

**Course catalogue 2010 - 2011**  
**Year 1: L 1**

## Organisation of teaching

L1 is a course dedicated to providing the methods, experiences and knowledge necessary for working towards the national diploma in plastic arts (DNAP Art).

During this first year, students will be immersed in the world of contemporary art with increased access to the main locations where contemporary art is created and shown in France and the chance to see such work.

The main objectives for the first year are:

- to improve students' work and research capacity,
- to develop students' analytical capacity,
- to reflect on their relationship with the world,
- to understand how to link creativity, theory and information,
- to demonstrate sufficient autonomy and maturity for applying the countless approaches suggested in the construction, image, scenes and editing modules offered in L2.

Courses are spread over 2 terms according to the following Teaching Units (TU):

▶ **TU 1: practical (12h/wk)**

- Drawing, notes and projects
- Observational drawing, perspective
- Graphic palette drawing
- Image
- Painting
- Volume/space

▶ **TU 2: introduction (3h/wk)**

- Photographs
- Video

▶ **TU 3: general knowledge (6h/wk)**

- History of art
- English language
- Access/writing workshop
- Music/sound
- Documentation methodology

▶ **TU 4: analysis and summary of research (2h/wk in second term)**

The volume per hour per week is 21¼ hours in the 1<sup>st</sup> and 2<sup>nd</sup> terms. Students are registered in 3 practical courses per term.

The emphasis is on personal work by implementing autonomous tasks set up at the beginning of the year, which are supported and discussed in small groups.

At the end of the first term (T1), an evaluation of each course enables the student's progress to be assessed and analysed, and an evaluation of their work to be given.

The 1<sup>st</sup> term is worth 30 credits. The 30 credits awarded at the end of term 2 are split, with 25 credits being attached to teaching and 5 credits to the "research analysis and synthesis" TU, essential for moving up to L2.

Credits not obtained in T1 and T2 can be made up in term 2 (T2) according to the methods outlined by the lecturers. Credits from the first term will be made up on 12 April 2011, and those from the second term will be made up on 30 and 31 May 2011.

Sixty credits must be obtained in order to progress to the 2<sup>nd</sup> year (term 3).

### **Standardization Committee**

A standardization committee made up of all the L1 lecturers meets at the end of each term. The committee's role is:

- to standardize and validate the credits obtained by comparing the viewpoints of those lecturers who have monitored the students at different stages of their course,
- to approve the continuation to L2,
- to reach a decision on repeating a year for special cases (medical, family or personal grounds),
- to reach a decision on exclusion for serious error, breach of internal rules (see internal rules in the student guide), repeated and unjustified absenteeism or withdrawal during the course.

The standardization committee's decision is final. After the standardization committee meeting, the summary of marks and comments are posted to each student within 3 weeks.

Courses forming part of L1 are held in building A (reserved exclusively for the first year), the technical workshops that constitute part of the introductory framework and the lecture theatre for the general knowledge courses.

ESBANM offers students a field trip grant to help them with travel expenses (visiting exhibitions, museums, galleries, art centres, and the contemporary art biennial event).

## **Lecturers for L1**

Fabrice AZZOLIN, artist  
Marc GUERINI, artist  
Claire-Jeanne JEZEQUEL, artist  
Olivier JONCOUR, computer graphics artist  
Brigitte LEROY-BOURMAUD, artist  
Yann LE RU, composer  
Pierre MABILLE, artist  
Claire MAUGEAIS, artist  
Xavier NAVATTE, artist  
Georgia NELSON, artist  
Bernard PLANTIVE, artist  
Patricia SOLINI, exhibition organiser  
Xavier VERT, art historian

## **Technical assistants**

Guy BAUZA, video  
Christophe CATHALO, shop  
Philippe CORBARD, computing  
Marc DIEULANGARD, photography  
Alexandre MAIRET, computing and sound  
Jean-Claude MARTIN, metal, volume  
Céline HUNEAU, wood, volume  
Printing centre (offset printing, screen printing,  
lithography, engraving), Pierre BERNARDEAU,  
Benoit PASCAUD, Jean-Michel VAILLANT

## **Library**

Gaël ROPARS, librarian  
Nicole LE GROUX, librarian

## Teaching unit 1 Practical

Monday 9h30 - 13h

### Introduction to IMAGE course "A Background"

Code: 111

Lecturer: Marc GUERINI

#### Objectives and problematics:

Often, in the history of cinema, the background has been considered as part of the scenery without any real involvement in the narrative process. When cinema began, it was limited by its very structure and appeared to reduce the field of vision to simply the actors' expression. Nowadays, films tend to be standardized around a middle shot, drawing our eyes to actors and reducing them to talking heads. Breakaway, discovery, escape and depth lines disappear from screens and the space becomes rarefied like shagreen before our eyes.

"The background can't be expressed in metres. You can't consider that a background exists from a determined distance. After all, whether it's near or far, actors always have a background. That is to say that for me, a background is really the relationship between a character and the background."

Renato Berta, head cameraman (interviews collected by Jean Breschand and Michelle Humbert, Paris, 6 May 1998.)

The "A background" project focuses on the different shots that make up the constituent parts of an image, the places where the author's thoughts are realised on various levels and woven together. The 1<sup>st</sup> shot is the performers' oral expression "zone". The background "fixes" the horizon like a vanishing point which one is able to approach without being able to reach. This thematic approach, which combines aspects that are as much technical (introductions to shooting and editing) as theoretical (critical analysis of the moving image), foreshadows the Image module using these methods.

**Teaching Schedule:** 3½ hours weekly

#### Evaluation Methods:

Continuous assessment and attendance. Working in workshops and individually. Quality of presentation work.

**Number of credits/T1:** 5

**Number of credits/T2:** 4

**Students:** group A (T1), group B (T2)

**Venue:** Video workshop

(In connection with the technical introductions given on Thursdays by Guy Bauza)

Mondays 9h30 - 13h

#### Course title

### "Kinaesthetics and graphic palette"

Lecturer: Olivier JONCOUR

Code: 115

#### Objectives and problematics:

This course links the problematics broached in Image Module (L2-L3) and deals firstly with Kinaesthetics, "dynamic representation of a tactile object which can form a development plan in the artistic composition (...), exploratory kinaesthetics with synchronous modifications of skin printing, giving information on shape, surface condition, volume, weight, etc. (...) [take place] to enable identification (Piéron, Sensation, 1945, p.41)

Centred around the exploration of Corel Painter's "Natural media" software, linked to use of a Wacom Intuos graphic tablet, this course questions the multiplicity of contemporary approaches to drawing, and invites students to develop independent working methods arising from mental investigation and technical research; a kind of reality imagining function arising from the combination of observation and invention.

Literally, the "graphic palette" is the painter's palette adapted for a computer screen, and its preferred data capturing tool is the graphic tablet. Created in the 1970s, it quickly developed in the professional market in the 1990s where it was used on video for image retouching, video drawing and press image retouching, as well as video animation. A graphic tablet is a data capturing computer peripheral. It connects a thin, flat, active surface with a hand-held user tool. The

connected tool is usually a stylus.

The surface on which the user uses the stylus controls different parameters including the stylus tip pressure, angle, rotation, the hook and other essential parameters in classic drawing. The cursor shows where the stylus is in contact with the tablet. This forces the user to look at the monitor without looking at their hand on the tablet.

This way of working is initially disconcerting because we learn to write and draw by watching our hand, the medium being used and the pencil. That is to say, writing or drawing means seeing your hand writing and drawing. In the case of the tablet, this requires you to work more in the way a life artist does because life artists need to look at their model constantly, and not the paper.

**Teaching Schedule:** 2 hours weekly (groups of 12 students per session). Personal research using a notebook and taking photos. Theoretical and practical workshop sessions.

**Evaluation methods:** Continuous assessment, evaluation of work at the end of term.

**Number of credits/T1: 5**

**Number of credits/T2: 4**

**Students:** group B (T1), group A (T2)

**Venue:** Pixel Zone hall

**Bibliography:**

- "Handwritten, Expressive Lettering in the Digital Age", Steven Heller and Mirko Ilic, Thames and Hudson

- "Le Cahier dessiné, N°1 à 7", Buchet - Chastel, distrib. SEUIL

- "Technique du dessin", Jean Rudel, Que sais-je 1735, PUF

- "Sensation", Piéron, 1945

**Tuesdays 14h -18h30**

**DRAWING Course title**  
**"Drawing, notes and projects"**

**Code:** 112

**Lecturers:** Claire MAUGEAIS,  
Claire-Jeanne JEZEQUEL

**Objectives and problematics:**

There comes a time when thought takes shape: sketches, drawings, plans, various notes, or even models, etc. There are many ways to give clarity, be specific, put in context, etc.

This course will enable students to practice their drawing skills, using them as an essential research tool for developing shapes. They will engage in an approach to working that requires study prior to any projects being constructed.

This will be in the form of expressive drawing and drawing for future projects and will be done by the students themselves, third parties or as part of a partner's research. All types of expression are considered.

In the second half of the term, the group joins forces with the L2 construction module, working with the students to finalize the notes they have drawn.

A scheme of work will be devised at the beginning of term. Everyone will have to design a project.

Units for 2010-2011: architecture/landscape, landscape the space or in the space, maps, plans, reliefs, etc.

A regular supply of information will be provided and avenues of work will be developed in line with the scheme of work, etc. There will be an opportunity to ask any relevant questions and those relating to artistic, historical and contemporary practices while the scheme of work is being devised.

In the second half of term, there will be a chance for everyone to put a more personal stamp on their work by encouraging them to think of these drawings as proper tools for creating shapes.

**Teaching Schedule:** 4½ hours weekly.

**Evaluation methods:**

Return of work.

Working in workshops and individually.

Monitored attendance.

**Number of credits/T1: 5**

**Number of credits/T2: 4**

**Students:** group B (T1), group A (T2)

**Venue:** Building A, 2<sup>nd</sup> floor

Wednesdays 9h - 13h

## **DRAWING Course title "Observational drawing"**

**Code:** 116

**Lecturer:** Bernard PLANTIVE

### **Objectives and problematics:**

Through intensive drawing practice, the aim of this course is to acquire the skill of translating the visible, with the help of the simplest tools, namely pencil and paper. Of course, this does not mean forgetting gesture and energy which, when used as part of observation, enable the portrayal of reality.

The course is built along two great working methods:

- Representation of the body during observational drawing sessions with a live model.
- Representation of space, by observing and drawing different places in the college and the city (the Art College museum, museum, castle, the Ile de Nantes, works within the urban area, etc.)

**Method:**

Students are expected to be productive, exploring and experimenting during each session. The course alternates between sessions working in the workshop and drawing sessions in external locations. Students draw for around three hours, then have a joint session organised around exchanging ideas and comments. The evaluation by continuous assessment applies to this course.

## **"Perspectives"**

**Lecturer:** Brigitte LEROY-BOURMAUD

### **Objectives and problematics:**

*"Drawing is a way of thinking"* (Eric DIETMAN), and *"like a process of discovery"* (Tony CRAGG).

If drawing is useful for various design processes in disciplines dealing with constructing and representing space, it is also useful for communicating the results of a project, and the visual form it takes is not the only approach.

The fundamental principles with regard to the geometric construction of the graphic representation of space remain unchanged; the "notions" of perspective still seem to constitute a real tool.

In addition to the representation techniques (or formulae) of such a tool, they must not overshadow the subject's essential role and its personal choices. Drawing also shows how objects can be seen.

Beyond these methods of representation, therefore, drawing is available to us, leaving other perspectives free to express themselves.

Perspective as a means, a tool (its criteria, use and limits).

- The characteristics of methods of graphic representation of space.

- Principles of building these methods of representation.

(Orthogonal projection - axonometrics - conical perspective - curvilinear perspective)

### **Teaching Schedule:**

At the start of this course, time will be given to studying the methods of representation in space; looking at different types of perspective and their construction.

This will be followed by asking what makes up a place's identity; what constitute its component parts and status are and how these can be identified. The work will be done with the help of research drawings, and/or photos and regular discussions.

Initially, the work will consist of extracting viewpoints and identifying their sources.

Recognition of what they evoke; their development will be what constitutes the project. It might be embodied as a drawing, photo, painting, sculpture, video, etc.

### **Bibliography:**

- History of perspective.

- Presentation of certain works or construction manuals in perspective (between complexity and popularization).

- Presentation of a document at the start of the year dealing with the foundations of perspective.

*Traité de perspective d'aspect appliquée à l'architecture*, L. PARENS

*La Perspective dans l'image*, Robert and Nonce GIORDANI

*La Perspective construite*, Georges RAYNEAU

*Perspective conique tracé des ombres*, Marcel FRADIN

*Perspectives coniques et axonométriques*,  
Gérald CALVAT

*La Perspective en jeu – Les Dessous de l'image*,  
Philippe COMAR

*La Figure et le Lieu*, P. FRANCASTEL

*L'Œil vivant*, J. STAROBINSKI

There will be a non-exhaustive presentation of artists and architects, etc. at the beginning of term, followed by a look at students' and topical projects. Students will be given appropriate documentation and bibliographical material; for common interest, various work stages (closely related research fields and viewpoints) will also be introduced.

**Evaluation methods:** Drawing in workshop, continuous assessment, presentation of research and accompanying discussions.

**Number of credits/T1: 5**

**Number of credits/T2: 4**

**Students:** group A (T1), group B (T2)

**Venue:** Building A, 2<sup>nd</sup> floor

**Wednesdays 9h30 - 13h**

## **COLOUR/PAINTING course title "Painting"**

**Code:** 117

**Lecturer:** Pierre MABILLE

**Workshop managers and technical assistant**

**teams:** Jean-Claude MARTIN, Céline HUNEAU,  
Benoît PASCAUD, Jean-Michel VAILLANT, Pierre  
BERNARDEAU

**Objectives:**

Experimentation in the pictorial and colour fields.

Learning project formulation methods.

Exercise in looking at and listening with regard to creations.

**Issues and problematics:**

Painting is an experimental area that integrates new data and new practices without erasing its historical responsibility. Pictorial practice is considered as being simultaneously research and creation.

The course context is defined by various issues raised by students, such as the question of colour, form and the relationship to space.

These are issues linked to the formal split from the 20<sup>th</sup> century: the status of painting, materiality, the emergence of reality in painting, the relationship to architecture and the challenging of a work's uniqueness. There are also questions about the image in its present guise (subjects, representative codes, painting before and after photography, compositions, etc.).

These problematics, from the question of colour to form and the relationship to space, are raised by students. In the first phase, joint or individual responses are produced each week, given space and discussed collectively. In the second phase, at the end of term, students give a visual and oral presentation of individual projects, supported by a visual arts research file and documents.

**Teaching Schedule:**

3½ hours weekly

**Evaluation methods:**

The requirements focus on method implementation, a sense of curiosity and a taste for experience, plus extensive cultural references relating to the visual arts.

Working in the workshop, the library and individually.

Monitored attendance.

**Number of credits/T1: 5**

**Number of credits/T2: 4**

**Students:** group B (T1), group A (T2)

**Venue:** Building A, 1<sup>st</sup> floor

**Wednesdays 14h - 18h**

## **VOLUME/SPACE Course title "Unspecified title"**

**Code:** 114

**Lecturer:** Fabrice AZZOLIN

**Assistant head of workshop:** Jean-Claude  
MARTIN, Céline HUNEAU

**Objectives and problematics:**

"Two groups of students, divided alphabetically, meet each Wednesday afternoon in a clean room, with no other requirement save that it should be a classroom

that is sufficiently neutral to accommodate creative expression.

The meeting is set to last for four hours, that is to say, two hundred and forty times the count of one's heartbeat in a minute.

Thirty students, with an average age of twenty, perform six centuries of human experience to each other.

The course is: unspecified title. It fluctuates between sculpture and performance, with no preference for either mode of expression and without dismissing any other practice out of hand, whether it be written, body movement, sound, spoken, musical, danced, etc.

In theory, a lecturer in their fifties has only a twelfth of the experiences lived by the group for which they are responsible".

But who are addressing in a configuration like this?

And who are we responding to when the spoken word is motivated by a need for personal clarification or from the standpoint of addressing the greatest number of people?

Straight away, various notions intervene: public address, presentation, representation, encounter, exchange, point of view, event, individual or collective memory, singularity and osmosis, stereotype and peculiarity, division and acceptance of exogenous cultural elements, not to mention traces or archives that moments of ephemeral creation make more or less necessary.

It was with the Belgian Francis Allys, the German Jochen Gerz, the Serbian Marina Abramovich, the Italians Dario and Franca Fo, the Cuban Félix Gonzalez-Torres, the Finn Eija Liisa Athila, and many others, therefore, that the outlines of projects meant to address the public in real time, whether inside or outside the walls, started to be drawn.

For the first meeting, bring along whatever strikes you as being the most appropriate thing to enable you to feel relaxed and receptive.

**Teaching schedule and organisation:**

4 hours weekly.

**Evaluation methods:** Continuous assessment and attendance.

**Number of credits/T1:** 5

**Number of credits/T2:** 4

**Students:** group A (T1), group B (T2)

**Venue:** Building A, 1<sup>st</sup> floor, volume room

## Schedule - practical

	Term 1	Term 2
<b>Group A</b>	<p>Monday mornings: image</p> <p>Wednesday mornings: observational drawing, perspective</p> <p>Wednesday afternoons: space volume</p>	<p>Monday mornings: graphic palette</p> <p>Tuesday afternoons: drawing, notes and projects</p> <p>Wednesday mornings: painting</p>
<b>Group B</b>	<p>Monday mornings: graphic palette</p> <p>Tuesday afternoons: drawing, notes and projects</p> <p>Wednesday mornings: painting</p>	<p>Monday mornings: image</p> <p>Wednesday mornings: observational drawing, perspective</p> <p>Wednesday afternoons: space volume</p>

## Teaching unit 2 Introduction

Thursdays 9h30-13h

### Course title "Photographic technique Analysis of works, critical reflection on practices, output and completion"

Code: 132

Lecturer: Xavier NAVATTE, Olivier JONCOUR

Assistant head of workshop: Marc  
DIEULANGARD

#### Objectives and problematics:

This workshop offers an iconographic and critical introduction to major photographic artists through books designed by the artists themselves. This part of the course analyses these artists' images, tackles their different problems and puts the great photographic movements of the 20<sup>th</sup> century into perspective.

This workshop also favours individual student practice and creativity. Students will be supported in each phase from declaring their intentions to developing the project until its final creation.

For that, students must attend and participate throughout the course.

Regular presentations of their research material will also be required, so the progress of their project and the finalisation of its layout can be closely monitored and assessed.

The objective of this course is to enable students to acquire a progressive cultural knowledge of various fields of photography and to promote independent thought, as much from a historical and critical viewpoint as from a practical one.

Technical instruction is also provided in order that the various aspects that constitute photographic, silver or digital images can be learned.

1. /. Silver photography: black and white laboratory: developing and printing/cameras and formats

2. /. Digital photography: acquisition, processing, storage/broadcasting. Learning to use the Mac OS interface and acquiring a knowledge of the different software packages

specific to photography: (Photoshop, Illustrator, etc.).

#### Teaching Schedule:

Students are divided into two groups. The lessons take place every fortnight for each group.

**Evaluation methods:** Students will be required to choose their own schemes of work and make specific choices, providing adequate supporting documentation.

Proposals should be in the form of a number of photographs.

Students will be assessed on attendance and participation during the course, setting up various stages of reflection and creativity up to the final creation. Students will be required to take photographs or make a series reinterpreting a chosen work of art.

**Evaluation methods:** Attendance  
Relevance of output  
Quality of participation

**Number of credits/T1: 5**

**Number of credits/T2: 5**

**Students:** group B (T1), group A (T2)

**Venue:** Nadar room, photographic workshop, pixel zone

Thursdays 14h - 18h30

### Course title "Video"

Code: 134

Teaching consultant: Marc GUERINI

Heads of workshop and assistant technical team: Guy BAUZA

**Objectives and problematics:** Understanding videographic tools (analogue, digital) from design to completion. Photography (presentation of different cameras) and editing (learning about tools).

**Teaching Schedule:** 2 hours weekly in the video workshop for a group of a maximum of 10 students.

**Evaluation methods:** Making short films (trigger camera, script/story-board/editing). Attendance and participation.

**Number of credits/T1: 5**

**Number of credits/T2: 5**

**Students:** group A (T1), group B (T2)

**Venue:** Image set

## Teaching unit 3

### General knowledge

Tuesdays 10h-12h

#### Course title

#### Analysis of works

Code: 121

Lecturer: Xavier VERT

#### Objectives and problematics:

To gain knowledge of the history of art, become familiar with the tools and methods of image analysis and seek to conduct theoretical thinking from a choice of works and texts symbolic of ancient and contemporary artistic practices.

#### Research notebook:

From the second term onwards, students will keep a journal in which they keep notes, documents, preparatory research, lecture notes, accounts of visits made, etc. Using this material, students will compile a research notebook with pictures and text showing their experiences working in the visual arts, their thoughts and fields of reference obtained throughout the year.

#### Teaching Schedule:

2 hours weekly

#### Evaluation methods:

- Attendance, contribution and participation.  
- Note taking and retention of files from 1<sup>st</sup> term courses/group "account/review" in the 2<sup>nd</sup> term.

Number of credits/T1: 4

Number of credits/T2: 5

Students: groups A and B

Venue: Lecture theatre

Wednesdays 18h-20h (fortnightly)

#### Course title

Sound workshop,

"Free electron electro-lab"

The visual in music, graphic semiology

Code: 131

Lecturer: Yann LE RU

#### Objectives and problematics:

In addition to the connections and cross-overs between science and art from Antiquity to the 20<sup>th</sup> century, where philosophical and technological advances have favoured the relationships and interactions between artistic disciplines (painting, video, music, architecture, dance, etc.), we will study the resonance of colour and evoke the colour of a note or instrument. Music provokes mental images. We will take a look at sound landscapes, and create an aural cinema. In addition, we will manipulate symbols daily, develop signs and accommodate graphic conventions. What are these sound and visual objects we create and organise in the fields of research and expression that we call our own?

#### Teaching Schedule:

2 hours weekly

#### Evaluation methods:

Theme and variations

- Compulsory figure
- Freestyle figure

Continuous assessment, attendance. This assessment will be taken into account during the final examination entitled "research analysis and synthesis" at the end of the second term.

Students: groups A and B

Venue: Lecture theatre

Fridays 9h-13h15

#### Course title

"English language"

Code: 123

Lecturer: Georgia NELSON

Objectives and problematics: Written and oral English language practice linked to contemporary art.

#### Teaching Schedule:

Students are divided into 3 groups according to level, 1¼ hours per group.

#### Fridays

9h-10h15: group 1

10h30-11h45: group 2

12h-13h15: group 3

#### Evaluation methods:

Translation and conversation.

Attendance and participation

**Number of credits/T1:** 2  
**Number of credits/T2:** 2  
**Students:** groups A and B  
**Venue:** Building A, 1<sup>st</sup> floor

**Friday 14h-18h**

**Course title**  
**"Field trips, unlocking the world of art and culture, direct experience of work and exhibition spaces. Topicality of art"**

**Code:** 124  
**Lecturer:** Patricia SOLINI

**Objectives and problematics:**

During their 1<sup>st</sup> year, students will develop the practice of going on field trips and a sense of curiosity and artistic discovery through visits to private or public places involved in the field of contemporary art, and familiarize themselves with various forms of writing.

They will also develop an awareness of contemporary artistic current events and institutions through individual or group visits to exhibitions in Nantes and the surrounding region (museums, the regional contemporary art fund (FRAC), galleries and the area itself) and in Paris (the Tokyo Palace, the National Museum of Modern Art, the Pompidou Centre, the Foundations and galleries). They will be expected to carry out direct research on the works and develop the ability to think critically about exhibitions visited.

They will be asked to write something personal explaining the topicality of art.

**Content and course sequence:**

Visits to Nantes institutions. Two day study trip to Paris. In June, five day study trip to the Venice Biennale. A "L1manquable" column on the college website filled with students' "personal papers" on exhibitions they themselves have visited.

**Teaching Schedule:** Four hours weekly or grouped together for study trips. Fridays 14h - 18h (see the specific timetable handed out at the beginning of the year)

**Evaluation methods:**

Students are assessed on their attendance and participation, written or oral accounts of

exhibition visits and a press review they have put together.

**Students:** Two groups of students A (1<sup>st</sup> term) and B (2<sup>nd</sup> term). The study trip to Venice, which takes place in June, is reserved for all students from groups A and B who are going on to L2.

Students are assessed on their attendance (compulsory), their participation and written accounts of exhibition visits.

**Number of T1 and T2 credits:** 3

**Venue:** Building A, 2<sup>nd</sup> floor, Paris and Venice

**Mondays 14h30 - 16h30**

**Course title**  
**"Documentation methodology"**

**Code:** 125

**Assistant librarians:** Gaël ROPARS, Nicole LE GROUX

**1. How to use the library**

- Discussions focusing on practices and uses of libraries by students for research: types of libraries visited, research methods used, the place of the Internet in the way they operate.

- Brief introduction to the library:

(Classification plans for the general-interest libraries and the art college library, consulting OPAC and a description of different resources offered within the library).

- Online catalogues (Introduction to several sites: Sudoc, Nantilus, Bpi Ensba Bnf)

- Exchange of sites used by students

**2. Document typology**

In two groups:

\* From a selection of works and document descriptions: (collection catalogues, monographs, dictionaries, artists' books, essays, artists' writings, artists' files, documentation files, DVDs, articles, periodicals).

\* Comparison of both groups' results.

\* Keywords to define: monographs, biographies, bibliographies, essays, summaries, sources, publication dates, periodicals, articles, index, critical material. Practical exercises.

**Teaching Schedule:**

Two hours per term per group of 12 students.

**1<sup>st</sup> term:** Mondays 4/10, 18/10, 8/11, 15/11, 22/11.

**2<sup>nd</sup> term:** Mondays 17/01, 7/02, 21/02, 14/03, 28/03

**Number of credits/T1:** 1

**Number of credits/T2:** 1

**Students:** groups A and B in 1<sup>st</sup> and 2<sup>nd</sup> terms.

**Venue:** Library

**Wednesdays 18h30 - 20h**

**Course title**

**"Exploring contemporary art"**

**Discovering 20<sup>th</sup> century art:  
Modern times**

**Code:** 126

**Lecturer:** Artaban Association

**Objectives and problematics:**

The Artaban Association offers a cycle of 12 conferences alternating with contemporary music classes relating to:

A: Historical movements.

B: Thoughts on art from the 2<sup>nd</sup> half of the 20<sup>th</sup> century. This cycle aims to outline the diversity of contemporary creation and offers thematic approaches.

**17 November:**

American art from the 1920s to the 1950s

**1 December:**

Pollock and Abstract Expressionism

**15 December:**

Return to the object: Raushenberg and Johns

**12 January:**

Pop Art, or the triumph of popular culture

**26 January:**

New Realism

**9 February:**

Concept in art and Conceptual Art

**23 February:**

American sculpture from the 1970s and

Minimalism

**23 March:**

Beuys : the Shaman artist

**6 April:**

Body art

**20 April:**

Arte Povera

**18 May:**

Land Art

**1 June:**

Surface Support

**Teaching Schedule:** 1½ hours weekly

**Venue:** Lecture theatre

## Teaching unit 4 Research analysis and synthesis

**Code:** 141

**Lecturers:** Group of lecturers

**Objectives and problematics:** Monitoring and assessment of students' progress throughout the year.

**Evaluation methods:**

- An oral examination, during which the panel examines a selection of work from the year and questions students on their progress.
- Assessment of research focusing on students' artistic references, personal skill in the creative field and field trips they have made during the year within the concept of Patricia Solini's course.

The credits awarded in this teaching unit determine whether students move up to L2.

**Number of credits/T2:** 5

**Students:** groups A and B

**Venue:** Building A, 1<sup>st</sup> and 2<sup>nd</sup> floors

## Teaching schedule 2010/2011

### 1. / 1<sup>st</sup> cycle: course and credit distribution

#### L1: year 1

#### TU 1 practical

Students must follow 3 courses per term.

Teaching Unit 1 courses	Lecturers	Assessment	Course volume	Credits T1	Credits T2
Image	M.Guérini	Work/relevance	42h/term	5	4
		Attendance			
Project drawing	C.Maugeais, C.J.Jézéquel	Work/relevance	54h/term	5	4
		Attendance			
Volume space	F.Azzolin	Work/relevance	42h/term	5	4
		Attendance			
Observational drawing	B.Leroy, B.Plantive	Work/relevance	42h/term	5	4
		Attendance			
Digital drawing	O.Joncour	Work/relevance	24h/term	5	4
		Attendance			
Painting	P.Mabille	Work/relevance	54h/term	5	4
		Attendance			
<b>TOTAL</b>			129h/term	15 credits per student	12 credits per student

#### Introduction

Students must follow 1 course per term.

Teaching Unit 2 course	Lecturers Technicians	Assessment	Course volume	Credits T1	Credits T2
Photography	X.Navatte, O.Joncour M. Dieulangard	Attendance, participation	6h/term	5	5
Video	M.Guérini, G.Bauza	Attendance, participation	24h/term	5	5
<b>TOTAL</b>			37h/week per student	5 credits per student	5 credits per student

#### General knowledge

Students must follow all history of art, English language and documentation methodology courses in the 1<sup>st</sup> and 2<sup>nd</sup> term. Each group goes on a field trip and takes part in the introduction to the contemporary world course in one of the terms.

Teaching Unit 3 course	Lecturers	Assessment	Course volume	Credits T1	Credits T2
Analysis of works	X.Vert	Attendance, participation, Written and oral presentation	24h/term	4	5
Documentation methodology	G.Ropars, N.Le Groux	Participation, Written and oral presentation	2h/term	1	1
Contemporary music	Y.Leru	Attendance, participation	12h/term	X	X
English language	G.Nelson	Participation	15h/term	2	2
		File			
Field trip/introduction to the contemporary world	P.Solini	Participation	40h/term	3	X
		File			
<b>TOTAL</b>			71h/term	10	8

Teaching Unit 4	Lecturers	Assessment	Course volume	Credits T1	Credits T2
Research analysis and synthesis	Group of lecturers	Combined with the end of year exam/ research book	24h/term	x	5

Sixty credits must be obtained in order to progress to the 3<sup>rd</sup> term.

Credits not obtained in T1 can be made up in T2 according to the methods outlined by the lecturers. A standardization committee made up from all the lecturers from L1 meets at the end of each term in order to validate the credits awarded.

Results are announced by post within 3 weeks of assessment.

## General plan of 1<sup>st</sup> cycle studies

Year	Teaching unit	course	
L1	1: Practical	1: "A background"	
		2: Kinaesthetics and graphic palette	
		3: Drawing, notes and projects	
		4: Unspecified title	
		5: Observational drawing, perspective	
		6: Painting	
	2: Introduction	1: Photography	
		2: Video	
	3: General knowledge	1: Analysis of works	
		2: Music and sound	
3: Immersion/field trip			
4: English			
5: Documentation methodology			
4: Research analysis and synthesis			
L2	1: Modules and personal research	1: Image	
		2: Scenes	
		3: Editing	
		4: Construction	
	2: Awareness of and meetings with people involved in the artistic field	1: Transmission	
		2: Art space	
3: Art history and theory and English	3: Normality		
	1: Art, conquering space		
L3	1: Modules and personal research	2: English	
		1: Image	
		2: Scenes	
		3: Editing	
	2: Art history and theory and English	4: Construction	
		1: The word and the work	
	3: Preparation and continuation towards the diploma in plastic arts (DNAP)		2: English

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