

Site de Margate

2024-2025 ART SOCIÉTÉ NATURE

Semesters 7 & 8

Parcours International

Coordinators : **Ellie Gray & 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 discussions 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	MÉMOIRE Lecturer : <u>Ian Bottle</u> <u>M4HA02</u>	HISTORY AND PHILOSOPHY OF ART Lecturer : <u>Dr Benjamin Jenner</u> <u>M4HA01</u>
PROGRAM OF GUEST LECTURES Lecturer : <u>Coordinator</u> <u>M4HA03</u>	LANGUE ÉTRANGÈRE SEMESTER 7 : 1 crédit ECTS SEMESTER 8 : 1 crédit ECTS	FRENCH LANGUAGE WORKSHOP Lecturer : <u>Dominic Rose</u> <u>M4LE01</u>

<p>PROJET PLASTIQUE PROSPECTIVE, MÉTHODOLOGIE, PRODUCTION</p> <p>SEMESTER 7 : 20 crédits ECTS SEMESTER 8 : 20 crédits ECTS</p>	<p>LEARNING UNIT PRACTICE</p> <p>SEMESTER 7 : 15 crédits ECTS</p>	
<p>MAKER AND OBJECT (Sculpture)</p> <p><u>Lecturer :</u> <u>Sara Trillo</u> <u>M4PP01</u></p>	<p>MAKER OF SOUND</p> <p><u>Lecturer :</u> <u>Amias Hanley</u> <u>M4PP02</u></p>	<p>MAKING & COMMUNICATION</p> <p><u>Lecturer :</u> <u>Various</u> <u>M4PP05</u></p>
<p>LEARNING UNIT PRACTICE</p> <p>SEMESTER 8 : 10 crédits ECTS</p>	<p>MAKER AND BODY (Drawing)</p> <p><u>Lecturer :</u> <u>Sława Harasymowicz</u> <u>M4PP03</u></p>	<p>MAKING VISIBLE (Photography)</p> <p><u>Lecturer :</u> <u>Cecilia Bonilla</u> <u>M4PP04</u></p>
<p>LEARNING UNIT INTERNSHIP</p> <p>SEMESTER 7 : 0 crédit ECTS SEMESTER 8 : 5 crédits ECTS</p>	<p>INTERNSHIP</p> <p><u>Lecturer :</u> <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>5 INDIVIDUAL TUTOR DISCUSSIONS</p> <p><u>Lecturers :</u> <u>Professors</u> <u>M4BI01</u></p>	<p>BILAN</p> <p><u>Lecturers :</u> <u>Coordinators and professors</u> <u>M4BI02</u></p>
<p>WORKSHOP WEEKS</p> <p><u>Lecturers :</u> <u>Professors</u> <u>M4BI03</u></p>	<p>PROMOTING STUDENT COMMITMENT (optional)</p> <p><u>Lecturer :</u> <u>Coordinator</u> <u>1 point to be added to the score out of 20 for Bilan</u></p>	

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

LANGUE ÉTRANGÈRE

MEMOIRE

Ian Bottle

OBJECTIVES AND CONTENT

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

Dr Benjamin Jenner

OBJECTIVES AND CONTENT

The History and Philosophy of Art Module encourages and supports students' development in critical thinking through exposure to a mixture of comparative close reading exercises and practical interventions. Taking as a starting point the practice of becoming critical, the chosen texts interrogate the who, how, where and why of cultural production, juxtaposing the voice of makers with that of commentators in order to frame the dialogue as a form of participation. The practical interventions provide opportunity to address these issues through collaborative engagements, both with peers and external organisations. Whereas the first-year program assumes a broad lens, (focusing on spectatorship, practice and participation, nature, sexuality, and activism), the second-year program is designed to support critical thinking in relation to students' individual enquiries. In preparation for the course exam, students will research, develop, facilitate, and defend a practical engagement based on their individual research interests.

METHOD

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

ASSESSMENT AND ITS CRITERIA

Continuous control

FRENCH LANGUAGE WORKSHOP

Dominic Rose

OBJECTIVES AND CONTENT

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

Sara Trillo

OBJECTIVES AND CONTENT

This module is about excavating materials and concepts to determine a strategy for making, and to align this with themes of deep time, extraction, contamination, mythology, the ecology and the geological wonder embedded in the subterranean. What are the key concepts we want to communicate to an unknown future? What might we entomb as a personal or collective memory? Through the eight sessions we will use walking, listening, talking, foraging, moulding, casting and scanning to culminate in a process of hydriotaphia (urn burial). We will create sculptural vessels (hydria) containing or supporting artefacts formed from our research and experimentation which we will attempt to metaphorically entomb (taphos) within the landscape, as we consider the networks of narrative possibilities for our sculptures with fellow makers, other objects, alternative environments, and new audiences.

METHOD

Sculpture (studio)

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKING VISIBLE

Cecilia Bonillia

OBJECTIVES AND CONTENT

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

Sława Harasymowicz

OBJECTIVES AND CONTENT

This unit explores the potential of drawing as a narrative tool. Using charcoal, students will be developing a sequence of large format drawings constructing spaces, bodies, and narratives taking place within. Some of the themes investigated in the sessions will include imaginary landscapes, the shadow, movement, repetition, close looking and fast drawing. Practice will be regularly supported by presentations, focused readings and discussion.

METHOD

Drawing/Painting (studio)

ASSESSMENT AND ITS CRITERIA

Continuous control

MAKER OF SOUND (Sound Arts)

Amias Hanley

OBJECTIVES AND CONTENT

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

MAKING & COMMUNICATION

Lecturer :

Various

OBJECTIVES AND CONTENT

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 UNIT BILAN

BILAN

Coordinators and professors

OBJECTIVES AND CONTENT

Evaluate all the work done by the student during the semester.

Invite the student to «think» about how he/she will hang.

Attachment of the work carried out during the semester. Oral and visual presentation of these works. Exchanges with teachers.

ASSESSMENT AND ITS CRITERIA

Quality of the achievements. Coherence of the speech.

Relevance of references. Engagement of the personal approach.

PROMOTING STUDENT COMMITMENT (optional)

Coordinator

OBJECTIVES AND CONTENT

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.

ASSESSMENT AND ITS CRITERIA

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

LEARNING UNIT INTERNSHIP

INTERNSHIP

Coordinators

OBJECTIVES AND CONTENT

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.