

Module specification

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Module code	ART717
Module title	Engagement, Immersion and Practice
Level	7
Credit value	30
Faculty	FAST
Module Leader	Dr Karen Heald
HECoS Code	101361
Cost Code	QAAA

Programmes in which module to be offered

Programme title	Is the module core or option for this programme
MA Art Interdisciplinary Practice	CORE
MA Design Interdisciplinary Practice	CORE

Pre-requisites

None

Breakdown of module hours

Learning and teaching hours	32 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	13 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	45 hrs
Placement / work based learning	0 hrs
Guided independent study	255 hrs
Module duration (total hours)	300 hrs

For office use only	
Initial approval date	14/05/2021
With effect from date	September 21
Date and details of revision	
Version number	1

Module aims

The programme aims to develop an understanding of the broad and creative approaches to multidisciplinary, interdisciplinary and transdisciplinary practice in the context of art and design through constructing a learning experience at level 7. This first module has an emphasis on grounding and positioning students, where complex terminologies -Multidisciplinary, Interdisciplinary and Transdisciplinary - will be introduced:

Multidisciplinary draws on knowledge from people from different disciplines working together, each drawing on their disciplinary knowledge but stays within their boundaries.

Interdisciplinary is applied within education and training pedagogies to describe studies that use methods and insights of several established disciplines or traditional fields of study. Interdisciplinary involves researchers, students, and teachers in the goals of connecting and integrating several academic schools of thought, professions, or technologies - along with their specific perspectives - in the pursuit of a common task.

Transdisciplinary connotes a research strategy that crosses many disciplinary boundaries to create a holistic approach. It applies to research efforts focused on problems that cross the boundaries of two or more disciplines, and can refer to concepts or methods that were originally developed by one discipline, but are now used by several others, such as ethnography, a field research method originally developed in anthropology but now widely used by other disciplines.

These terms are vital to student understanding and successful progression on the programme. They will help students find their position and establish practice, based on their understanding of these complexities and their position.

The learning on the module will be completely individual-led and focussed on the relationship of the subject disciplines, and the themes being explored by the student as subject matter. This is addressed by promoting objectivity in evidencing and evaluating the influence of external factors on the artist/designer's own creativity. The influences are divided into two broad sets of influence – those emanating from within the diverse field of study, and those who may be considered the end user of the outputs (the audience).

By considering these influences, and by defending the relevance of the students' practice against the context of the field-leaders and audiences for the work, the student is able to locate their current practice in relation to their reference points. The module is about critically evaluating both the influences upon the work, and the influence the work may offer.

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

1	Critically debate through use of reflective practice, the complex and multiple contexts within which contemporary visual culture operates.
2	Demonstrate advancing expertise in one or more specialised or interdisciplinary practice areas within the programme.
3	Provide documentation of knowledge gained through conceptual analysis and in the development of theories, methods and practices related to this knowledge.

1	Critically debate through use of reflective practice, the complex and multiple contexts within which contemporary visual culture operates.
4	Show evidence of engagement with the contemporary art and design extended community through primary research activity, visits and experiential learning.

Assessment

Indicative Assessment Tasks:

This section outlines the type of assessment tasks the student will be expected to complete as part of the module. More details will be made available in the relevant academic year module handbook.

The assessment will demonstrate practical skills and critical and strategic thinking skills. Students will produce coursework that meets the requirements of their specified project proposal, taking into account objectives, learning plans, deadlines and resolutions. Students will be expected to present a statement of intent, research, art and design development, media experiments, reflective blogs, art and design works and critical and contextual evaluation of their progress.

Coursework components:

- Presentation - positioning and establishing practice
- Works
- Reflective Review - 1,500 words

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-4	Coursework	100%

Derogations

None

Learning and Teaching Strategies

This module comprises an active part of induction to level 7 studies and the identification of the student's postgraduate challenge. The emphasis is placed on thoughtful planning of negotiated learning activity. Artists and designers express

themselves in the problem solving activities they set themselves in response to the intended learning outcomes. These solutions to problems are expected to provide opportunity to extend knowledge and innovate actions, experiments, tests, prototypes, etc. which are captured by the intended learning outcomes at assessment points. The student is taught to manage their learning and to regularly review their study to inform the incremental process of generating learning plans that specify measurable objectives set against time.

Indicative Syllabus Outline

The student will be asked to identify major sources of influence and knowledge feeding into their current thinking in relation to their subject discipline / interdisciplinary practice. This will help the student to recognise their peer group and identify the range and breadth of thinking within the group.

Tutor led discussions will identify current engagements with local and regional art and design stakeholders, such as Ty Pawb, Xplore! Hope Street Studios, The Enterprise Hub, Tate Liverpool, Bluecoat, FACT, Open Eye, Ruthin Craft Centre, MOSTYN, The Whitworth Art Gallery, Manchester Art Gallery, Museum of Science and Industry (MOSI) etc. Optional field trips will be encouraged in order that student engagement can be established and experiences shared between peers.

The student will be encouraged to demonstrate self-initiated visits to engage in some primary research, documenting what is influential by drawing, noting, photographing and filming materials etc., for subsequent development. This development is expected to incorporate the students' subject matter/s and the knowledge gained from primary and secondary research into the works of others.

The student will be asked to show evidence that an audience for the work has been considered in the development of practice, and that the resulting work has some application to the broader cultural environment outside the artist/designer's practice.

Any visits and fieldtrips are to be funded by the student as an auxiliary aspect of learning. These visits and fieldtrips are not included in the programme fee.

Indicative Bibliography:

Please note the essential reads and other indicative reading are subject to annual review and update.

Essential Reads

Gannon, R., Fauchon, M. (2021) *Illustration Research Methods*. Oxford, Bloomsbury.

Wachter, E, M. (2017). *Co-Art: Artists on Creative Collaboration*. London, Phaidon.

Other indicative reading

Berger, J. (2013). *Understanding a Photograph*. London, Penguin Modern Classics.

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

Bordwell, D., Thompson, K., & Smith, J. (2019) *Film Art: An Introduction*. (12th edition). McGraw-Hill Education.

Hegarty, J. (2014), *Hegarty on Creativity: There are No Rules*. London, Thames and Hudson.

Kocur, Z., & Leung, S. (2013). *Theory in Contemporary Art since 1985*. Chichester: Wiley-Blackwell.

Lester, P.M. (2013), *Visual Communication: Images with Messages*. 6th ed. Boston, MA: Wadsworth.

Working with tutors, the students will identify additional titles that are relevant to their particular subjects and interests.

Employability skills – the Glyndŵr Graduate

Each module and programme is designed to cover core Glyndŵr Graduate Attributes with the aim that each Graduate will leave Glyndŵr having achieved key employability skills as part of their study. The following attributes will be covered within this module either through the content or as part of the assessment. The programme is designed to cover all attributes and each module may cover different areas.

Core Attributes

Engaged
Enterprising
Creative

Key Attitudes

Commitment
Curiosity
Confidence
Adaptability

Practical Skillsets

Digital Fluency
Organisation
Critical Thinking
Communication