MODULE SPECIFICATION PROFORMA

Module Code:	ARDF 511

Module Title:	Contextual Studies 2

Level:	5	Credit Value:	20

Cost Centre(s):	GAFA/GADC/ GAAA	JACS3 **code**: HECoS code	V350/V370/W100/W200/W700 100306/100783/100059/100048/ 100895

Faculty:	Arts, Science and Technology	Module Leader:	Dan Berry

Scheduled learning and teaching hours	50 hrs
Guided independent study	150 hrs
Placement	0 hrs
Module duration (total hours)	200 hrs

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

Pre-requisites
N/A

Module Aims
- To develop contextual and comparative modes of analysis to the critical discussion relating to art and design.   - To encourage students to apply methods of interpretation and analysis to topics relevant to their study.   - To develop knowledge in key critical and theoretical concepts.   - To enable the student to explore and propose topics suitable for extended study at level 6.

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	
1	Develop critical practice through contextual and comparative analysis.	KS1	KS6
		KS9	KS3
		KS4	KS5
2	Demonstrate an ability to locate and use suitable research sources.	KS4	KS6
		KS5	
3	Apply, analyse and evaluate information from a variety of sources.	KS1	KS3
		KS4	KS5
		KS6	KS7
		KS9	
4	Develop an ability to construct, communicate and engage in critical debate.	KS1	KS2
		KS3	KS7
5	Independently produce work that demonstrates research methodology and an understanding of the critical frameworks of art and design.	KS1	KS3
		KS9	KS6
		KS5	

Transferable skills and other attributes
IT skills, information management and documentation skills.

Derogations
N/A

Assessment:
Indicative Assessment Tasks:

1. Students will be expected to produce work that responds to the theme-based lectures and form 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.
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.

In assessing the learning outcomes, a variety of factors will be taken into account, these include:-
- 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 (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	1 & 4	Coursework	50%	N/A	1500
2	2, 3 & 5	Coursework	50%	N/A	1500

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

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 conceptual ideas and theories as a foundation for further enquiry at level 6.

Indicative Content:

Central themes will be introduced through keynote lectures, 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 Arts Programme
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
Elkins, J. (2010), *Visual Cultures*, intellect books.
Heller, S. (2003), *Citizen Designer,* Allworth, USA.
Klein, N. (2010), *No Logo,* Fourth Estate.
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
Smith, P. and Wilde, C*A. (2002), Companion to Art Theory*, Blackwell.
Downey, A. (2014), *Art and politics now*. London, Thames and Hudson.
Barthes, R, and Stephen Heath. (1990), *Image, music, text*. [London]: Fontana.
Sturken, M. and Cartwright, L.(2000), *Practices of Looking: An Introduction to Visual Culture* Oxford: Oxford University Press.

Other indicative reading

Recommended Reading:

Applied Arts Programme
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
Ahrens, J. (2010), Comics and the City: Urban Space in Print, Picture and Sequence, Continuum.
Armstrong, H. (2009), Graphic 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:
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
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Human-Computer Interaction, Taylor and Francis, Routledge Press Film Studies Manchester
University Press
Animation: An Interdisciplinary Journal, Sage Press

Fine Art Programme
Cotton, C. (2014), The photograph as contemporary art. London, Thames & Hudson.
Krauss, R. (1986 rp 2002), "Sculpture in the Expanded Field" in The Originality of the Avant-Garde and Other Modernist Myths 13th imprint Cambridge, Massachusetts: MIT Press pp276- 290.
Gombrich, E. H. (1960 rp. 1991), Art in Illusion: A Study in the Psychology of Pictorial Representation 5th edition London: Phaidon.
Mirzoeff, Nicholas (ed) (2002), The Visual Culture Reader (2nd ed) London: Routledge.
Allen, G. (2011), Intertextuality. Abingdon, Oxon: Routledge.
Falconer, M. (2015), Painting Beyond Pollock. London: Phaidon Press Ltd.
Chatman, S. (1978 rp 1993), "Introduction" Story and Discourse: Narrative Structure in Fiction and Film 6th edition Ithaca: Cornell University Press pp15-41
Mitchell, W.J.T. (1986 rp) "What is an Image?" Iconology, Image, Text, Ideology Chicago; University of Chicago Press pp7-46
Danchev, A. (2011), 100 artists' manifestos. London: Penguin.
Sontag, Susan (1964), "Against Interpretation" in Fernie, Eric (1995 rp 1999) Art History and its methods: A Critical Introduction London: Phiadon pp214-222
Tickner, Lisa (1984), "Sexuality and/in Representation: Five British Artists" in Preziosi, Donald (ed) (1998) The Art History: A Critical Anthology Oxford: Oxford University Press pp.356-369
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.
Van Leeuwen, Theo "Semiotics and iconography" in Van Leeuwen, T. and Jewitt C.(eds) (2001), Handbook of Visual Analysis London: Sage Publications pp92-118.

Weblinks and Periodicals:

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/