

MODULE SPECIFICATION FORM

Module Title: Contextual Studies 1	Level: 4	Credit Value: 20
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Module code: ARDF410 (if known)	Cost Centre: GAFA / GADC GAAA	JACS3 codes: V350 / V370 / W100 / W200 / W700
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Trimester(s) in which to be offered: 1	With effect from: September 2016
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Office use only: To be completed by AQSU:	Date approved: August 2015 Date revised: June 2016 Version no: 2
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Existing/New: Existing	Title of module being replaced (if any): Design Principles
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Originating School: Creative Arts	Module Leaders: GU Paul Jones GLLM Manon Awst
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Module duration (total hours): 200 Scheduled learning & teaching hours: 50 Independent study hours: 150	Status: core/option (identify programme where appropriate): Core
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Programme(s) in which to be offered: BA (Hons) Applied Arts / BA (Hons) Design: Animation, Visual Effects and Game Art / BA (Hons) Design: Film and Photography / BA (Hons) Design: Graphic Design and Multimedia / BA (Hons) Design: Illustration, Graphic Novels and Children's Publishing / BA (Hons) Fine Art / MDes Applied Arts / MDes: Animation, Visual Effects and Game Art / MDes: Film and Photography / MDes: Graphic Design and Multimedia / MDes: Illustration, Graphic Novels and Children's Publishing / MFA Fine Art	Pre-requisites per programme (between levels): N/A
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<p>Module Aims:</p> <ul style="list-style-type: none"> To introduce students to the historical and cultural nature of their subject area. To introduce students to fundamental study and research skills. To encourage contextual thinking and an analytical approach through a focus on significant issues and artefacts. To enable students to analyse and evaluate visual and textual media. To gain confidence in communicating ideas with clarity.

Intended Learning Outcomes:

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

1. Recognise and evaluate critical and contextual frameworks in art and design. (KS1, KS6, KS9)
2. Identify relevant and appropriate sources of information. (KS4, KS5, KS6)
3. Demonstrate an ability to analyse and evaluate information. (KS5, KS6, KS9)
4. Demonstrate awareness of current issues and debates in art and design. (KS2, KS6)
5. Produce critical and analytical work based on sound research. (KS1, KS9)

Key skills for employability

1. Written, oral and media communication skills
2. Leadership, team working and networking skills
3. Opportunity, creativity and problem solving skills
4. Information technology skills and digital literacy
5. Information management skills
6. Research skills
7. Intercultural and sustainability skills
8. Career management skills
9. Learning to learn (managing personal and professional development, self-management)
10. Numeracy

Assessment:

1. A presentation that demonstrates the student's ability for contextual thinking, linking theory with practice and making reference to relevant artists and designers in a ten-minute presentation.
2. Students will be expected to produce a 2000 word essay that will demonstrate the student's ability in comparative analysis.

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

- Exploration of a relevant subject of study.
- Demonstration of a clear research methodology.
- Demonstration of methods of interpretation and evaluation.
- 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	Duration (if exam)	Word count (or equivalent if appropriate)
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1	3, 4	Presentation	50%	N/A	Ppt. 500
2	1, 2, 3, 5	Essay	50%	N/A	2,000

Learning and Teaching Strategies:

Students will participate in the module through a series of lectures and seminars. Individual and group tutorials and seminars will be used to challenge and support the student's development.

An appropriate study visit may be arranged to support the programme of study.

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

Syllabus outline:

There will be a formal delivery of lectures with a focus on contextualising key historical events, movements and artefacts that have influenced art & design.

Students will be introduced to the variety of approaches to critical and theoretical frameworks.

Students will be encouraged to develop their critical awareness through comparative analysis.

Indicative Content:

This module introduces students to a range of core debates, discussions and practices underpinning the cultural and critical themes in contemporary art & design practice. Historical precedents and paradigms relating to subject specialisms are introduced within the wider context of art & design discourse.

The social and cultural role and impact of art & design is discussed in relation to the context of technological innovation and its interrelationship with studio practice. Emphasis is placed on the development of critical understanding and analysis.

Bibliography:

Applied Arts 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.

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

Essential reading:

Braungart, M. (2009), *Cradle to Cradle: Remaking the way we Make Things*, London, Vintage.

Potter, N. (2008), *What is a Designer: Things, Places, Messages*, Hyphen.

Sterling, B. (2005), *Shaping Things*, MIT.

Van Leeuwen, T. (2004), *Introducing Social Semiotics: An Introductory Textbook*, Routledge.

Other indicative reading:

Cavalier, S. (2011), *The World History of Animation*. Aurum Press Ltd.

Papanek, V. (1985), *Design for the Real World*, Thames and Hudson.

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

Bennet, T. (2005), *New Keywords: A Revised Vocabulary of Culture and Society*, Oxford, Blackwell.

Butler, J. (2007), *Universal Principles of Design*, London, Rockport.

Chandler, D. (2009), *Semiotics, The Basics*, Oxford, Routledge.

Deyan, S. (2009), *The Language of Things*, Penguin.
Hall, S. (2007), *This Means This That Means That: A Users Guide to Semiotics*, Laurence King.
Hacking, J. (2012), *Photography: The Whole Story*. Thames and Hudson Ltd
Julier, G. (2007), *The Culture of Design*, London, Sage.
Lupton, E. Miller, J.A. (2001), *The abc's of the Bauhaus and Design Theory*, London, Thames & Hudson.
McDermott, C. (2007), *Design: The Key Concepts*, Oxford, Routledge.
Norman, D. (2002), *The Design of Everyday Things*, Basic Books.
Roberts, L. (2006), *Good: An Introduction to Ethics in Graphic Design*, London, Ava.
Pramaggiore, M. & Wallis, T. (2011), *Film: A Critical Introduction*, London, Laurence King Publishing.
Sennet, R. (2009), *The Craftsman*, London, Penguin.
Stepan, P. (2008), *50 Photographers You Should Know*. Prestel; Illustrated edition
Wells, L. (2015), *Photography: A Critical Introduction*. Routledge

Weblinks and Periodicals:

<http://www.designobserver.com/>
<http://changeobserver.designobserver.com/>
<http://www.aiga.org/>
<http://sustainability.aiga.org/>
<http://www.ideo.com/work/item/human-centered-design-toolkit/>
<http://www.design21sdn.com/>
<http://www.ted.com/>
<http://www.media.mit.edu/>
<http://www.good.is/>
<http://www.eyemagazine.com/>
<http://gamestudies.org/>

Design Issues, MIT Press
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

Essential reading:

Shone, R., & Stonard, J.P. (2013), *The books that shaped art history: from Gombrich and Greenberg to Alpers and Krauss*. London, Thames & Hudson.
Williams, G. (2014), *How to write about contemporary art*. New York, Thames & Hudson.
Ward, O. (2014), *Ways of looking: how to experience contemporary art*. London, Laurence King Publishing Ltd.
Bois A.Y, Buchlow B, Foster H, Krauss R (2011), *Art since 1900: Modernism, Antimodernism, Postmodernism*. London, Thames & Hudson.

Other indicative reading:

Walker, J. A., & Chaplin, S. (1997), *Visual culture: an introduction*. Manchester, UK, Manchester University Press.
Collings, M. (2000), *This is modern art*. London, Seven Dials.

Thornton, S. (2009), *Seven days in the art world*. London, Granta.
Elkins, J. (1997), *The object stares back: on the nature of seeing*. San Diego, Harcourt Brace.
Berger J, (1972), *Ways of Seeing*, London: Penguin.
Archer, Michael (1997), *Art Since 1960* London: Thames & Hudson chapter one "The Real and its Objects pp 8-60
Hudek, A. (2014), *The object*. London, Whitechapel, MIT Press

Thompson, D. N. (2009), *The \$12 million stuffed shark: the curious economics of contemporary art*. London, Aurum.
Chipp H B, (1968), *Theories of Modern Art. A Source Book by Artists and Critics*, Berkeley and Los Angeles: Univ. of California Press.
Fletcher, Alan (2001), *The Art of Looking Sideways* London Phaidon
Smith P and Wilde C A, (2002), *Companion to Art Theory*, Blackwell.
Mitchell, W. J. T. (2005), *What do pictures want?: the lives and loves of images*. Chicago, University of Chicago Press.
Stangos N, (1994), *Concepts of Modern Art: From Fauvism To Postmodernism*, London: Thames & Hudson.

Weblinks and Periodicals:

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

Cabinet. (2000), Brooklyn, N.Y.: Immaterial Inc.
Afterall (1998), Central Saint Martin's College of Art and Design (London, England), and California Institute of the Arts.
Modern painters. (1988), London, Fine Art Journals, Ltd.
Art review. (1934), London: Artist Pub. Co.