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Refer to guidance notes for completion of each section of the specification.

Module Code:	ARD549
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Module Title:	Critical Thinking
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Level:	5	Credit Value:	20
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Cost Centre(s):	GAAP/GADC/ GAAA	JACS3 code:	W990/101361	HECoS code:	W100/100059 (FA)
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Faculty	FAST	Module Leader:	A.Cooke
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Scheduled learning and teaching hours	30 hrs
Placement tutor support	Click here to enter hours. hrs
Supervised learning eg practical classes, workshops	Click here to enter hours. hrs
Project supervision (level 6 projects and dissertation modules only)	Click here to enter hours. hrs
Total contact hours	30 hrs
Placement / work based learning	
Guided independent study	170 hrs
Module duration (total hours)	200 hrs

Programme(s) in which to be offered (not including exit awards)	Core	Option
BA(Hons) Applied Art	✓	<input type="checkbox"/>
BA(Hons)/MDes Animation	✓	<input type="checkbox"/>
BA(Hons)/MDes Visual Effects	✓	<input type="checkbox"/>
BA(Hons)/MDes Game Art	✓	<input type="checkbox"/>
BA(Hons)/MDes Graphic Design	✓	<input type="checkbox"/>
BA(Hons)/MDes Surface Design	✓	<input type="checkbox"/>
BA(Hons)/MDes Illustration	✓	<input type="checkbox"/>

BA(Hons)/MDes Comics	✓	<input type="checkbox"/>
BA(Hons)/MDes Children's Books	✓	<input type="checkbox"/>
BA(Hons) Fine Art	✓	<input type="checkbox"/>
BA(Hons) Photography and Film	✓	<input type="checkbox"/>

Pre-requisites

N/A

Office use only

Initial approval: 14/01/2019

Version no:1

With effect from: 01/09/2019

Date and details of revision: 30/03/20 Reapproved as part of revalidation
for BA (Hons) Fine Art and BA (Hons) Photography and Film

Version no:3

Module Aims

- To encourage students to navigate, retrieve and manage information from a variety of sources
- To develop knowledge and understanding of broad critical and contextual dimensions of student(s) disciplines
- To analyse information and formulate reasoned arguments
- To enable the student to explore and propose topics suitable for extended study at level 6

Module Learning Outcomes - at the end of this module, students will be able to

1	Develop critical practice through contextual and comparative analysis.
2	Demonstrate an ability to locate and use suitable research sources.
3	Apply, analyse and evaluate information from a variety of sources.
4	Develop an ability to construct, communicate and engage in critical debate.
5	Independently produce work that demonstrates research methodology and an understanding of the critical frameworks of art and design.

Employability Skills The Wrexham Glyndŵr Graduate	I = included in module content A = included in module assessment N/A = not applicable
<i>Guidance: complete the matrix to indicate which of the following are included in the module content and/or assessment in alignment with the matrix provided in the programme specification.</i>	
CORE ATTRIBUTES	
Engaged	IA
Creative	I
Enterprising	I
Ethical	I
KEY ATTITUDES	
Commitment	IA
Curiosity	IA
Resilient	I
Confidence	I
Adaptability	IA
PRACTICAL SKILLSETS	
Digital fluency	IA
Organisation	IA
Leadership and team working	I

Critical thinking	IA
Emotional intelligence	I
Communication	IA

Derogations
N/A

Assessment:			
Indicative Assessment Tasks:			
<p>1. Students will be expected to produce work that responds to the theme-based lectures and workshops forming a position statement on their individual research pathway. This will be the equivalent of 1500 words or, (by advance agreement with teaching staff), assessment by alternative means such as presentation, website, portfolio of work, exhibition, audio visual presentation or any other media format suitable to the body of the work.</p> <p>2. Students will present a proposal of no more than 1500 words that outlines their research rationale, methodology, supporting bibliography and research folder that could form the basis of their dissertation topic in level 6.</p> <p>In assessing the learning outcomes, a variety of factors will be taken into account, these include:</p> <ul style="list-style-type: none"> • Definition of a viable subject of study • Exploration and demonstration of a clear research methodology • Critical engagement with methods of interpretation and analysis • Capacity for reasoned argument • Management of an independent body of work • Adherence to academic standards and conventions for referencing sources 			
Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1, 4	Coursework	50
2	2,3,5	Coursework	50

Learning and Teaching Strategies:
<p>The module will be primarily structured around keynote talks/workshops. Group and individual seminar and tutorial sessions will be held with debate as a central mechanism for focusing the student's individual research enquiry.</p> <p>Visits to museums, galleries, festivals, exhibitions and other relevant field trips will engage the students in the broader world of art & design practice.</p> <p>Further resources will be available on the university's VLE and from Student Support.</p>

Syllabus outline:

This module will enable students to stimulate curiosity, integrate critical theory and apply research methodologies into their studio practice. This provides students an opportunity to build on their ability to analyse their own work and that of others, and to contextualise their studio practice in relation to emerging themes in art & design. It consolidates the ability to direct research, to engage in debate, and to articulate ideas through a variety of outcomes.

Students are introduced to critical themes and theories as a foundation for further enquiry at level 6.

Indicative Content:

Critical themes will be introduced through keynote lectures/workshops, supported by group seminars based on emerging themes in contemporary of art and design.

Lectures will introduce students to core overarching debates and concepts relating to the analysis and critical evaluation of art and design practice.

Indicative Bibliography:

Essential reading

Applied Art Programme Essential reading:

Adamson, G. (2007), *Thinking Through Craft*. Berg Publishers.

Korn, P. (2015), *Why we make things and why it matters: The education of a craftsman*. Square Peg.

Design Programmes Essential reading:

Elkins, J. (2010), *Visual Cultures*, intellect books.

Armstrong, H. (2009), *Graphic Design Theory: Readings from the Field*, Princeton Architectural Press.

Lewis, J. (2008), *Cultural Studies: The Basics*, SAGE.

Sparke, P. (2000), *An Introduction to Design and Culture: 1900 to the present*, Routledge.

Fine Art Programme Essential reading:

Finkelpearl T. (2013) *What We Made: Conversations on Art and Social Cooperation*, Duke University Press

Sholette, G; Bass, C; Queens, S, P. (2018) *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art*, Allworth Press

Photography and Film Programme Essential reading:

Guttu, A.H. (2018), *Writings, Conversations, Scripts*. Berlin, Sternberg Press.

Carroll, H. (2018), *Photographers on Photography: How the Masters See, Think and Shoot*. Laurence King Publishing.

Other indicative reading**Applied Arts Programme Other indicative reading:**

Adamson, G. (2009), *The Craft Reader*. Berg Publishers.

Dormer, P. (1997), *The Culture of Craft: Status and Future (Studies in Design & Material Culture)* Manchester: Manchester University Press.

Frayling, C. (2011), *On Craftsmanship. Towards a new Bauhaus*. Oberon Masters.

Greenhalgh, P. (2003), *The persistence of craft: the applied arts today*, A & C Black.

Risatti, H., (2007), *A Theory of Craft: Function and Aesthetics expression*. The University of North Carolina Press.

Sennet, R. (2009), *The Craftsman*, London, Penguin.

Weblinks and Periodicals:

Crafts

Craft Research, Intellect Ltd.

Crafts Council <http://www.craftscouncil.org.uk/>

Engage <http://www.engage.org/home/index.aspx>

The Design Trust <http://www.thedesigntrust.co.uk>

Anti Copying in Design <http://www.acid.uk.com>

<http://www.artjewelryforum.org>

<http://www.emeraldstreet.com/about-us>

https://www.facebook.com/ObjectStyle?ref=br_rs

<http://www.sightunseen.com>

<http://www.craftscouncil.org.uk/articles/the-here-and-now/>

<http://www.craftscouncil.org.uk/articles/the-first-decade-blog/>

<http://www.artjewelryforum.org>

<http://www.goldsmiths-centre.org>

<http://www.adorn-london.com>

<http://www.thenewcraftsmen.com/about/>

Design Programmes Other indicative reading:

Ahrens, J. (2010), *Comics and the City: Urban Space in Print, Picture and Sequence*, Continuum.

Armstrong, H. (2016) *Digital Design Theory: Readings from the Field*, Princeton Architectural Press

Benedict, R. (2003), *Patterns of Culture*, Houghton.

Balaram, S. (2010), *Thinking Design*, SAGE.

Cope, B. and Kalantzia, M. (2000), *Multiliteracies: Literacy Learning and the Design of Social Futures*, Routledge.

Evans, J & Hall, S (1999), *Visual Culture: The Reader*. Sage Publications Ltd.

Lavin, M. (2002), *Clean New World: Culture, Politics, and Graphic Design* MIT.

Lezano, D. (2005), *The Photography Bible*, David and Charles.

Lister, M. & Dovey, J. (2008), *New Media: A Critical Introduction*, Routledge.

Salen, K. & Zimmerman, E. (2003), *The Game Design Reader: A Rules of Play Anthology*

Shroeder, J. (2005) (ed.) *Brand Culture*, Routledge.

Weblinks and Periodicals:

<https://designobserver.com>

<http://scratchingthesurface.fm>

Journal of Writing in Creative Practice, Intellect Ltd.

Craft Research, Intellect Ltd.

Varoom: Illustration, Culture, Society, AOI

Eye Magazine, The International review of Graphic Design

Human-Computer Interaction, Taylor and Francis, Routledge Press

Film Studies Manchester University Press

Animation: An Interdisciplinary Journal, Sage Press

Fine Art Programme Other indicative reading:

Helguera, P (2011) *Education for socially engaged art: a materials and techniques handbook*, Jorge Pinto Books

Dezeuze, A. (2017) *Almost Nothing: Observations on precarious practices in contemporary art*, Manchester University Press

Thompson, N (2017) *Culture as Weapon: The Art of Influence in Everyday Life*, Melville House Publishing, New York.

Bishop, C. (2012) *Artificial Hells : participatory art and the politics of spectatorship*, Verso, London

Hirschhorn, T., Lee, L., Foster, H. (2013) *Critical Laboratory: The Writings of Thomas Hirschhorn*, October Books, London

Mirzoeff, Nicholas (ed) (2002), *The Visual Culture Reader* (2nd ed) London: Routledge.

Allen, G. (2011), *Intertextuality*. Abingdon, Oxon: Routledge.

Danchev, A. (2011), *100 artists' manifestos*. London: Penguin.

Boltanski, L., Chapello, E (2018) *The New Spirit of Capitalism*, Verso, London

Fisher, M. (2009) *Capitalist Realism: Is There No Alternative?* Zero Books

Bridle, J. (2018) *The New Dark Ages*, Verso, London

Monibot, G. (2018) *Out of the Wreckage: A New Politics For an Age of Crisis*, Verso, London

Besty, W (Ed) (2015) *Ethics*, MIT Press

Le Feuvre, L (2010) *Failure*, MIT press

Bishop, C. (2006) *Participation*, MIT press

Sontag, Susan (1964), "Against Interpretation" in Fernie, Eric (1995 rp 1999) *Art History and its methods: A Critical Introduction* London: Phiadon pp214-222

Druckery T (ed), (1997), *Electronic Culture: Technology and Visual Representation*, Aperture,

Pollock, G. (1988) "Feminist Interventions in the Histories of Art" in Fernie, Eric (1995 rp 1999) *Art History and its methods: A Critical Introduction* London: Phiadon pp296-313.

Rose, G. (2001), *Visual methodologies: an introduction to the interpretation of visual materials*, London: Sage.

"Self and Identity Politics in Photography and Performance Art" Sheldon, P. and Sheldon, J. in Meecham (2000), *Modern Art: A Critical Introduction* London: Routledge pp168-189.

Websites:

<https://www.e-flux.com/journal/31/68204/after-ows-social-practice-art-abstraction-and-the-limits-of-the-social/>

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

<https://groundwork.art/>

<http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/>

Photography and Film Programme Other indicative reading

Agoos, S. (2016), *5 Tips to improving your Critical Thinking*. TED Talks:
<https://www.ted.com/search?q=Critical+Thinking>

Åsdam, K (2011), *The long gaze, the short gaze*. Massachusetts, MIT.

Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London, Verso.

Bunnell, P C. (2009), *Inside the Photograph: Writings on Twentieth-Century Photography*. Aperture.

Chatfield, T. (2017) *Critical Thinking: Your Guide to Effective Argument, Successful Analysis and Independent Study*. London, Sage Publications Ltd.

Dyer, G. (2007), *The Ongoing Moment*. London. Little, Brown Book Group.

Etherington-Wright, C. & Doughty R. (2017), *Understanding Film Theory*. New York. Red Globe Press.

Mekas, J. (2020), *Scrapbook of The Sixties: Writings 1954 - 2010* (Second Edition). London, Spectre Books.

Michelson, A. (2017) *On the Eve of the Future: Selected Writings on Film*. Massachusetts, MIT.

Mirzoeff, Nicholas (ed) (2002), *The Visual Culture Reader* (2nd ed) London, Routledge.

Lester, C.N. (2018), *Being Seen*. London, Loose Associations.

JR and Agnès Varda (2018), *Faces Places*. Curzon Artificial Eye. DVD.

Pinto, L,L.ed. (2018), *Selected Writings 1998–2015: Babette Mangolte*. Massachusetts, MIT.

Steady, W. (2012), *Photographs Not Taken: A Collection of Photographers' Essays*. Daylight Community Arts Foundation; 2nd revised ed.

Steyerl, H. (2012) *The Wretched of the Screen*. Berlin. Sternberg Press.
<http://thecomposingrooms.com/research/reading/2015/Steyerl,%20Hito%20-%20The%20Wretched%20of%20the%20Screen.pdf>

Thompson, N., & Remnant, J. (2019), *JR: Can Art Change the World?* London, Phiadon.

Tupitsyn, M. (2019), *Picture Cycle*. Massachusetts, MIT.

Journals and Magazines

Loose Associations, The Photographers' Gallery, London.

Contemporary <https://contemporary.org/>

Websites

Allahyari, M. (2017), *She Who Sees the Unknown, Ya'jooj Majooj*. commission for The Photographers' Gallery's Media Wall Artwork, video, <https://vimeo.com/218147411>

Aperture <https://aperture.org/>

London Alternative Photography Collective <http://www.londonaltphoto.com/>

MUBI <http://www.mubi.com/>

TED Talks <https://www.ted.com/search?q=Critical+Thinking>

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

Women Make Movies <https://www.wmm.com/>