

Site de Margate

2023-2024 ART SOCIÉTÉ NATURE

Semesters 7 & 8

Parcours International

Coordinators : **Katie Blythe & Melissa Ryke**

The objective of the second cycle or 'MA programme' entitled «project phase» is to strengthen students' academic study, encouraging independent thinking and practice and to support them in the development of a unique and personal approach in the field of contemporary creative and intellectual practice. To do this, students must refine their technical, practical and theoretical skills and knowledge they acquired during their previous undergraduate studies.

Following the students' undergraduate studies, the fourth year (first year of the DNSEP programme) is therefore the year in which students start preparing for a deeper intellectual and artistic grounding and professional integration. The mandatory internship is for some a first opportunity to experience a realistic professional environment, whilst the mandatory language and introductory sociology courses will offer broader intellectual and intercultural engagement.

Personal interviews with tutors are paramount. The monitoring of the preparation of the dissertation is carried out with the aesthetics tutor, the coordinator and a research director, who will accompany the students until the end of their studies. Students are required to obtain 228 credits (this includes the 180 credits from the undergraduate degree) to enter the final stage of the DNSEP programme. Missing credits will be required to be made up during the 9th semester in order to achieve the full 240 credits necessary to move onto the DNSEP award and entitles the ESCAP (Certificate of Advanced Studies in Fine Arts). In line with ECTS each credit equates to 25-30hours of learning.

INITIATION À LA RECHERCHE
SUIVI DU MÉMOIRE, PHILOSOPHIE,
HISTOIRE DES ARTS

SEMESTER 7 : 9 crédits ECTS
SEMESTER 8 : 9 crédits ECTS

LE MÉMOIRE

Lecturer :
Dr Rebecca Truscott-Elves
M4HT01

HISTORY AND PHILOSOPHY OF ART

Lecturer :
Dr David Nettleingham
M4HT02

LANGUE ÉTRANGÈRE

SEMESTER 7 : 1 crédit ECTS
SEMESTER 8 : 1 crédit ECTS

FRENCH LANGUAGE WORKSHOP

Lecturer :
Dominic Rose
M4LE01

<p>PROJET PLASTIQUE PROSPECTIVE, MÉTHODOLOGIE, PRODUCTION</p> <p>SEMESTER 7 : 20 crédits ECTS SEMESTER 8 : 20 crédits ECTS</p>	<p>LEARNING UNITY PRACTICE</p> <p>SEMESTER 7 : 15 crédits ECTS</p>	
<p>MAKER AND OBJECT (Sculpture)</p> <p>Lecturer : <u>Dr Rebecca Truscott-Elves</u> <u>M4PP01</u></p>	<p>MAKING DIGITAL (Moving Image)</p> <p>Lecturer : <u>Dr Sława Harasymowicz</u> <u>M4PP02</u></p>	<p>MAKING VISIBLE (Photography)</p> <p>Lecturer : <u>Ania Dabrowska</u> <u>M4PP03</u></p>
<p>LEARNING UNITY PRACTICE</p> <p>SEMESTER 8 : 10 crédits ECTS</p>		
<p>MAKER AND BODY (Drawing)</p> <p>Lecturer : <u>Dr Sława Harasymowicz and</u> <u>Dr Rebecca Truscott-Elves</u> <u>M4PP04</u></p>	<p>MAKER OF SOUND (Sound Arts)</p> <p>Lecturer : <u>Dr Ed Kelly</u> <u>M4PP05</u></p>	<p>MAKER AND PRINT (Art and Graphics)</p> <p>Lecturer : <u>Dr Rachel Kirk</u> <u>M4PP06</u></p>
<p>LEARNING UNITY INTERNSHIP</p> <p>SEMESTER 7 : 0 crédit ECTS SEMESTER 8 : 5 crédits ECTS</p>		<p>INTERNSHIP</p> <p>Lecturer : <u>Coordinators</u> <u>M4ST01</u> <u>5 weeks</u></p>
<p>LEARNING UNITY BILAN</p> <p>SEMESTER 7 : 5 crédits ECTS SEMESTER 8 : 5 crédits ECTS</p>		
<p>CONTEXTUALISATION AND END-OF-SEMESTER EXHIBITION</p> <p>Lecturers : <u>Jury of professors</u> <u>M4BI01</u></p>	<p>COLLEGIAL BILAN</p> <p>Lecturers : <u>Coordinators and professors</u> <u>M4BI02</u></p>	<p>PROMOTING STUDENT COMMITMENT (optional)</p> <p>Lecturer : <u>Coordinator</u> <u>1 point to be added to the score out</u> <u>of 20 for collegial bilan</u></p>

INITIATION À LA RECHERCHE
SUIVI DU MÉMOIRE, PHILOSOPHIE,
HISTOIRE DES ARTS

LANGUE ÉTRANGÈRE

MEMOIRE

Rebecca Truscott-Elves

OBJECTIVES AND CONTENTS

This module adds creative response to the traditional model of a written dissertation. Working across both years of study, students undertake a body of research that identifies, articulates and contextualises the themes within their work. Theoretical contexts and the material influence of artists are considered as case studies with the Mémoire including creative responses where written outcomes can take many different approaches and be presented in different forms.

METHOD

Progression accumulates through lectures, introductions to research and practice based arts, group discussions, creation of a blog and seminars.

ASSESSMENT AND ITS CRITERIA

Continuous control

HISTORY AND PHILOSOPHY OF ART

To be confirmed

OBJECTIVES AND CONTENTS

Providing a basis for research into critical discourse, this module runs across both years of study. Students are introduced to a wide range of theory related to contemporary practice including embodied learning, intersectionality, permaculture and transition arts, meta narratives, storytelling, and more. Social, cultural and environmental issues are also considered through the consideration of discourse addressing the rise of production, exchange and values, new materiality, thing theory, consumerism and ethics.

METHOD

The module take a discursive approach through regular tutor presentations, group seminars and tutorials.

ASSESSMENT AND ITS CRITERIA

Continuous control

FRENCH LANGUAGE WORKSHOP

To be confirmed

OBJECTIVES AND CONTENTS

where students are invited to play with words, rules and structures to assess the possibility of translating and reflecting on their practice in another language. Students analyse their own artefacts, created or otherwise, articulating the layers within their work and the possible words associated with it.

METHOD

Workshops

ASSESSMENT AND ITS CRITERIA

Continuous control

**PROJET PLASTIQUE
PROSPECTIVE, MÉTHODOLOGIE,
PRODUCTION**

LEARNING UNITY PRACTICE

MAKER AND OBJECT

Dr Rebecca Truscott-Elves

OBJECTIVES AND CONTENTS

This module is about getting to the nub, the truth, the crux ... the je ne sais quoi or 'x' factor if you like, and it's my belief that this resides in the sweet-spot or intersection of the 'me, you and it' venn diagram. Our first aim is to identify your own interests, instincts and inhibitions (the 'me'); then your viewers' contexts, concerns and criticisms (the 'you'); and then your nominated objects' intrinsic composition, connotation and character (the 'it'). This, in my opinion, will arm you with the necessary tools to make good art - if you let the balance shift too far one way, you've failed and it's become too illustrative or too didactic ... if you shift the other way...maybe it becomes diaristic or too personal. This in itself might sound too literal, too formulaic, too objective ... or too simplistic ... but nothing within the visual arts is straightforward of course and we all know that any formal harmony is intricately nuanced and relies entirely on that tiny hint or degree to which we tip one way or the other, or perhaps the other. This debate's non-linear and will undoubtedly get heated and, at times, confusing but ultimately we will conclude with a shared understanding of how to make and sustain a healthy art practice.

METHOD

Sculpture (studio)

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKING DIGITAL

Dr Sława Harasymowicz

OBJECTIVES AND CONTENTS

in this unit you will focus on Digital Media, learn how to use ADOBE Premiere as a tool for editing and build a foundation in Art Film. The unit will adapt to your prior skills and knowledge and will consist of a combination of one-to-one sessions and paired sessions in which students work together. A 5' movie or loop for installation will be created alongside the work. For experienced students, some After Effects courses can be provided.

METHOD

Digital studio

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKING VISIBLE

Ania Dabrowska

OBJECTIVES AND CONTENTS

this unit we will look into some key ideas in contemporary Photography, its materiality, apparatus and historical language to produce an artist's book or a zine. As an artist who's been working with photography for over 25 years and an educator who's been teaching photography in a spectrum of spaces – from public talks in international art institutions and art schools, through workshops, lectures, undergraduate and postgraduate courses, I've grown to believe that photography in its extended field has something to offer to an artist working in any medium. In this module, I will endeavor to enhance your understanding of its language, methodologies, tools and 'magic' (Flusser, Vilem, Towards a Philosophy of Photography, 1984) and support you in exploring how you can incorporate these into your practice. This programme is written with online delivery in mind because of social distancing regulations in place. It will be updated to incorporate a use of Margate Art School studio and darkroom facilities if the official guidelines have changed before we start.

METHOD

Analogue and experimental photography (studio)

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKER AND BODY

Dr Sława Harasymowicz and

Dr Rebecca Truscott-Elves

OBJECTIVES AND CONTENTS

In this unit we examine the body through the activity of drawing as embodied experience. Essential to understanding is the process of looking and in particular "slow looking". The activity of drawing forces us to look and see, to take time building and developing a relationship with the object being observed and come to know it with far greater insight.

Using a variety of materials and techniques, we will be using drawing as a verb, a phenomenological activity that engages with both the unfamiliar and shocking and the overly familiar and neglected, to re-see, re-value and re-present.

With an emphasis on the body in nature, students will pursue work on themes including: the body in motion, the intimate

surface, the horror of the unfamiliar, the fragmented body. The body is often quantified and generic. Through gaining further insight into the functions, structures and ruptured surfaces we will focus on specificity and uniqueness in contrast with the ideal. We will be working from a variety of source materials and students will be directed to further information including relevant museums and online resources.

METHOD

Drawing/Painting (studio)

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKER OF SOUND (Sound Arts)

Dr Ed Kelly

OBJECTIVES AND CONTENTS

Which introduces students to sound technology, sound art, experimental music, sound and public space, sound sculpture and practices of listening. The module includes improvised and performed approaches to sound-making and listening as practice and includes practical workshops on editing, composition, ways of combining sound and soundscape recording.

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKER AND PRINT (Art and Graphics)

Lecturer :

Dr Rachel Kirk

OBJECTIVES AND CONTENTS

This course, unique in its approach to design education, will support you to develop:

- A solid understanding of the principles and practice of visual language and communication
- Independent and critical thinking
- The confidence and skills to pursue your creative ambitions
- An understanding of and experience of socially and environmentally engaged practice including Human Centred Design and 'Design Futuring' (Tony Fry 2008)

ASSESSMENT AND ITS CRITERIA

Continuous control

LEARNING UNITY BILAN

CONTEXTUALISATION AND END-OF-SEMESTER EXHIBITION

Jury of professors

OBJECTIVES AND CONTENTS

Contextualization is a regular appointment made with all 4th year students to enable them to present their PERSONAL PROJECTS under conditions close to those of the diploma. These appointments take place as follows:

- Hanging on to the ongoing elements of the project, with the need to leave the workshop where they usually work in order to distance their creation, and propose to other students and teachers, the progress of their project both conceptually and in terms of art.
 - The place of contextualisation is a room reserved for this purpose equipped with picture rails and video and photo projection equipment.
 - In a limited time - about an hour and a half or more if necessary - each student sets out and shows in concrete terms the stakes and stages of his research: Mise en espace, research notebooks, text explaining his approach, read or made available to the spectators
 - This practice allows the student to practice talking about his work in front of an audience, to find the theoretical articulations necessary to understand it and thus to experience for himself the clarity or the shadows of his research. He will also have to find the connections of his project with artists who seem close to him or in a critical relationship with his own.
 - Then, the teachers leading this contextualization, intervene to highlight the qualities or defects of this presentation and make a critical judgment on the project itself. This is done in the form of numerous questions in order to make the student more precise, more demanding, clearer, and also more flexible in his pronunciation.
 - Other students are invited to participate from very intensely to provide their critical perspective on their classmate's work knowing that their turn will come when they are exposed to this exercise
- Contextualization takes place during the year about 3 times for each, in addition to workshop visits and individual appointments.
- The first contextualisation is the «brushing» phase, the personal project being sometimes at the beginning of the year and after the 4th year still embryonic, (some changing plastic orientation at that time.).

A feeling of fragility and doubt is sometimes felt when faced with the major challenge of obtaining the final diploma after 5 years of study. It takes a lot of finesse and rigour to support this implementation of the personal project and to read in the work of previous years the possible unexplored avenues, the dead ends, the relegated proposals that should nevertheless be deepened.

This is why it is important to have numerous documents on these previous years (which the student tends to dismiss) and which are very important tools for reflection to understand the genesis of the project and perhaps its new directions.

Take stock of the readings-catalogues, reviews, poetic, fiction, philosophy, etc., as well as the exhibitions that it is necessary to have seen in order to be immersed in the concrete dimension of the works of art, the modes of exhibition, dissemination and presentation.

These first contextualizations are an opportunity for the student to focus on his work and what he triggers in the spectator such as questions, approvals, etc.

The following contextualizations are formed on the same approach, but the progress of the work of conceptualization and plastic realization leads us to more precise exchanges, in terms of aesthetic affirmation, the completion of forms and constructions of objects, the connection of the various media, the installation itself of the elements of the project. The hanging and the care taken to ensure the proper completion of all the technical devices are at the heart of the concerns of the following contextualizations, in relation of course to the purpose and critical, theoretical and aesthetic dimension of the work.

These regular meetings, conducted in the form of critical discussions and collective reflections, crossed views, exchanged between students and teachers, (who are artists and as such find themselves in a familiar situation!), encourage students to become aware of their uniqueness, to affirm their plastic choices, to define increasingly precise positions, and to prepare (in addition to the diploma) their future after school. This allows them to see different sensibilities, different, giving everyone the opportunity to see that art schools are the privileged place of freedom to create, to learn, to discuss, to criticize, to be amazed, to see and to give to see, to think.

METHOD

Group workshop and individual meetings

ASSESSMENT AND ITS CRITERIA

Presentation of work.

Development of the project and research process; positioning of the work (relevance of references and knowledge, level of conceptualisation); quality of productions..

COLLEGIAL BILAN

Coordinators and professors

OBJECTIVES AND CONTENTS

Evaluate the student's semester as a whole on the basis of marks and comments from each course and workshop.

ASSESSMENT AND ITS CRITERIA

Grade average, student commitment, attendance.

PROMOTING STUDENT COMMITMENT (optional)

Coordinator

OBJECTIVES AND CONTENTS

Recognition of the student's commitment to the school, as a class representative or as a student representative on the school's governing bodies. Other forms of community involvement may also be recognised.

ASSESSMENT AND ITS CRITERIA

Quality of commitment, attendance, involvement.

LEARNING UNITY INTERNSHIP

INTERNSHIP

Coordinators

OBJECTIVES AND CONTENTS

Acquire experience in the professional creative environment, if possible in relation to the student's plastic practices.

Internship of at least five weeks in an artistic or cultural structure with an artist. The internship will be carried out within the framework of an agreement between the art school and the host structure. The student will have to produce an internship report that he or she will submit to the teacher coordinator for his or her year.

This practice of an internship is mandatory and will be noted during the DNSEP (semester 10).

ASSESSMENT AND ITS CRITERIA

Content of the placement report. Quality of the presentation of the experience.