

<b>Module Code:</b>	ARDF600
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<b>Module Title:</b>	Contextual Studies 3
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<b>Level:</b>	6	<b>Credit Value:</b>	20
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<b>Cost Centre(s):</b>	Gafa/GADC/ GAAA	<b>JACS3 code:</b> <b>HECoS code</b>	V350/V370/W100/W200/W700 100306/100783/100059/100048/ 100895
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<b>Faculty:</b>	Arts, Science and Technology	<b>Module Leader:</b>	Cerys Alonso
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Scheduled learning and teaching hours	20 hrs
Guided independent study	180 hrs
Placement	0 hrs
<b>Module duration (total hours)</b>	200 hrs

<b>Programme(s) in which to be offered (not including exit awards)</b>	Core	Option
BA(Hons)/MFA Fine Art	x	
BA(Hons)/MDes Photography and Film	x	

<b>Pre-requisites</b>
N/A

**Office use only**

Initial approval: 01/05/2019 Version no:1  
 With effect from: 01/09/2019  
 Date and details of revision: 01/03/19 APSC approved revision to programme list due to approval of a replacement module Version no:2

### Module Aims

- To explore viable subjects of research relevant to the student's creative practice.
- To encourage further application of methods of interpretation and analysis introduced in previous modules.
- To help students develop their research skills and demonstrate their ability to be selective.
- To enable students to initiate and produce a sustained body of work that synthesises their critical evaluation, theoretical understanding and contextual analysis.
- To engage the student in identifying a presentation format appropriate to the body of work.

### Intended Learning Outcomes

Key skills for employability

KS1	Written, oral and media communication skills
KS2	Leadership, team working and networking skills
KS3	Opportunity, creativity and problem solving skills
KS4	Information technology skills and digital literacy
KS5	Information management skills
KS6	Research skills
KS7	Intercultural and sustainability skills
KS8	Career management skills
KS9	Learning to learn (managing personal and professional development, self-management)
KS10	Numeracy

At the end of this module, students will be able to

Key Skills

At the end of this module, students will be able to		Key Skills	
1	Demonstrate acquired knowledge to a considerable depth in a subject of their choice.	KS1	KS2
		KS5	KS6
		KS9	
2	Demonstrate an ability to identify appropriate research methodologies and conduct personal research to a high level of competence.	KS1	KS4
		KS5	KS6
3	Apply, analyse and evaluate information from a variety of sources. Demonstrate clarity of thought, analytical skills and the capacity to produce a well-reasoned argument.	KS1	KS2
		KS3	KS6
4	Work independently and achieve professional presentation standards.	KS4	KS5
		KS9	
5	Demonstrate contextualised theoretical and critical knowledge of the subject. (KS1, KS4, KS5, KS6, KS7, KS9)	KS1	KS4
		KS5	KS6
		KS7	KS9

**Transferable skills and other attributes**

IT skills, information management and documentation skills.

**Derogations**

N/A

**Assessment:**

Indicative Assessment Tasks:

Work for this module will be submitted as a 5000 written dissertation or, (by advance agreement with supervising tutor), assessment by alternative means such as exegesis, oral presentation, website, portfolio of work, exhibition, audio visual presentation or any other format suitable to the body of the work.

Alternative submissions must be accompanied by a research document and contextualising essay of no less than 2500 words and be capable of meeting the assessment criteria;

In assessing the learning outcomes, a variety of factors will be taken into account, these include:-

- Definition of a viable subject of study
- Demonstration of a clear research methodology (relevant to subject area)
- Critical engagement with research sources
- Capacity for reasoned argument
- Management of an ambitious and independent body of work
- Adherence to academic standards and conventions for referencing sources

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	1-5	Coursework	100%	N/A	Refer to indicative assessment tasks (above)

**Learning and Teaching Strategies:**

The work for this module will be largely self-directed with regular tutorial support. Students will be encouraged to work in cognate seminar groups of overlapping subjects. Supervising tutors will arrange tutorials at regular intervals to return drafts to students with comments and advice.

Further resources will be available on the university's VLE and from Student Support.

**Syllabus outline:**

This module provides the opportunity for students to benefit from an extended period of independent research and critical study identified and agreed upon at the end of level 5. The

content of this offers the opportunities to support and inform studio practice set against the wider context of art and design practice. Students will be expected to show an understanding and awareness of the subject, identify, discuss and analyse appropriate materials relevant to the subject of study. Students will need to be able to demonstrate the capacity to sustain a range of intellectual and practical skills commensurate with expectations for this level of study.

**Indicative Content:**

The content of this module could be informed by research undertaken at level 5 to define the specific aims, rationale, and methodologies of the programme of work. A written proposal will be reviewed and negotiated with a supervising tutor at the commencement of level 6 to confirm the focus and direction of the programme of study.

**Indicative Bibliography:**

**Essential reading**

The student will take responsibility for collecting and assimilating information relevant to their chosen topic.

**Other indicative reading**

**Design and Applied Arts Programmes Indicative Reading:**

- Greetham, B. (2009), *How to Write Your Undergraduate Dissertation*, Palgrave, Macmillan.  
Kress, G. Van Leeuwen, T. (eds) (2004), *Reading Images: The Grammar of Visual Design* (2nd ed) London: Routledge.  
Evans, J. & Hall, S. (1999), *Visual Culture: The Reader*. Sage Publications Ltd.  
Mirzoeff, N. (ed) (2002), *The Visual Culture Reader* (2<sup>nd</sup> ed) London: Routledge.  
Crow, D. (2003), *Visible Signs: An Introduction to Semiotics*, London: Ava Publishing.  
Hall, S. (1997), *Representation: Cultural Representations and Signifying Practices* London: Sage Publications.  
Sturken, M. and Cartwright, L. (2000), *Practices of Looking: An Introduction to Visual Culture* Oxford: Oxford University Press.  
Nelson, R.S. and Shiff, R. (2003), *Critical Terms for Art History*. Chicago: Chicago University Press.  
Rose, G. (2001), *Visual methodologies: an introduction to the interpretation of visual materials*, London: Sage.  
Sullivan, G. (2005), *Art Practice as Research: Inquiry in the Visual Arts* London: Sage Publications.  
Upton, E. and Miller, A (1999), *Design Writing Research*, Phaidon.  
Van Leeuwen, T. & Jewitt, C. (eds) *A Handbook of Visual Analysis*, London: Sage. Sharples, M. (1998) *How We Write: Writing as Creative Design*, Routledge.

**Online Sources**

Working papers in Art & Design:

<http://www.herts.ac.uk/artdes1/research/papers/wpades/index.html>

Semiotics for Beginners by Daniel Chandler:

<http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>

Moriarty, Sandra (1995) Visual Semiotics and the production of meaning in Advertising:

<http://spot.colorado.edu/~moriarts/vissemiotics.html>

Moving History: A guide to UK film and Television archive in the public sector:

<http://www.movinghistory.ac.uk/>

International Dada Archive: <http://www.lib.uiowa.edu/dada/>  
TRACY Contemporary Drawing Research <http://www.lboro.ac.uk/departments/ac/tracey/>  
Design Writing Research  
<http://www.designwritingresearch.org/>

Students will also be recommended key texts appropriate to their dissertation topics by their dissertation supervisor.

### **Fine Art Programme**

Doherty, C. (2004), *Contemporary art: From studio to situation*. London: Black Dog Pub.  
Barrett, E., & In Bolt, B. (2007), *Practice as research: Approaches to creative arts enquiry*.  
New York, I.B. Tauris & Co Ltd.

Dewey, J. (2005), *Art as experience*. New York: Berkley Pub. Group.

Barnet, Sylvan (2005), *A Short Guide to Writing About Art* London: Longman.

Harris, Roy (2003), *The Necessity of Artspeak: The Language of Arts in the Western Tradition*, Continuum International Publishing Group – Academi.

Sturken, Marita and Lisa Cartwright (2000), *Practices of Looking: An Introduction to Visual Culture* Oxford: Oxford University Press.

Hoffmann, J. (2012), *The studio*. London: Whitechapel Gallery.

Jacob, M. J., & Grabner, M. (2010), *The studio reader: On the space of artists*. Chicago: University of Chicago Press.

Rancière, J., & Elliott, G. (2009), *The emancipated spectator*. London: Verso.

Rancière, J. (2009). *The future of the image*. London: Verso.

Thompson, J., Akerman, J., & Daly, E. (2011), *The collected writings of Jon Thompson*. London: Ridinghouse.

Craig-Martin, M. (2015), *On being an artist*.

Graw, I., Birnbaum, D., Hirsch, N., Geimer, P., & Städelschule Frankfurt am Main. (2012). *Thinking through painting: Reflexivity and agency beyond the canvas*. Berlin: Sternberg Press.

Harrison, C., & Wood, P. (2003), *Art in theory, 1900-2000: An anthology of changing ideas*. Malden, MA: Blackwell Pub.

Gaiger, J., Wood, P., & Open University. (2003), *Art of the twentieth century: A reader*. New Haven, Conn: Yale University Press.

Joselit, D. (2013), *After art*. Princeton, Princeton University Press.

Nelson, R. (2013), *Practice as research in the arts: Principles, protocols, pedagogies, resistances*.

Osborne, P. (2013), *Anywhere or not at all: Philosophy of contemporary art*. New York, Verso.

Lippard, L. R. (1997), *Six years: The dematerialization of the art object from 1966 to 1972*. Berkeley: University of California Press.

D'Alleva, A. (2012), *Methods & theories of art history*. London: Laurence King.

### **Online Sources**

<http://www.ubu.com/>

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

<https://cathedralofshit.wordpress.com/> <http://www.saatchi-gallery.co.uk/contemporary-art/is-painting-dead.htm> <http://trace.ntu.ac.uk/index.cfm>

<http://fineart.ac.uk/> <http://vads.ahds.ac.uk/collections/index.html>

<http://www.csc.ucreative.ac.uk/> <http://web.ukonline.co.uk/n.paradoxa/> <http://www.ubu.com/>