

Site de Margate

2024-2025 ART SOCIÉTÉ NATURE

Semesters 9 & 10

Parcours International

Coordinators : **Ellie Gray, Melissa Ryke & Jean-Claude Mouton**

The 5th year is that of the preparation of the DNSEP (National Higher Diploma in Visual Expression), year in which the students' efforts are concentrated on the completion and presentation of their personal project. During the 5th year, the monitoring of the student's work by the tutors at individual meetings is fundamental.

Semester 10 is entirely devoted to the preparation of the diploma. For the DNSEP exam, 270 credits are required (30 credits will be awarded by the diploma jury). In case of postponement, the DNSEP can be attempted a second time.

MÉTHODOLOGIE DE LA RECHERCHE		SEMESTRE 9 : 20 crédits ECTS
LEARNING UNIT SUIVI DE MÉMOIRE, PHILOSOPHIE, HISTOIRE DES ARTS, LANGUE VIVANTE SEMESTER 9 : 10 crédits ECTS	MÉMOIRE Lecturer : <u>Ian Bottle</u> <u>M5HA02</u>	HISTORY AND PHILOSOPHY OF ART Lecturer : <u>Dr Benjamin Jenner</u> <u>M5HA01</u>
PROGRAM OF GUEST LECTURES Lecturer : Coordinator <u>M5HA03</u>	FRENCH LANGUAGE Lecturer : <u>Dominic Rose</u> <u>M5HA04</u>	
LEARNING UNIT PRACTICE RECHERCHE ET PROJETS SEMESTER 9: 10 crédits ECTS	MAKING & COMMUNICATION Lecturer : <u>Various</u> <u>M5RP01</u>	MAKER OF SOUND Lecturer : <u>Amias Hanley</u> <u>M5RP02</u>

<p><u>MISE EN FORME DU PROJET</u> <u>PERSONNEL</u></p> <p>SEMESTER 9 : 10 crédits ECTS</p>	<p>5 INDIVIDUAL TUTOR DISCUSSIONS</p> <p><u>Lecturers :</u> <u>Professors</u> <u>M5BI02</u></p>	<p>BILAN</p> <p><u>Lecturers :</u> <u>Coordinators and professors</u> <u>M5BI01</u></p>
<p>WORKSHOP WEEKS</p> <p><u>Lecturers :</u> <u>Professors</u> <u>M5BI03</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>	
<p><u>ÉPREUVE DU DNSEP</u></p> <p>SEMESTER 10 : 30 crédits ECTS</p> <p>(5 crédits mémoire et 25 épreuve plastique, indivisibles, délivrés par le jury du DNSEP)</p> <p><u>T5DI01</u></p>		

LEARNING UNITY

SUIVI DE MÉMOIRE, PHILOSOPHIE,
HISTOIRE DES ARTS,
LANGUE VIVANTE

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

LEARNING UNITY PRACTICE

RECHERCHE ET PROJETS

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

MAKER OF SOUND

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

MISE EN FORME DU PROJET

PERSONNEL

COLLEGIAL BILAN

Coordinators and professors

OBJECTIVES AND CONTENT

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 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.