 Experiment with different approaches to exhibition conventions, presentation methods and settings
- LO5 Reflect on the ambition of the work generated and devise strategies for developing it further

Content

This unit focuses on the continued research and development of individual studio-based practice. At this stage in the programme, students will be expected to outline ways in which they can build on previous study and experience, establishing a platform from which they can develop their concerns and upon which subsequent practical, theoretical and professional study units will build.

Teaching and Learning Methods

| | |
|---|-----|
| No. of hours scheduled activity | 100 |
| No. of hours independent activity | 200 |
| This will comprise: Workshops and seminars Individual and group tutorials Critique sessions Study trips Self-assessment Independent study | |

Assessment Requirements

| | |
|---|-----------------|
| | % of assessment |
| Portfolio | 100% (Week 18) |
| This will comprise: Development of a body of work (and supporting material) that reflects progress and experimentation during the term | |

Assessment Criteria

| Category | | | LO |
|-------------|----------------------------------|---|-------|
| Practical | <i>Ideas and Intentions</i> | Work demonstrates strengths of existing practice as well as evidence of a willingness to expand and experiment | 1,2,4 |
| | <i>Materials and Methods</i> | Materials and techniques are used appropriately, sensitively and fluently in accordance with ideas and intentions | 1,3 |
| | <i>Innovation and creativity</i> | Creative imagination is coherently integrated with ideas and intentions | 1,4 |
| Theoretical | <i>Contextual Knowledge</i> | Demonstration of engagement with historical and theoretical contexts in which existing studio work and ideas have developed | 1,2,3 |

| | | | |
|--------------|---|--|---------|
| | <i>Conceptual Understanding</i> | Critical decisions are informed by experience, research and analysis | 2,3,4 |
| | <i>Research and Enquiry</i> | Appropriate use of research portfolio, sketchbooks and supporting material | 2,3 |
| Professional | <i>Communication</i> | Ability to express ideas in written, oral and visual forms using appropriate means | 4 |
| | <i>Professional Standards</i> | Demonstration of engagement with gallery standards and/or post-studio practice | 4 |
| | <i>Independence and Self-Management</i> | Level of independent thinking, practical initiative and decision making | 1,2,3,4 |

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.

| | |
|----------------------|----------------------------|
| Unit Title | Art Research & Criticality |
| Unit Code | VA MFA 3A |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 20 credits |
| Total Learning Hours | 200 |

| | |
|------------------------|---------------|
| Date of first approval | |
| Date of this version | February 2019 |

Unit Aims

1. Deliver a programme of lectures that specifically situate the discipline of philosophical aesthetics in contemporary culture, introducing key thinkers and practitioners relevant to current discourse
2. Provide student with appropriate research skills in order to write a 2,500 word dissertation synopsis that will develop critical writing skills and inform the preparation of a full-length essay
3. Support students in the development and presentation of a student-led seminar outlining and exploring their developing research concerns
4. Support the student in the development of appropriate research areas and related reading, including writing Literature Review, exploring essay structures and learning resources

Learning Outcomes

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

- LO1 Explicate an advanced dissertation topic, with appropriate research questions, that combines practical and theoretical interests toward an appropriate structure for the full dissertation
- LO2 Deploy a range of research strategies in the development of dissertation synopsis, outlining informed critical insight in relation to proposed subject
- LO3 Apply an advanced understanding of the relationship between criticality and creativity, effectively analysing contrasting ideas in relation to art practice
- LO4 Demonstrate advanced scholarship and confidence in both writing and other methods for articulating ideas and opinions to specialist and non-specialist audiences, as well as evidencing appropriate organisational skills and professional standards

Content

This unit is underpinned by a series of lectures that look in detail at different perspectives on philosophical aesthetics and its relation to art practice and research, both current and historical. Through the close reading of selected theoretical texts, as well as examples of practitioners, the sessions will explore the operations of power in works of art and specific artistic practices, the complex relations between image and text, and questions around communication and community formation through art. Together with the lectures a series of seminars will inform the development of a Dissertation Synopsis that will form the basis of the final dissertation to be completed in Year Two. This will include: identification of appropriate research questions, contexts, methodologies and the writing of a literary review. Students will also deliver a seminar based on their current research.

Teaching and Learning Methods

| | |
|---|-----|
| No. of hours scheduled activity | 100 |
| No. of hours independent activity | 100 |
| This will comprise: Lectures and seminars Individual and group tutorials Student-led seminars Independent study | |

Assessment Requirements

| | % of assessment |
|---|-----------------|
| Written coursework | 80% (Week 31) |
| Oral Presentation | 20% (Week 29) |
| This will comprise: 2,500-word Dissertation synopsis Student-led presentation (seminar / PowerPoint) (20 mins plus 10 mins Q&A) | |

Assessment Criteria

| Category | | | LO |
|--------------|---|--|---------|
| Practical | <i>Ideas and Intentions</i> | Clear selection of research theme and coherent exposition of relevant debates in synopsis and presentation | 1,2,3,4 |
| | <i>Materials and Methods</i> | Awareness of and engagement with a range of research methods which contribute to understanding of appropriate critical contexts | 2,3 |
| | <i>Innovation and Creativity</i> | Demonstration of the potential for independent critical insight and originality of thought | 1,3,4 |
| Theoretical | <i>Contextual Knowledge</i> | Degree of engagement in wider ramifications of the proposed research topic | 2,3 |
| | <i>Conceptual Understanding</i> | Evidence of critical reflection and understanding of implications of research topic | 3 |
| | <i>Research and Enquiry</i> | Identification of appropriate primary and secondary sources and understanding of their relative merits in the support of an advanced argument; effective use of learning resources (Library, IT) | 2,4 |
| Professional | <i>Communication</i> | Clarity of synopsis proposals and use of appropriate language to convey scope of project | 4 |
| | <i>Professional Standards</i> | Evidence of professionalism in written work and seminar presentation (organisation, timing, layout, referencing, citations, bibliographies) | 4 |
| | <i>Independence & Self-Management</i> | Time management and planning negotiated in accordance with other study units | 4 |

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 but the following titles may also prove useful:

Barrett, E. & Bolt, B. (eds.) (2010) *Practice as Research: Approaches to Creative Arts Enquiry*. London and New York: I.B. Tauris.

Booth, A., Papaioannou, D. and Sutton, A. (2012) *Systematic Approaches to a Successful Literature Review*. London: Sage. [West Dean Library Ref: 378.17 BOO].

Daichendt, G. J. (2010) *Artist Scholar: Reflections on Writing and Research*. Bristol, UK & Chicago, USA: Intellect Books [West Dean Library Ref: 707.2 DAI].

Hart, C. (2003) *Doing a Literature Search*. London: Sage Publications [West Dean Library Ref: 378.17 HAR].

Johnson, P. (1998) *Ideas in the Making: Practice in Theory – Fellowship in Critical Studies in Contemporary Craft*. University of East Anglia & London: Crafts Council [West Dean College Library Ref: 701.CRA].

Macleod, K. and Holdridge, L. (2006) (eds.) *Thinking Through Art: Reflections on Art as Research*. London and New York: Routledge.

O'Dochartaigh, N. (2012) *Internet Research Skills*. 3rd edn. London: Sage [West Dean Library Ref: 005.7 ODO].

Sullivan, G. (2010) *Art Practice as Research. Inquiry in Visual Skills* (2nd edition) London: Sage [West Dean College Library Ref: 707.2 SUL].

Tufte, E. R. (1990) *Envisioning information*. Cheshire, Connecticut: Graphics Press [West Dean College Library Ref: 701.8TUF].

Weintraub, L. (2003) *Making Contemporary Art: How Today's Artists Think and Work*. London: Thames and Hudson.

The Journal for Artistic Research (JAR): www.jar-online.net.

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.

| | |
|----------------------|----------------|
| Unit Title | Studio Work II |
| Unit Code | VA MFA 3C |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 40 credits |
| Total Learning Hours | 400 |

| | |
|------------------------|---------------|
| Date of first approval | |
| Date of this version | February 2019 |

Unit Aims

1. Support the student in consolidating practical, theoretical and professional concerns pertaining to the development of individual studio work
2. Develop the capacity for critical judgement in the coherent development of material processes, conceptual frameworks and self-reflection
3. Rationalise key developments in the studio, exercising critical decision making and exploring alternative outputs for creative work
4. Support the student in the research, development and execution of a public interim exhibition that takes account of individual concerns, as well as those that arise in the staging of a group exhibition
5. Encourage students to devise increasingly sophisticated strategies for developing studio work further

Learning Outcomes

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

- LO1 Demonstrate a consolidated understanding of practical and theoretical concerns, as well as an original application of materials and methods in the presentation of a coherent exhibition of studio work
- LO2 Critically reflect on and evaluate strengths and weaknesses in individual practice, consolidating them in accordance with ideas and intentions
- LO3 Demonstrate critical awareness of appropriate contextual references in relation to the material and theoretical positioning of the work
- LO4 Demonstrate the value of applied research and advanced scholarship in terms of practical and theoretical content within the exhibited work

- LO5 Apply critical decision making in the application of appropriate exhibition standards, supported by advanced understanding of materials and methods
- LO6 Organise independent study, including exhibition planning and time management

Content

At this stage in the MFA programme, students will be expected to demonstrate clear progression in their practice-based concerns. The consolidation of research and development will be presented in an interim exhibition of work that builds on previous practical, theoretical and professional study units.

Teaching and Learning Methods

| | |
|--|-----|
| No. of hours scheduled activity | 100 |
| No. of hours independent activity | 300 |
| This will comprise: | |
| <ul style="list-style-type: none"> Individual and group tutorials Critique sessions Organisational meetings Self-assessment Independent study | |

Assessment Requirements

| | |
|--|-----------------|
| | % of assessment |
| Portfolio | 100 (Week 35) |
| This will comprise: | |
| <p>Portfolio: Interim exhibition of work (and supporting material) that demonstrates development of a body of work that reflects progress in consolidating studio work</p> | |

Assessment Criteria

| | | | |
|----------|--|--|----|
| Category | | | LO |
|----------|--|--|----|

| | | | |
|--------------|---|--|-------|
| Practical | <i>Ideas and Intentions</i> | Studio work demonstrates effective consolidation of ideas and intentions in relation to ongoing research and development | 1,2,4 |
| | <i>Materials and Methods</i> | Materials and techniques are used appropriately, sensitively and fluently to communicate ideas and intentions | 1,5 |
| | <i>Innovation and Creativity</i> | Creative imagination is coherently demonstrated and embodied in studio work | 1 |
| Theoretical | <i>Contextual Knowledge</i> | Historical and theoretical contexts are well understood and inform studio work effectively | 3,4 |
| | <i>Conceptual Understanding</i> | Studio work engages with sophisticated concepts and practical decisions are informed by experience, research and analysis | 3,4,5 |
| | <i>Research and Enquiry</i> | Advanced research and scholarship is applied effectively to both developing and exhibited work | 4,5 |
| Professional | <i>Communication</i> | Ability to convey ideas and intentions in appropriate visual or non-visual forms, demonstrating an awareness of audience and spectatorship | 1,2,5 |
| | <i>Professional Standards</i> | Work is exhibited according to highest expectations of production and presentation, demonstrating an understanding of conventions of gallery shows and willingness to subvert them | 5,6 |
| | <i>Independence and Self-management</i> | Exhibition planning and time management are effectively integrated into independent study | 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 interim 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:

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.

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

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

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 | Dissertation |
| Unit Code | VA MFA 5A |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 20 credits |
| Total Learning Hours | 200 |

| | |
|------------------------|---------------|
| Date of first approval | March 2009 |
| Date of this version | February 2019 |

Unit Aims

1. Support the student in the writing of an 8,000-word Dissertation that combines practical and theoretical concerns outlined in the synopsis
2. Engage with appropriate research methods and resources in the development of a critical argument
3. Present ongoing research in seminar presentation that communicates and refines conceptual concerns at stake in the writing
4. Produce professional dissertation complying with appropriate referencing standards

Learning Outcomes

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

- LO1 Demonstrate a command of theoretical and historical contexts in which advanced critical perspectives are expressed
- LO2 Evidence sophisticated knowledge and creative understanding of specific contexts and discourses of contemporary art, theory and visual culture
- LO3 Articulate balanced critique of current research through a combination of written work, seminar presentation and discussion
- LO4 Engage with writing tasks to a professional standard, employing a range of research skills as well as appropriate standards of presentation, layout, referencing, citations, bibliographies; effective use of learning resources (Library, IT)
- LO5 Identify and employ use of appropriate time management techniques, exercising personal initiative and effective decision making

Content

This unit builds on the dissertation synopsis submitted at the end of MFA Year One. All students will have submitted an agreed outline of their intended study, including an appropriate literature review, and this will be extended and resolved for final submission. The Dissertation will demonstrate a committed and reflective understanding of outlined concerns, as well as their relation to current discourse and historical contexts.

Teaching and Learning Methods

| | |
|--|-----|
| No. of hours scheduled activity | 50 |
| No. of hours independent activity | 150 |
| This will comprise: Student-led seminars Individual and group tutorials Independent study | |

Assessment Requirements

| | |
|--|-----------------|
| | % of assessment |
| Written coursework | 80% (Week 16) |
| Oral Presentation | 20% (Week 8) |
| This will comprise: 8,000-word Dissertation Student-led presentation (seminar / PowerPoint) (20 mins plus 10 mins Q&A) | |

Assessment Criteria

| Category | | | LO |
|-----------|----------------------------------|---|-------|
| Practical | <i>Ideas and Intentions</i> | Clear and coherent focus on research topic and accurate exposition of relevant theoretical debates | 1,2,3 |
| | <i>Materials and Methods</i> | Application of appropriate forms of written presentation in relation to subject, as well as effective handling of primary and secondary sources | 1,2,3 |
| | <i>Innovation and Creativity</i> | Demonstration of independent critical insight and originality of thought in research seminar and execution of dissertation | 2 |

| | | | |
|--------------|---|---|---------|
| Theoretical | <i>Contextual Knowledge</i> | Degree of awareness of historical and theoretical contexts of dissertation and ability to position research in light of current knowledge | 1,2,3,4 |
| | <i>Conceptual Understanding</i> | Degree of critical reflection and self-assessment, recognition of the limits of knowledge in relation to ambition of writing task | 3,4,5 |
| | <i>Research and Enquiry</i> | Employment of a range of research methods and skills which contribute to understanding appropriate sources and their relative merits in the development of an advanced argument | 1,3,4 |
| Professional | <i>Communication</i> | Effective verbal and written communication of ideas; appropriate use of tutorials and seminar sessions for raising questions and receiving feedback | 5 |
| | <i>Professional Standards</i> | Evidence of professionalism in writing and presentation (structure, layout, referencing, citations, bibliographies, etc.) | 4,5 |
| | <i>Independence & Self-management</i> | Time management and dissertation planning negotiated in accordance with other study units; meeting deadlines | 5 |

Indicative Reading

Over the course of this study unit, students develop their own reading lists according to the parameters set out in the synopsis. Additional reading lists may be developed in consultation with staff but the following titles may also prove useful:

Booth, A., Papaioannou, D. and Sutton, A. (2012) *Systematic Approaches to a Successful Literature Review*. London: Sage. [West Dean Library Ref: 378.17 BOO].

Daichendt, G. J. (2010) *Artist Scholar: Reflections on Writing and Research*. Bristol, UK & Chicago, USA: Intellect Books [West Dean Library Ref: 707.2 DAI].

Hart, C. (2003) *Doing a Literature Search*. London: Sage Publications [West Dean Library Ref: 378.17 HAR].

O'Dochartaigh, N. (2012) *Internet Research Skills*. 3rd edn. London: Sage [West Dean Library Ref: 005.7 ODO].

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.

| | |
|----------------------|-----------------|
| Unit Title | Studio Work III |
| Unit Code | VA MFA 5C |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 40 credits |
| Total Learning Hours | 400 |

| | |
|------------------------|---------------|
| Date of first approval | March 2009 |
| Date of this version | February 2019 |

Unit Aims

1. Enable students to further refine practical, theoretical and professional concerns in the development of individual studio work
2. Support the student in synthesising approaches to materials, as well as contextual and conceptual frameworks
3. Develop the advanced capacity for critical judgement in the coherent development of studio work
4. Support the continued refinement of supporting material that informs ongoing practical, theoretical and professional concerns
5. Identification of intentions for the development and execution of Summer Shows

Learning Outcomes

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

- LO1 Refine practical and contextual concerns in studio work in order to further develop visual languages that communicate ideas and intentions
- LO2 Further integrate an advanced use of materials, techniques and methods, where possible testing the boundaries of the field of study
- LO3 Display innovative and original thinking in the continued refinement of studio work, much of which is at, or informed by, the forefront of the academic discipline
- LO4 Demonstrate a comprehensive understanding of contextual references that strengthen the material and theoretical perspectives integrated into the work
- LO5 Employ effective time-management in relation to independent study, working to self-made deadlines whilst maintaining professional attitude to studio environment
- LO6 Demonstrate an awareness of and engagement with external exhibition opportunities and possibilities for professional development

Content

This unit continues to refine individual studio practice, which may be informed by research being developed as part of the Dissertation unit. Students are expected to exhibit an increasing awareness of and attention to the integration of theory and practice, as well as making specific plans for the Summer Shows to come.

Teaching and Learning Methods

| | |
|-----------------------------------|-----|
| No. of hours scheduled activity | 100 |
| No. of hours independent activity | 300 |
| This will comprise: | |
| Individual and group tutorials | |
| Critique sessions | |
| Self-assessment | |
| Independent study | |

Assessment Requirements

| | |
|--|-----------------|
| | % of assessment |
| Portfolio | 100% (Week 18) |
| This will comprise: | |
| Development of a body of work (and supporting material) that reflects progress in refining studio work | |

Assessment Criteria

| Category | | | LO |
|-------------|----------------------------------|--|---------|
| Practical | <i>Ideas and Intentions</i> | Work demonstrates effective refinement of previous research and development in the studio | 1,2,3,4 |
| | <i>Materials and Methods</i> | Materials and techniques are used appropriately, sensitively and fluently to communicate advanced ideas and intentions | 1,2,4 |
| | <i>Innovation and Creativity</i> | Creative imagination is coherently demonstrated and embodied in studio work | 1,3 |
| Theoretical | <i>Contextual Knowledge</i> | Historical and theoretical contexts are understood and effectively integrated into studio and support work | 1,4 |

| | | | |
|--------------|---|--|-------|
| | <i>Conceptual Understanding</i> | Critical decisions in the studio are informed by experience, research and analysis | 3,4 |
| | <i>Research and Enquiry</i> | Advanced research and scholarship is applied effectively to the refinement of ongoing practice | 3,4 |
| Professional | <i>Communication</i> | Ability to convey ideas and intentions in appropriate visual or non-visual forms, demonstrating an awareness of audience and spectatorship | 1,6 |
| | <i>Professional Standards</i> | Work is refined according to a comprehensive understanding of the implications of accepting or subverting conventions of exhibiting artworks | 3,4,6 |
| | <i>Independence & Self-Management</i> | Effective time management is effectively integrated into independent study | 5,6 |

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 Summer Shows. 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.

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 | Professional Practice |
| Unit Code | VA MFA 7A |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 15 credits |
| Total Learning Hours | 150 |

| | |
|------------------------|---------------|
| Date of first approval | |
| Date of this version | February 2019 |

Unit Aims

1. Provide the student with a professional context within which they consider the Summer Show exhibition and the promotion of their work
2. Equip student with working understanding and experiences associated with staging a professional exhibition, including the generation of a professional portfolio
3. Prepare students for professional life beyond graduation, providing them with various strategies for seeking out professional opportunities and extending knowledge
4. Develop students curatorial skills and critical judgement

Learning Outcomes

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

- LO1 Professionally organize and promote a group exhibition applying appropriate resourcefulness and organisational skills, together with the development of a professional portfolio (exhibition rationale, artists' statements, CVs, documentation and so on)
- LO2 Identify and exploit a range of information pertaining to curatorial practice, professional development and considerations of context, audience and market
- LO3 Proactively identify appropriate professional opportunities (careers, sites, organisations, funding) and demonstrate awareness of how these would support ongoing practice
- LO4 Present work according to gallery standards, with appropriate concern for health and safety, and attention to detail

Content

This unit incorporates a wide variety of material pertaining to the development of a professional portfolio and the staging of the Summer Show. Students engage with a number of tasks surrounding these events including: the production of exhibition catalogues, invitations and other promotional materials; research into the development of websites and other devices for individual promotion; awareness of funding opportunities, mechanisms of the art market, the requirements of Health and Safety regulations connected with a public exhibitions; writing of artist's statements and CVs.

Teaching and Learning Methods

| | |
|-----------------------------------|----|
| No. of hours scheduled activity | 75 |
| No. of hours independent activity | 75 |
| This will comprise: | |
| Workshops and seminars | |
| Individual and group tutorials | |
| Study trips | |
| Independent study | |

Assessment Requirements

| | |
|---|-----------------|
| | % of assessment |
| Portfolio (written) | 100% (Week 35) |
| This will comprise: | |
| Portfolio: artist's statement, CV, documentation, exhibition rationale and logistics such as promotion, interpretive information, curating) | |

Assessment Criteria

| Category | | | LO |
|-----------|----------------------------------|---|-------|
| Practical | <i>Ideas and Intentions</i> | Effectively link up rationale of Summer Show with logistical delivery of group exhibition | 1,4 |
| | <i>Materials and Methods</i> | Effective use of media in the display of work and supporting material | 1,2,3 |
| | <i>Innovation and Creativity</i> | Innovation and creativity in rationale behind presentation of work, degree of originality and ambition in portfolio | 1,3 |

| | | | |
|--------------|---|--|-------|
| Theoretical | <i>Contextual Knowledge</i> | Understanding of where portfolio is positioned in wider context of art world and context of professional opportunities | 2,3 |
| | <i>Conceptual Understanding</i> | Critical decisions are informed by experience, research and enquiry | 1,2 |
| | <i>Research and Enquiry</i> | Appropriate awareness and analysis of comparable exhibition methods and publicity material | 2,3,4 |
| Professional | <i>Communication</i> | Ability to negotiate with internal and external partners on a range of matters including exhibition display, publicity material and promotion | 1,2 |
| | <i>Professional Standards</i> | Appropriate standards of exhibition display, 'finish' and attention to detail, in exhibited work, professional portfolio and exhibition planning | 1,3,4 |
| | <i>Independence & Self-management</i> | Setting personal objectives, group coordination and working to imposed and self-directed deadlines | 3,4 |

Indicative Reading

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 4DOH].

Forrester, S. & Lloyd, D. (2002) (6th Ed.) *The Arts Funding Guide*. Directory of Social Change [West Dean College Library Ref: 361.7 FOR].

Moon J. (1999). *Learning Journal, a Handbook for Academics, Students and Professional Development*.

Abingdon: Routledge. [West Dean College Library Ref: 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].

Rossol, M. (2001) *The Artist's Complete Health and Safety Guide*. New York: Allworth Press.

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

Sixsmith M. (ed) (1995) *Touring Exhibitions. The Touring Exhibitions Group Manual of Good Practice*.

Butterworth-Heinemann [West Dean College Library Ref: 069.53 SIX].

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

The students will also be expected to access 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]

Artists Professional Development Network: [apd-network.info]

| | |
|----------------------|----------------|
| Unit Title | Studio Work IV |
| Unit Code | VA MFA 7C |
| Level | 7 |
| Duration | 18 weeks |
| Credit Value | 45 credits |
| Total Learning Hours | 450 |

| | |
|------------------------|---------------|
| Date of first approval | |
| Date of this version | February 2019 |

Unit Aims

1. Support students in resolving advanced practical, theoretical and professional concerns pertaining to the development of self-directed studio work and the staging of Summer Shows
2. Develop the capacity for critical judgment in the coherent development of studio work and an advanced engagement with current debates around the nature of studio-based practice
3. Support students in the research, development and execution of a public exhibition that takes account of practice-based implications of exhibition making
4. Enable students to formalise a sustainable creative practice at a level that critically engages professional audiences and provides a platform for ongoing research
5. Promote the awareness of professional contexts within which the student can progress upon leaving the educational environment

Learning Outcomes

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

- LO1 Resolve appropriate practical concerns and present a coherent exhibition of advanced studio work
- LO2 Synthesise, resolve and fluently express relevant concepts and themes through an advanced use of materials, techniques and methods
- LO3 Display innovative and original thinking in the presentation of work considered the culmination of previous study
- LO4 Demonstrate a critical understanding of contextual references that strengthen the material and theoretical perspectives integrated into the work
- LO5 Recognise the importance of professional standards in studio work and exhibition making
- LO6 Effectively organise independent study, including exhibition planning and time management

Content

At this final stage of the MFA programme, students are expected to demonstrate clear resolution of studio practice in the staging of final Summer Shows. Students will be able to articulate coherently their approach to the studio, an advanced appreciation of methodology and theoretical commitments, with their practice providing evidence of this advanced thinking. The consolidation of research and development will be celebrated in a public exhibition of work that builds on previous practical, theoretical and professional units.

Teaching and Learning Methods

| | |
|-----------------------------------|-----|
| No. of hours scheduled activity | 100 |
| No. of hours independent activity | 350 |
| This will comprise: | |
| Individual and group tutorials | |
| Critique sessions | |
| Self-assessment | |
| Independent study | |
| Exhibition of work | |

Assessment Requirements

| | |
|---|-----------------|
| | % of assessment |
| Portfolio | 100% (Week 35) |
| This will comprise: | |
| Portfolio: Final exhibition of work and supporting material | |

Assessment Criteria

| Category | | | LO |
|-----------|------------------------------|--|-----------|
| Practical | <i>Ideas and Intentions</i> | Completed work and exhibition demonstrates advanced resolution of research and development in the studio | 1,2,3,4,5 |
| | <i>Materials and Methods</i> | Materials and techniques are used with authority and fluency to communicate sophisticated ideas and intentions | 1,2,3 |

| | | | |
|--------------|---|---|-------|
| | <i>Innovation and Creativity</i> | Creative imagination is demonstrated with ambition, testing the boundaries of contemporary studio practice | 3,4 |
| Theoretical | <i>Contextual Knowledge</i> | Current discourse is understood and applied effectively in support of studio work and exhibition | 2,4 |
| | <i>Conceptual Understanding</i> | Culmination of studio work communicates command of conceptual and theoretical material that underpins practice | 2,4 |
| | <i>Research and Enquiry</i> | Supporting material has informed and extended studio practice and the resolution of exhibited work | 2,3,4 |
| Professional | <i>Communication</i> | Resolution of ideas and intentions in appropriate visual or non-visual forms, demonstrating advanced awareness of audience and spectatorship | 1,3,5 |
| | <i>Professional Standards</i> | Work is resolved according to a comprehensive understanding of the implications of accepting or subverting conventions of exhibiting artworks | 5 |
| | <i>Independence & Self-Management</i> | Exhibition planning and time management are effectively integrated into independent study and the resolution of final work | 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 summer 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.