

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART4015 Research and Practice in Visual Arts

No. of units: 6

Pre-requisite: Completion of min. one BA-cluster

Duration: 78 hours

I.1. Course Description & Rationale:

This is an independent study courses for Year 4-students of the BA (Hons) in Visual Arts-programme. It focuses on interdisciplinary research in the visual arts, centred around a self-generated practical creative investigation. While there are no principal formal restrictions to the investigation or the creative project – it may be of any medium or approach – students have to produce substantial research work as their outcome. This research is then to be the basis for their subsequent Honours Project

This initial theory-based framework of the course is made up of a series of workshops that aim at consolidating, combining and extending the wide range of cross-disciplined research methods, cross-media creative approaches as well as work documentation and presentation skills that students of the programme have acquired in their previous studies so far. Participation in these workshops will help the students to independently pursue their investigations and experimentations within their personal projects in this course. These activities will also establish a time and workload structure to give guidance to the students, and provide opportunity for feedback and criticism in the further course.

To provide the students with opportunities to research the fundamentals and the context of their own intended self-assigned creative project the initial comprehensive research introductions will be followed up by a sequence of lectures, case studies, tutorials and other relevant teaching and learning activities related to the students' specific concentration of choice.

The knowledge, skills and experiences that students gained in this course are prerequisite for the Honours Project in the last term of study in the BA (Hons) in Visual Arts-programme.

I.2. Course Content:

No.		Hours	%
1.	Art Writing – Functions and Methods:	12	15.2

	<ul style="list-style-type: none"> - Critique and criticism; - Exhibition catalogues; - Manifestos. 		
2	<p>Practice and Methodology:</p> <ul style="list-style-type: none"> - How and why we research; - Methodologies of research; - Practical applications of research; - Constructing research projects. 	12	15.2
3.	<p>Art and Artists Statements:</p> <ul style="list-style-type: none"> - Artists Statement - Documentation and presentation of artistic projects. 	12	15.2
3.	<p><i>For SMA:</i></p> <p>Contemporary Issues in the Studio Arts:</p> <ul style="list-style-type: none"> - Changing perception of the Fine Arts in contemporary society; - Ecology of the Fine Arts: Who are the key players in the field? - Fine Artists and popular culture; - Artists and their markets; - Studio Arts and the cultural identity of Hong Kong. <p>OR</p> <p><i>For CD:</i></p> <p>Setting up Practice in Craft and Design:</p> <ul style="list-style-type: none"> - Creative policies for creative industries; - the technology challenge; - Entrepreneurial momentum; - Self-promotion. 	12	15.2
4.	<p><i>For SMA:</i></p> <p>Project Development in the Studio Arts:</p> <ul style="list-style-type: none"> - Approaches to a new project; - Finding and defining a topic; - Contexts and concepts; - Material explorations. 	30	38

	OR <i>For CD:</i> Project Development in Craft and Design: - Methodologies and approaches (Design Thinking); - Defining and researching a problem; - Ideating solutions; - Prototyping and testing.		
		78	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Perform interdisciplinary research for the development of their creative projects;
2.	Develop and apply cross-media creative approaches for their personal artistic practice;
3.	Investigate a self-generated creative issue/research question;
4.	Critically review their personal artistic practice in relation to the scope of the visual arts in our time;
5.	Execute effective project management and teamwork skills, including the comprehensive documentation and presentation of their achievements; and
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1						
PILO1.2						
PILO2.1	✓					
PILO2.2		✓	✓			

PILO2.3				✓		
PILO3.1					✓	✓
PILO3.2						✓

**There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures Formal lectures supported by audio-visual media presentations provide the principal introductions to relevant knowledge and skills.	1, 2, 5, 6	9
2.	Tutorials Tutorials allow the participants to meet with their supervisor(s) individually or in small groups to discuss specific issues and problems of their personal works.	1, 2, 3, 4, 6	15
3.	Workshops Workshops allow the students to practically experience skills, and experiment with newly acquired knowledge to be able to more directly and closely connect with it.	1, 2, 3, 4, 6	15
4.	Independent study As this is a level 4-course the student is expected to conduct a large portion of his research independently. This includes generating his personal project, distinguishing potential solutions, experimentation and evaluation of results as well as managing his own time and workflow.	3, 4, 6	27
5.	Class presentations and critiques During class presentations and critiques students present their achievements to the wider audience, explaining and defending it against critique.	1, 2, 3, 4, 5, 6	12

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CIOs
1.	Portfolio with Self-Reflection: Students are expected to submit a formal portfolio of their personal creative practice (images and text), which also has to include a self-reflective text of no less than 800 words on their practice.	20%	1, 2, 5
2.	Project Proposal: It is the central challenge of this course to develop the ground works for a creative project proposal that may then be continued and realized as the student's Honour Project. Accordingly are to submit a formal project proposal that spells out in detail background, context and intentions as well as realization pathways of their proposed project. It is expected that the resulting proposal reaches a complexity adequate to the level of the course and the subsequent Honours Project.	30%	3, 5
3.	(Material) Explorations: In preparation of the project proposal students are expected to go through an extensive set of explorations: theoretical and historical contexts, but also tests of materials and processes, formal experiments, operational and functional considerations. Together with their project proposal they are required to submit a full documentation (images and text) of evidence of their endeavours.	20%	1, 4, 5
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual	30%	6

	<p>diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>		
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*More may be added.

I.7. References:

Booth, Wayne C., Colomb, Gregory G., and Williams, Joseph M. *The Craft of Research*. Chicago: University of Chicago Press, 2008.

D'Alleva, Anne. *Methods and Theories of Art History*. London: Laurence King, 2005.

Gray, Carole & Malins, Julian. *Visualizing Research: A Guide to the Research Process in Art and Design*. Hants: Ashgate Publishing Ltd., 2004.

Grierson, Elizabeth. (et al.) *Creative Arts Research: Narratives of Methodologies and Practices*. Rotterdam: Sense Publishers. 2009.

Laurel, Brenda (ed.). *Design Research: Methods and Perspectives*. London: The MIT Press, 2003.

Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: Sage Publication, 2007.

Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. Thousand Oaks, CA: Sage Publications, 2010.

Pollard, Elizabeth B. *Visual Arts Research: A Handbook*. New York: Greenwood Press, 1986.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves.

Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.