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

<b>Module Code:</b>	ARD450
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<b>Module Title:</b>	History and Context
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<b>Level:</b>	4	<b>Credit Value:</b>	20
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<b>Cost Centre(s):</b>	GAAP/GADC/ GAAA	<b>JACS3 code:</b> <b>HECoS code:</b>	W990 101361/100059
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<b>Faculty</b>	FAST	<b>Module Leader:</b>	D. Berry
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Scheduled learning and teaching hours	36 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>36 hrs</b>
Placement / work based learning	
Guided independent study	164 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	✓	<input type="checkbox"/>
BA(Hons)/MDes Graphic Design	✓	<input type="checkbox"/>
BA(Hons)/MDes Surface Design	✓	<input type="checkbox"/>
BA(Hons)/MDes Illustration	✓	<input type="checkbox"/>
BA(Hons)/MDes Comics	✓	<input type="checkbox"/>
BA(Hons)/MDes Children's Books	✓	<input type="checkbox"/>
BA(Hons) Fine Art	✓	<input type="checkbox"/>
BA(Hons) Photography and Film	✓	<input type="checkbox"/>

**Pre-requisites**

N/A

**Office use only**

Initial approval: 30/03/2020

Version no:2

With effect from: 01/09/2020

Date and details of revision:

Version no:

**Module Aims**

- To familiarise students to a historical and contextual understanding of their subject area.
- To introduce students to critical thinking, critical analysis and structured processes of inquiry
- To encourage students to develop curiosity and learn to learn about their interests within the evolution of artistic practices in their discipline.

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

1	Identify relevant research questions and express them with coherence and clarity.
2	Organise ideas and originate convincing arguments that lead to clear conclusions.
3	Develop an understanding of the contextual nature of their subject specialism.
4	Develop oral communication skills, visual and textual presentation skills to convey a sequence of ideas.
5	Relate artworks of the past with contemporary practices

<b>Employability Skills The Wrexham Glyndŵr Graduate</b>	<b>I = included in module content A = included in module assessment N/A = not applicable</b>
<i>Guidance: complete the matrix to indicate which of the following are included in the module content and/or assessment in alignment with the matrix provided in the programme specification.</i>	
<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	N/A
Critical thinking	IA
Emotional intelligence	I
Communication	IA

**Derogations**

N/A

**Assessment:**

## Indicative Assessment Tasks:

Students will develop a process of inquiry related to specific artworks and contexts and explore connections and changes that link to contemporary practices through:

1. 15 minute annotated PowerPoint presentation.
2. 1500 work written essay 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.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-5	Presentation	50
2	1-5	Essay	50

**Learning and Teaching Strategies:**

The core of this module will be delivered in a series of thematic lectures and seminars that present a broad historical and contextual perspective of art and design. These themes may include the interconnection between history, social & political issues, technological evolution, philosophy and art & design.

Student's understanding of their own subject specialism will also be introduced, exploring the varied histories and contexts of their own creative practice.

Students will be introduced to research methodologies and will compile a document that evidences their process of enquiry.

**Syllabus outline:**

This module has two strands of delivery; The first that introduces students to the intersections between art & design with historical influencers such as (but not limited to) social change, conflict, technological advances, innovation and practitioners key to the development of their subjects.

The second strand introduces students to the history of their own subject specialism, exploring similar historical influencers.

Students will be challenged to explore practical, technological and conceptual parallels between the historic origins of their subject and contemporary practices.

## Indicative Bibliography:

### Essential reading

Cotrell, S. (2017). *Critical thinking skills: effective analysis, argument and reflection*. London: Palgrave Macmillan Education.

Bignell, J. (2002). *Media Semiotics: An Introduction*. Manchester: Manchester University Press.

### Other indicative reading

Benshoff, H.M., & Griffiths, S. (2009), *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. Toronto, Wiley-Blackwell.

Chalmers, G. F. (1996). *Celebrating Pluralism: Art, Education, and Cultural Diversity*. Getty Publications.

Choudhuri, S. (2005), *Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia*. Edinburgh, Edinburgh University Press.

Cousins M. (2011), *The Story of Film: A Concise History of Film and an Odyssey of International Cinema*. London, Pavillion Books.

Dovidio, J. F., Hewstone, M., Glick, P. & Esses, V. M. (2010), *Handbook of Prejudice, Stereotyping and Discrimination*. London, SAGE.

Duncum, P. (2010). Seven Principles for Visual Culture Education, *Art Education*, 63 (1), pp 6-10.

Isaak, J., A. (1996). *Feminism and Contemporary Art. The Revolutionary Power of Women's Laughter*. London: Routledge.

Lubben, K. (2011), *Magnum Contact Sheets*. London, Thames and Hudson Ltd.

Maldonado Torres, N. (2007). On the Coloniality of Being. *Cultural Studies*, 21:2, 240 – 270.

Nochlin, L. (1988). "Why Have There Being No Great Women Artists?" In *Women, Art, And Power and Other Essays*. Westview Press, pp.147- 158.

Quijano, Aníbal (2007). Coloniality and Modernity. *Cultural Studies*, 21:2, 168-178.

Sarkeesian, Anita (2009). Feminist Frequency: <https://feminisfrequency.com/>

Solnit, R. (2004), *River of Shadows: Eadweard Muybridge and the Technological Wild West*. London, Penguin Books.

Wolf, N. (2002). *The Beauty Myth*. New York, Harpel Perennial.