

**Module Outline**

**Part 1- as validated**

1.	<b>Title</b>	DU1BAFTF5C / DU1BAFTP5C / DU1BAADF5C / DU1BAADP5C / DU1BAFAF5C / DU1BAFAP5C / DU1BAPHF5C / DU1BAPHP5C <b>Critical Studies - Theoretical and Contextual Framing</b>
2.	<b>Level *</b>	5
3.	<b>Credits</b>	20
4.	<b>Indicative Student Study Hours</b>	42 hours lectures and Seminars; 158 hours independent study
5.	<b>Core (must take and pass), Compulsory (must take) or Optional</b>	Compulsory

\* *Foundation Level=3 Degree Year 1 = 4 Degree Year 2 = 5 Degree Year 3 = 6 PG (Masters) = 7*

**5. Brief Description of Module (purpose, principal aims and objectives)**

**Background**

In order to go on and contribute to their chosen profession or discipline, students need to have an overview and understanding of themes and concerns that inform contemporary practice and the way that artists and designers both frame and respond to them. This includes topics as wide ranging as current theoretical debates on the purpose or role of art to having a sense of responsibility towards creating sustainable design.

Consideration of such matters not only informs students' understanding and awareness of current practice in their discipline, but also encourages them to make independent judgments and develop a critical self-awareness about their own practice and where they wish to position themselves.

**Purpose**

The purpose of this module is for students to develop their knowledge of contemporary practice in their discipline and to consider and articulate their own position in relation to it.

**Principal aims and objectives**

For students to:

- Apply research skills to identify and evaluate appropriate cultural and professional contexts relevant to their own practice, interest and concerns.
- Develop their ability to make independent judgments and apply a degree of critical self-awareness when considering the development and position of their own practice within a wider professional context.
- Effectively use oral and written communication to communicate their knowledge and understanding.

**6. Learning Outcomes - On successful completion of this module a student will be able to:**

*(Add more lines if required)*

1.	Effectively employ a variety of sources and research methods to investigate art and design practices and cultural contexts.
2.	Identify cultural and professional contexts, subjects and themes relevant to their own practice and interests.
3.	Present evidence and outcomes of self-directed research in written form that conforms to appropriate academic standards and effectively articulates information, ideas and conclusions.
4.	Effectively communicate to an audience through appropriate forms of verbal and non-verbal communication.

**7. Assessment**

**Pass on aggregate or Pass all components**

*(modules can only be pass all components if this is a PSRB requirement)*

**Aggregate**

**Summary of Assessment Plan**

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	A/V Presentation	30%	No	10 mins	1, 2 and 4	
2.	Illustrated Essay	70%	No	2,000	1, 2 and 3	

**Further Details of Assessment Proposals**

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a live presentation to a group of peers, and a written essay submission.

**Audio-visual Presentation:** A 15-minute presentation, supported by relevant visual material on how the student has considered their own work within the context of relevant historical and contemporary practice.

**Illustrated Essay:** A written and illustrated submission on a specific aspect of art or design practice that has a particular relevance for their own work and interests, based on effective and detailed research from a variety of sources and conforming to appropriate academic standards.

**8. Summary of Pre and / or Co Requisite Requirements**

n/a

**9. For use on following programmes**

All Art &amp; Design Pathways

**Module Specification****Part 2- to be reviewed annually**

<b>1.</b>	<b>Module Leader</b>	<b>Pathway specific tutor</b>
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<b>2.</b>	<b>Indicative Content</b>
	<p>This module builds upon the broad overview of art and design practices and histories introduced in the Contextual Studies module at Level 4.</p> <p>Through lectures, seminars, tutorials, study visits and independent study, students will examine further the relationship between art and design practice and theory, in order to develop a deeper knowledge and understanding of historical and contemporary theories of art.</p> <p>Within that context of current and historical debate, they will go on to consider the contextual framing of their own work and further develop the critical and theoretical underpinning of their practice.</p> <p>The outcome of their studies will inform their studio work and be evidenced through written submission and oral presentation.</p>

<b>3. Delivery Method</b> <i>(please tick appropriate box)</i>					
Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
Yes					
<i>If the Delivery Method is <b>Classroom Based</b> please complete the following table:</i>					
	<b>Activity (lecture, seminar, tutorial, workshop)</b>	<b>Activity Duration - Hrs</b>	<b>Comments</b>	<b>Learning Outcomes</b>	
1	Lecture (all pathways)	1 Hr	The Politics of Looking	1 and 2	
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2	
2	Lecture (all pathways)	1 Hr	Graphic Design	1 and 2	
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2	
3	Lecture (all pathways)	1 Hr	Photography	1 and 2	
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2	

4	Lecture (all pathways)	1 Hr	Fine Art	1 and 2
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2
5	Lecture (all pathways)	1 Hr	Effective Research strategies.	1 and 2
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2
6	Lecture (all pathways)	1 Hr	Textile Design	1 and 2
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2
7	Lecture (all pathways)	1 Hr	The Society of the Spectacle	1 and 2
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2
8	Lecture (all pathways)	1 Hr	Essay and presentation prep 1	1 to 4
	Seminar (individual to each pathway)	2 Hr	Group discussion on identified research topics.	1 to 4
9	Tutorials (individual to each pathway)	3 Hr	Individual Essay/Presentation Prep Tutorials.	1 to 4
10	Tutorials (individual to each pathway)	3 Hr	Individual Essay/Presentation Prep Tutorials.	1 to 4
11	Lecture (all pathways)	1 Hr	Design from the Street: How designers are influenced by alternative culture	1 and 2
	Seminar (individual to each pathway)	2 Hr	Discussion of topics raised in the lecture.	1 and 2
12	Lecture (all pathways)	1 Hr	Art, Design and Gender	1 and 2
	Seminar (individual to each pathway)	2 Hr	Group discussion on identified research topics.	1 and 2
13	Lecture (all pathways)	1 Hr	Essay and presentation prep 2	1 to 4
	Seminar (individual to each pathway)	2 Hr	Group discussion on identified research topics.	1 to 4
14	Student Presentations	3 Hr	Student Presentation Assessment	4
	<b>Total Hours</b>	<b>42</b>		
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery				

## 4. Learning Resources

*To include contextualised Reading List.*

### Physical Resources:

Lecture / Seminar Room with projection facility (L Block) plus additional seminar 'breakout' rooms.

### Reading List:

#### Fine Art

Adamson, G. and Pavitt, J. *Postmodernism: Style and Subversion, 1970-90* (London: V&A, 2011)

Boomgaard, J. and Brom, R. *Being Public* (Amsterdam: Valiz, 2017)

Horne, V. and Perry, L. (Eds.) *Feminism and Art History Now: Radical Critiques of Theory and Practice* (London: I. B. Tauris, 2017)

Fried, M. *et al.*, *Fifty Years of Great Art Writing* (London: Hayward, 2018)

Kelly, J. and Wood, J. *Sculpture Now* (Berlin: Hatje Cantz, 2018)

Kholeif, O. *You Are Here: Art after the Internet* (Manchester: Cornerhouse Publications, 2018)

#### Fashion and Textiles

Black, S. *Eco-Chic: the fashion paradox* (London: Black Dog, 2008)

Brown, S. and Small, G. *Eco Fashion* (London: Lawrence King, 2010)

Edwards, T. *Fashion in Focus : concepts, practices and politics* (London: Routledge, 2011)

Lillethun, A. and Welters, L. (eds.) *The Fashion Reader* (Oxford: Berg, 2011)

Rocamora, A. and Smelik, A. (eds.) *Thinking Through Fashion: A Guide to Key Theorists (Dress Cultures)* (London: I. B. Taurus, 2015)

Wilson, E. *Adorned in Dreams: Fashion and Modernity*, revised edition (London: I.B.Tauris, 2009)

#### Graphic Design:

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

Aynsley, J. *A Century of Graphic Design* (London: Mitchell Beazley, 2001)

Coad, R. and Manzini, E. *Design, When Everybody Designs: An Introduction to Design for Social Innovation (Design Thinking, Design Theory)* (Massachusetts: MIT Press, 2015)

Heller, S. *Graphic Design Rants and Raves: Bon Mots on Persuasion, Entertainment, Education, Culture, and Practice* (New York: Allworth Press, 2017)

Meggs, P. and Purvis, A. *Megg's History of Graphic Design*; sixth (revised) edition (London: Wiley, 2016)

Poynor, R. *Design without Boundaries: Visual Communication in Transition*. (London: Booth-Clibborn, 1998)

#### 3D Design and Craft:

Charny, D. (ed) *Power of Making: the importance of being skilled* (London.V&A, 2011)

Johnson, P. *Ideas in the Making: Practice in Theory* (London: Crafts Council, 1998)

Malpass, M. *Critical Design in Context: History, Theory, and Practices* (London: Bloomsbury, 2017)

Norman, D. *The Design of Everyday Things*, revised edition (Massachusetts: MIT Press, 2013)

Sennett, R. *The Craftsman* (London: Penguin, 2009)

Smith, S. (ed) *Beyond Green: Toward a sustainable art* (Chicago: Chicago Univ. Press, 2005)

#### Photography:

Bate, D. *Photography (Key concepts)* (London: Bloomsbury, 2016)

Berger, J. and Mohr, J. *Another Way of Telling: A Possible Theory of Photography* (London: Bloomsbury,

2016)

Ekins, J. *Photography Theory (The Art Seminar)* (London: Routledge, 2007)

Goldberg, V. *Light Matters: Writings on Photography (Aperture Ideas)* (New York: Aperture Foundation, 2011)

Heiferman, M. and Foresta, M. *Photography Changes Everything* (New York: Aperture, 2012)

Klein, A. and Cotton, C. (eds.) *Words Without Pictures (Aperture Ideas)* (New York: Aperture Foundation with Los Angeles County Museum of Art (LACMA), 2010)

Read, S. and Simmons, M. *Photographers and Research: The role of research in contemporary photographic practice* (Oxford: Focal Press, 2017)

### **Journals:**

Aesthetica; Art monthly; Art review; Frieze; the Jackdaw; Parkett

10; Fashion Theory: The Journal of Dress, Body and Culture; Selvedge; Surface

CMYK; Creative Review; Eye; Layers; Print; Intern; Blueprint

I.D.; craft&design; newdesign; Ceramic Review; Design Exchange

Aperture; Burn; Aint-Bad; British Journal of Photography

### **Websites**

I Library resources:

[http://portal.colchester.ac.uk/support\\_departments/ssandsupport/LearningResourcesandStudent/Colchester\\_Institute\\_Library/Pages/default.aspx](http://portal.colchester.ac.uk/support_departments/ssandsupport/LearningResourcesandStudent/Colchester_Institute_Library/Pages/default.aspx)

<http://www.pearsonportfolio.co.uk/progression/category/portfolio-development/>

<https://designmuseum.org/>

<https://www.gettyimages.co.uk/editorial-images/archival#>

<https://www.moma.org/collection>

<https://www.tate.org.uk/art>

<https://www.vam.ac.uk/collections?type=featured>

A collection of over 800 free art history and theory texts published by museums and universities:

<http://www.arthistorylab.com/e-books/>