

# Onderwijsaanbod - 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.

## (De)Fine Art – Autonome Beeldende Kunst RE-



Course code:  
ABKMAJ22

Study hours: 8 weeks full-time (next to theory, slc and self-directed station&studio hours). Partly supervised and part through self study and mutual cooperation.

8 EC

Year: 2

Term 2.2

versie 2018-2019

## Briefing projectteam

**This curriculum (onderwijsaanbod) is determined by the Major. Based on this document, tutors develop a joint lesson plan for 8 lesson weeks as the project team of this quarter. In the course offer week plannings are described that cover the lesson contents and these are assessed.**

### Introduction

Thinking is making, making is thinking.

Students must learn to see, understand and use their own conditions / working methods - and to learn to see this in relation to the methods of fellow students and of other artists.

In Term 2.2 Major (De)Fine Art, concentration on the student's own work and own working processes - in relation to those of other artists - are central. During this term, students are given concrete guidelines for developing the coherence in methods in their own work. This is done through a set of rules and challenges given by the tutor team, but meant to be taken as a challenge and starting point for student's personal processes.

Students make independent use of the Stations, including the Business Station (entrepreneurship) concerning professional reality. All this is done both by the student alone, and by students in groups (4-6 people) and in consultation with the tutors.

To stimulate the continuation of thinking and work processes, students are given 4 “RE's”.

Each RE is starting point, challenge, focus, pressure-cooker, information.

The combination and order of the REs creates a logical program with short and long term goals.

There are 4 REs: RE-MAKE, RE-ENACT, RE-THINK and RE-APPROPRIATE.

(RE-MEDIATE and RE-PLACE are other options but choices need to be made due to the shortness of the term)

Tutors have the task to inspire students, and to help start their own research (and research methods) and their own work and making processes.

The goal is not for tutors to give a lot of feedback on the 'products' (even though students do want this).

Tutors bring 'material' each to 1 'studio' and then go (short or longer) to visit another studio, to see what the other teachers offer and to learn from each other - and complement each other. Every teacher is therefore prepared every week (and certainly with every new RE) and brings along information to offer the student groups something to offer.

The student learns to place his own work in context, to question and to expand - theoretically and visually.

The main focus points are: artistic (visual and conceptual) research, and the development of a personal vision on the role of art and its 'language' and contexts - and of appropriate personal (idiosyncratic) working methods. Where is the work compared to that of others - of classmates to start with.

Reference concepts: *exploring / reviewing, deepening personal research and drive, artistic position with respect to others, platform research, working methods, role of art and of public*

### Aims:

Continuation of thinking and working processes and developing these further.

Students learn to see, understand and use their own conditions / working methods – and to see these in relation to the methods of fellow students and of other artists/platforms/working methods.

Taking in position in relation to other artists and to classmates, in order to prepare for the following Practice Projects – and for year 3. in which you will combine working on a Practice project with working in the group studio.

## Position of this term

The student is now at the beginning of the second part of the study. This is the last block in which the Major (De)Fine Art is studied full-time.

The Competency Assessments level 2 take place during this period. After this quarter, the Practice 2 projects take place. In year 3, the student will increasingly work in a Practice alongside Major. It is important for art students to connect the knowledge that they gain within the Practice and the autonomy of their own vision and position. In this way, that cross-fertilization takes place and both forms of knowledge reinforce each other, and students further develop their autonomous vision in both contexts.

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 *Making (a) Public* - 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

- Students can use their passion, talents and personal motives as an integral part of the artistic thinking and working processes and (are starting to) direct these
- Students can use research and various sources to support the artistic development and realize their own work.
- The student can carry out practice-oriented (image) research into backgrounds and current affairs in the field of visual arts (and design) and draw conclusions from this.
- The student starts to relate classmates' positions, and relevant (inter-) national developments in the arts, to developments in their own work.

#### Assessment criteria

Students have independently conducted visual research in which they use the RE-s in relation to their own subjects, processes and information as a starting point. They realize their own work, the content and appearance of which match their vision of 'art' (in the broad sense). They do this partly self-directed and partly in response to the RE-s formulated by teachers.

The student has mastered a personal method of learning, researching and making both in content and (visual) results. This shows a starting self-direction in the content and making appearance(s) of own work.

### 2. Ability to reflect Critically

#### Learning goals

Students can analyze their own actions in the work processes and the realized work – and can indicate what went well and what could be better.

The student can present experiences with dilemmas that occurred in the process and indicate how to use these experiences constructively next time.

#### Assessment criteria

The student has productively reflected on his/her own actions. The student has drawn a few clear conclusions for further artistic development. The student clearly summarizes the work process, in an appropriate presentation form, with attention to the group process.

Students establish effective relations between their own work and that of others, between practical / visual work and its theoretical background, between their own attitude of research, learning and doing – and the function and place of visual art in society.

### 4. Organisational Ability

#### Learning goals

Students can organize and maintain their own work processes in such a way that there is always an inspiring working environment.

#### Assessment criteria

The working method of the student has visibly contributed to the ongoing continuation of work processes.

Student show to have a measure of control over their own method, learning, researching and performing in content and (visual) results. This demonstrates the organization of the work process and self-management in the content and creation of appearance (s) of own work. Students have found new

	<p>solutions and new perspectives within their own working methods.</p> <p>The choice of presentation form shows how the student is influenced by sources of inspiration and (artistic) environments - and which visual considerations and choices result from them.</p> <p>The student has developed an idea of possible (alternative) forms of entrepreneurship, fitting with his/her own developing practice.</p>
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## 7. Collaborative ability

<p><b>Learning goals</b></p> <ul style="list-style-type: none"> <li>- The student can appreciate interests, opinions and ideas of others</li> <li>- Students can establish relationships between their own work (and working methods) and those of classmates - and other artists.</li> <li>- Students can use their own knowledge and skills in a collaboration - and thus make an active and constructive contribution to the collaboration</li> <li>- Students can realize their own goals in the collaboration.</li> </ul>	<p><b>Assessment criteria</b></p> <p>The student makes relevant relations content-wise, between his/her own work and that of others in the group and outside.</p> <p>The student works together in a productive manner, uses his/her own skills and demonstrably contributes to and uses the ideas of others.</p> <p>The student demonstrably contributes to the group process (the exchange and cooperation of / in the (sub) group).</p>
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### Re-sit procedure

In this project, multiple forms of knowledge and multiple attitudes are acticated, see the criteria above. If a student shows deficiencies in one or more areas, this deficiency will provide the definition for the re-sit assignment. This can be either in a short trajectory in the form of a re-presentation - or a longer trajectory during the Plus weeks in June.

### Body of Knowledge and Skills

Knowledge	Skills	Attitudes
<p>Core concepts, structures, methodologies and strategies in the visual arts</p> <p>Deepening the frame of reference by means of study collection of inspiration sources</p> <p>Investigate work and working method of others both fellow students and of the RE's offered: showing positions within the arts within art platforms in Rotterdam and beyond.</p> <p>Investigate the role of the artist - both within academia and how others deal with this in the art world.</p> <p>Information on</p> <ul style="list-style-type: none"> <li>- International study opportunities (exchange)</li> </ul> <p>Netwerken</p> <p>Collegiale consultatie</p> <p>Public Relations</p> <p>Publiciteitsmedia</p> <p>Economische stucturen/verdienmodellen</p> <p>Financiële bedrijfsvoering (begroten, offere</p>	<ul style="list-style-type: none"> <li>- Formulating and substantiating own motives / starting points (artist statement) to further investigate within the practice projects and as a start for year 3.</li> <li>- Reflection methods for the own artistic development</li> <li>Feedback methodologies</li> <li>- Material and production techniques. How can you visualize / present / your ideas.</li> </ul>	<p>Enterprising. Being able to act on the basis of the information on a specific direction within the (visual) arts.</p> <p>Quirky - not afraid to think through, elaborate and present your own insights.</p> <p>Curious. Researching, experimenting. Looking around, what is happening in the world and the artistic sector.</p> <p>Open for classmates' positions and for new/other points of view. Describe and present position with respect to others.</p>

Bedrijfsplanning

### References and sources

See also the "Theoretische Kennisbasis Autonome Beeldende Kunst", Catherine Somzé

*Tutors' sources:*

*on art practices:*

- Artists U: *Making Your Life as an Artist* (free PDF): <http://www.artistsu.org/making/>
- Bronwasser, Sacha: *Zo Doen Wij Dat* (book on how artists work, based on open interviews, only in Dutch alas)
- Thornton, Sarah: *33 Artists in 3 Acts* (book on how artists work)
- Funny columns in Dutch by photographer Jan Hoek  
<https://www.vice.com/nl/contributor/jan-hoek>
- De Hybride Kunstenaar – Dutch report on art school alumni and the life after art school:  
<http://www.bamart.be/files/eindrapporthybridisering.pdf>
- Fraser, Andrea: [youtube links]

*RE-education:*

- Rezende, Priscila: <http://priscilarezendeart.com/projects/reeducation-2016/>
- <https://www.zuiderlucht.eu/waartoe-leiden-wij-op/>

*on art&money:*

Open Call websites:

<http://blog.re-title.com/home/>

<http://www.wooloo.org>

Open Call residencies & funding:

<http://www.transartists.org/>

Funding a.o.:

<https://www.wilwegwijzer.nl/>

<https://www.rotterdamsefondsen.nl/>

<https://www.rotterdamsekunstenaars.nl/>

<https://www.cultuurfonds.nl/>

<https://www.mondriaanfonds.nl/>

Entrepreneurship (classic sense): <https://ondernemersplein.nl/>

## Taken projectteam

### Bepalen

- Lesaanbod (zie *format* Lesaanbod) en taakverdeling
- Wie schrijft *kick-off briefing*?

**Planning** (uit jaarplanning)