

# Curriculum

This is the *briefing* for the tutor project team – the basis for writing the “lesaanbod” = lesson plan: exercises, assignments and teaching & assessment forms. This curriculum can be found on MyWdKA and in the study guide.

## *Autonome Beeldende Kunst*

### Major 1.1 Common (Play) Grounds



Course code:

Study load in hours: 15 weeks fulltime (next to Major Theory, SGC and station skills). Partially guided and partially self-study and collaborating peer to peer.

Jaar: 1 (2018-2019)

Major 1.1 = 18 EC

Version May 2018

## **Briefing project team**

**This Curriculum has been determined by the Major. Based on this document, the tutor project team will develop a joint lesson plan for 15 teaching weeks. In the lesson plan, a week schedule is described, covering which lesson content is taught when, and when this will be assessed and re-assessed. For the lesson plan, we ask you to use the format of last year and edit that as much as possible.**

### **Introduction**

In Major 1.1, students explore the field of studying (De)Fine Art, navigating their new study environment and exploring the field of contemporary art in relation to society.

Major 1.1 focuses on Playfulness and possible making methods, and on both academy and city as a social context.

*Common (Play) Grounds* is about learning to formulate a common ground inclusive of all our differences. From there, students research the relation of their own motives to study art and those of their fellow students and their tutors. Students do exercises to develop new methods of working/making and new ways of relating to the world around them. Students work both alone and in small groups, both from their own perspective and from those they work with (as peers and tutors). This way, they can test with both peers and tutors what common/overlapping interests are regarding art-in-society, as well as questioning their relation with art or how they can imagine a position in relation to any art form. To investigate the complexity of contemporary art, students work with assignments, exercises and concepts derived from playfulness, play, rules of play. To find common ground, students need to develop a playground for themselves. Students are encouraged to develop their own responsibility for the progress of the project and for the collaboration within the group.

After a few weeks, the focus can shift more to methods and processes of thinking and doing, necessary to develop ideas conceptually and materialise these into images. This also is about the fluidity and situatedness of creative processes, developing dynamically, fuelled by a large variety of sources. What sources do students use and how can they expand their sources? What methods enable them to realise their ideas? Using different methods to handle sources will enable students to start steering their own development and making and reflecting processes. Researching sources, formulating ideas and discovering methods of realising your ideas (making) are essential in every artistic process.

*Key concepts: encounter, see & value differences, learning, playing/playfulness, experimenting, making, doing – artistic research, context, mapping*

### **Aims**

Major 1.1 is about the ways in which students can playfully investigate their environment, their studies and their future profession as artists. Students work/experiment to expand their awareness of different contexts: locally and internationally, and from intercultural perspectives. In this term, students learn methods and processes that stimulate their artistic development and artistic work, and that allow them to research the variety of platforms through which contemporary art is presented and manifests itself.

The teaching team designs a project in which Playfulness and researching communalities play a central role. Being playful (in motion) is the basis for discovering your own limits and possibilities. Playing activates the brain and can be used as a method to learn more responsibly. Major 1.1 is not just about the game, but rather about the abstract mode: being playful. Being open, being curious, looking at things, experimenting, approaching and daring to undergo.

### Position Major 1.1

The first period (first September-half December) follows on admission and serves as the foundation/starting point for the other periods of the study program. Students learn to test assumptions about the field and study with the reality of professional practice and studying at the Willem de Kooning Academy.

In Major 1.1 students get acquainted with the academy and the different directions and stations that can be found there. The quarter also serves as a first introduction to the training and the field of Visual Arts.

Curriculum overview:

- **Major 1.1 Common (Play) Ground** focuses on encounter, and on playfulness through experimenting with diverse making methods, (and possibly on mapping and navigating a context – to be discussed).
- PlusWeeks focus on students' own plans – often directed towards 'making', in the same weeks students choose Electives. This followed by Practice 1. orientation of all 3 WdKA Practices
- Major 1.3 *Focus* - Is called 'Oogstfeest' (or *Horn of Plenty*) as a reflection on - and publication of – what they did this first year and what 'artist' roles students envision after Practice 1.
- In Major 2.1 *Context / Position* - public space is central, and the question what 'artist' role students choose in this (possible) professional context
- In Major 2.2 *RE*- thinking=making=positioning=presenting methods are addressed through a series of exercises also in presenting ("presenteren is leren"). This period is followed by Practice 2. where students continue to position their practice.
- In Major 3.1 *Position* (q9&10) students work self-directed with a 'studio' practice and choose different positions in this, in relation to their Practice 3. Students again experiment with different non-mandatory forms of presenting.
- In Major 3.2 *Outside In Inside Out* (q11&12) students choose / develop their own project/internship/exchange relating to diverse professional contexts. Students describe what they want to be evaluated/assessed on. After this, students choose a Minor and graduation profile within the Practices.

## Assessment

### 1. Creative Ability

#### Learning goals

The student can perform beginning (image) research.

The student can activate and reflect on the visual process, the choices made both visually and content-wise, and develop these further.

#### Assessment criteria

The student has done independent visual research on year 1. level, showing that the student can experiment in thinking and making. The student has made work that has visual quality and makes skills and content visible.

The student has used research and working methods that fit the type of work they make.

for example: student is able to visualise ideas from reading the book 'everyone is an artist' (Reinaart)  
students look back at all they have done and select those works that show experiments and what they have learned  
– and what best shows how they think about their work at this moment.

### 3. Ability of Growth and Development

#### Learning goals

The student can research:

- current developments in international professional artistic practices
- their own personal artistic motives
- their own opportunities and opportunities for further development in the field
- the relationship between their developing artistic vision and the current theoretical discourse

#### Assessment Criteria

The student actively participates in the classes and discussions, and has broadened their own vision by reading, the excursions, visiting exhibitions and experimenting.

The student collected new information and documented these in a (digital) log (on mywdka), and clearly summarizes relevant outcomes of new methods of working.

The student has shown to (start to) know their own role and position as an artist in the choices made in the artistic process.

for example: students are able to select documentation /

	works/sketches/materials that represent their experiments and developments so far. Students give clear insight in what they have learned and where they now see their work/practice.	
<b>5. Communicative Ability</b>		
<u>Learning goals</u> Students can communicate about the developments in their visual work and present these in a variety of forms and techniques.  The student can communicate and present effectively and from an open and informative attitude.	<b>Assessment criteria</b> The student has documented and presented the work processes with insight, from an open informative attitude and in an appropriate presentation form.  for example: process book (or other form) gives insight in archive (process and documenting of ideas and works made) Or selection of drawing exercises is presented insightfully in combination with other works (representative selection, see above). Students are starting to make a presentation that speaks for itself ('stand alone').	
<b>7. Collaborative Ability</b>		
<u>Learning goals</u>  The student can appreciate the interests, views and ideas of others. The student can establish relationships between their own work (processes) and those of fellow students. The student can use their own vision and skills in a collaboration.	<b>Assessment criteria</b>  The student has made good use of their own skills in a collaboration and demonstrably contributed to the group processes. The student has used the ideas of others (both of peers and tutors) as well as possible.  The student has clearly explained orally, in writing or in image how they see the relations between their own method and those of others.	
<b>Re-sit procedure</b> In this project, multiple forms of knowledge and multiple attitudes are addressed, see the assessment criteria. If a student shows deficiencies in one or more areas, this deficiency will provide the definition for the re-sit assignment. This can be re-assessed either in a short trajectory, in the form of a re-presentation in the week after assessments - or a longer trajectory during the Plus Weeks (in January 2019).		
<b>Body of Knowledge and Skills (BoKS)</b>		
<b>Knowledge</b>	<b>Skills</b>	<b>Attitudes</b>
- How to use the WdKA Stations & Station Skills - <del>Basic recent art history: DaDa, Fluxus, Relational Esthetics</del> - How to collaborate - <b>How to do research</b>	- Research skills both visual (Krachtig Beeld) and otherwise - Interaction Station ways of working & assignments - Instructions in the Material Stations (Digital Lab, Wood, Metal, Ceramics) and in the Drawing Station (idea notational drawing)	Playfulness Experiment and openness to show work in process Open attitude towards new techniques, knowledge and insights Communicative and investigative approach Collaboration
<b>Sources:</b> a selection of the Theoretical Knowledge Base by Catherine Somzé tutor of Major Theory:  <i>Art Theory: A Very Short Introduction</i> written by Cynthia Freeland, Anne Sheppard's <i>Aesthetics: An introduction to the philosophy of art</i> ,  'The Art of Persuasion' from <i>How Art Made the World</i> . London: BBC, 2005. Online at <a href="https://www.youtube.com/watch?v=xcR_g0I38eY">https://www.youtube.com/watch?v=xcR_g0I38eY</a> . Retrieved Augustus 24, 2014.		

Poggioli, Renato. "The Concept of a Movement." *The Theory of the Avant-garde*. 1962. Transl. Gerald Fitzgerald. Cambridge, MA: Belknap Press of Harvard University Press, 1982. 16-40.

Bürger, Peter. "On the Problem of the Autonomy of Art in Bourgeois Society." *Theory of the Avant-garde*. 1974/1979. Transl. Michael Shaw. 14<sup>th</sup> ed. Minneapolis: University of Minnesota Press, 2011. 35-54.

Nochlin, Linda. "Why Have There Been No Great Women Artists?" 1971. *Women, Art, Power and Other Essays*. New York: Harper and Row, 1988. 145-178.

Krauss, Rosalind. "The Originality of the Avant-garde." *The Originality of the Avant-garde and Other Modernist Myths*. Cambridge, MA: MIT Press, 1985. 151-170.

Kuspit, Donald. "Avant-garde and the Neo-avant-garde: From the pursuit of the primordial to the nihilism of narcissism." *The cult of the avant-garde artist*. Cambridge, New York, Melbourne: Cambridge University Press, 1993. 1-27.

And from Mariana's curriculum:

- Boris Groys' *The Truth of Art*
- Adrian Piper's *Cheap Art Utopia*
- Hito Steyerl's *Too Much World*,
- Celine Condorelli's *Support Structures*
- Ilya Budraitskis' *What Can We Learn from Vampires and Idiots?*;
- Hamed Yousefi's *ART+ART: The Avant-Garde in the Streets*
- ? The case of Roger Bernat / *Being Singular Plural* (Jean-Luc Nancy)
- watch Judith Butler *Shadows of the Absent Body*; read Chantal Mouffe's *Artistic Activism and Agonistic Spaces*
- *A Stake in the Unknown* by Nana Adusei-Poku
- J. Jack Halberstam's *The Queer Art Of Failure* (introduction); article (either) Irit Rogoff or Sarat Maharaj

And mandatory for Reinaart's classes:

**Everyone Is an Artist** - A book by Ruben Jacobs on authenticity, the position of the artist, and the creative industries.

**Planning (uit jaarplanning) en zie mywdka P&R**