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

<b>Module Code:</b>	ARD626
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<b>Module Title:</b>	Dissertation
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<b>Level:</b>	6	<b>Credit Value:</b>	20
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<b>Cost Centre(s):</b>	Gafa	<b>JACS3 code:</b>	W100/100059
		<b>HECoS code:</b>	

<b>Faculty</b>	FAST	<b>Module Leader:</b>	Paul Jones
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Scheduled learning and teaching hours	20 hrs
Placement tutor support	<a href="#">Click here to enter hours.</a> hrs
Supervised learning eg practical classes, workshops	<a href="#">Click here to enter hours.</a> Hrs
Project supervision (level 6 projects and dissertation modules only)	<a href="#">Click here to enter hours.</a> Hrs
<b>Total contact hours</b>	<b>20 hrs</b>
Placement / work based learning	
Guided independent study	180 hrs
<b>Module duration (total hours)</b>	<b>200 hrs</b>

<b>Programme(s) in which to be offered (not including exit awards)</b>	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	✓	
BA(Hons)/Mdes Graphic Design	✓	
BA(Hons)/Mdes Surface Design	✓	
BA(Hons)/Mdes Illustration	✓	
BA(Hons)/Mdes Comics	✓	
BA(Hons)/Mdes Children's Books	✓	

BA(Hons) Fine Art	✓	
BA(Hons) Photography and Film	✓	
BA(Hons) Product Design	✓	

<b>Pre-requisites</b>
None

<b>Office use only</b>		
Initial approval: 14/01/2019	Version no:	
With effect from: 01/09/2020	Version no:4	
Date and details of revision:		
30/03/2020 Reapproved as part of the revalidation of BA (Hons) Fine Art and BA (Hons) Photography and Film		
08/09/2020 addition of BA(Hons) Product Design		

**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 ability to be specific, reflective and coherent with the questions, aims and conclusions addressed.
- 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.

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

1	Demonstrate acquired knowledge to a considerable depth in a subject of their choice.
2	Demonstrate an ability to identify appropriate research methodologies and conduct personal research to a high level of competence.
3	Demonstrate clarity of thought, analytical skills and the capacity to produce a well-reasoned argument.
4	Work independently and achieve professional presentation standards.
5	Demonstrate structured coherence between research questions, aims and conclusions.

<b>Employability Skills The Wrexham Glyndŵr Graduate</b>	<b>I = included in module content A = included in module assessment N/A = not applicable</b>
<b>CORE ATTRIBUTES</b>	
Engaged	IA
Creative	I
Enterprising	IA
Ethical	I
<b>KEY ATTITUDES</b>	
Commitment	IA
Curiosity	IA
Resilient	IA
Confidence	I
Adaptability	IA
<b>PRACTICAL SKILLSETS</b>	
Digital fluency	IA
Organisation	IA
Leadership and team working	
Critical thinking	IA
Emotional intelligence	
Communication	IA

## 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 2000 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 (%)
1	1, 2,3,4, 5	Coursework	100

## 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**

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

#### **Other indicative reading**

##### **Bibliography**

##### **Design and Applied Art 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* (2nd 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/>

## **Fine Art Programme**

### **Indicative Reading:**

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/>

### **Photography and Film**

#### **Indicative Reading:**

Adams, R. (2004), *Why People Photograph: Selected Essays and Reviews*. London, Aperture.

Azoulay, A. (2009) *Civil Imagination: A Political Ontology of Photography*. London: Verso.

Beckman, K. and Weissberg, L. (2013) *On Writing with Photography*. Minneapolis: University of Minnesota Press.

BFI *The Essay Film*, 2013.

<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/essay-film>

BFI *The Best Video Essays*, 2019.

<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/best-video-essays-2019>

Blatt, A. J. (2009), *Phototextuality: Photography, Criticism, Fiction* in *Visual Studies*, 24:2, pp. 108-121. London, Routledge.

Blight, D.C. (2018) *Be it Light or Shadow: Photography and the Essay*. London, Loose Associations: The Photographers' Gallery.

Chambers, E. & Northedge, A. (2008). *The Arts Good Study Guide* (2<sup>nd</sup> ed.) Open University Worldwide.

Costello, D (2017) *On Photography: A Philosophical Inquiry*. London, Routledge.

Dillon, B. (2017) *Essayism*. London: Fitzcarraldo.

Greetham, B. (2019), *How to Write Your Undergraduate Dissertation* (3<sup>RD</sup> edn). Macmillan Education UK.

Rubinstein, D (2018) *What is 21<sup>st</sup> Century Photography?* London. Philosophy of Photography.

Silverman, K. (2015) *The Miracle of Analogy or The History of Photography, Part 1*. Stanford: Stanford University Press.

Strunk, W. Jnr. And White, E.B., (1999), *The Elements of Style* (4<sup>th</sup> ed). Cambridge, Pearson.

Williams G.(2013) *How to Write about Contemporary Art*. London, Thames and Hudson.

<https://cdn.glitch.com/05cf2253-657b-4ca7-a4fe-293daf3e7498%2Fgilda-williams-how-to-write-about-contemporary-art.pdf?1547622999202>

### Online Sources

<http://www.mubi.com>

<https://www.intellectbooks.com/philosophy-of-photography>

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