

MODULE SPECIFICATION PROFORMA

Module Code:	ARD549
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Module Title:	Critical Thinking
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Level:	5	Credit Value:	20
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Cost Centre(s):	GAAA/GADC/GAFA	JACS3 code:	W990
		HECoS code:	101361

Faculty:	Arts, Science and Technology	Module Leader:	A.Cooke
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Scheduled learning and teaching hours	30 hrs
Guided independent study	170 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) / MDes Animation	✓	
BA(Hons) Applied Art	✓	
BA(Hons) / MDes Children's Books	✓	
BA(Hons) / MDes Comics	✓	
BA(Hons) / MDes Game Art	✓	
BA(Hons) / MDes Graphic Design	✓	
BA(Hons) / MDes Illustration,	✓	
BA(Hons) / MDes Surface Design	✓	
BA(Hons) / MDes Visual Effects	✓	

Pre-requisites
N/A

Office use only

Initial approval: 14/01/19

Version no:1

With effect from: 01/09/19

Date and details of revision: 01/03/19 APSC approved for additional programmes

Version no: 2

Module Aims
<ul style="list-style-type: none"> • To encourage students to navigate, retrieve and manage information from a variety of sources • To develop knowledge and understanding of broad critical and contextual dimensions of student(s) disciplines • To analyse information and formulate reasoned arguments • 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	KS3
		KS4	KS5
		KS6	KS9
2	Demonstrate an ability to locate and use suitable research sources.	KS4	KS5
		KS6	
3	Apply, analyse and evaluate information from a variety of sources.	KS1	KS3
		KS4	KS5
		KS6	KS7
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
		KS5	KS6
		KS6	KS9

Transferable skills and other attributes

Time management, management of independent study, research skills, IT and presentation skills.

Derogations

N/A

Assessment:

Indicative Assessment Tasks:

1. Students will be expected to produce work that responds to the theme-based lectures and workshops forming 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/workshops. Group and individual seminar and tutorial sessions will be held with debate as a central mechanism for focusing 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 critical themes and theories as a foundation for further enquiry at level 6.

Indicative Content:

Critical themes will be introduced through keynote lectures/workshops, 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 Art 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.

Design Programmes

Essential reading:

Elkins, J. (2010), *Visual Cultures*, intellect books.

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

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

Essential reading:

Finkelpearl T. (2013) *What We Made: Conversations on Art and Social Cooperation*, Duke University Press

Sholette, G; Bass, C; Queens, S, P. (2018) *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art*, Allworth Press

Other indicative 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

Other indicative reading:

Ahrens, J. (2010), *Comics and the City: Urban Space in Print, Picture and Sequence*, Continuum.
 Armstrong, H. (2016) *Digital 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:

<https://designobserver.com>
<http://scratchingthesurface.fm>
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

Helguera, P (2011) *Education for socially engaged art: a materials and techniques handbook*, Jorge Pinto Books
 Deuze, A. (2017) *Almost Nothing: Observations on precarious practices in contemporary art*, Manchester University Press
 Thompson, N (2017) *Culture as Weapon: The Art of Influence in Everyday Life*, Melville House Publishing, New York.
 Bishop, C. (2012) *Artificial Hells : participatory art and the politics of spectatorship*, Verso, London
 Hirschhorn, T., Lee, L., Foster, H. (2013) *Critical Laboratory: The Writings of Thomas Hirschhorn*, October Books, London
 Mirzoeff, Nicholas (ed) (2002), *The Visual Culture Reader* (2nd ed) London: Routledge.
 Allen, G. (2011), *Intertextuality*. Abingdon, Oxon: Routledge.

Danchev, A. (2011), *100 artists' manifestos*. London: Penguin.
Boltanski, L., Chapello, E (2018) *The New Spirit of Capitalism*, Verso, London
Fisher, M. (2009) *Capitalist Realism: Is There No Alternative?* Zero Books
Bridle, J. (2018) *The New Dark Ages*, Verso, London
Monibot, G. (2018) *Out of the Wreckage: A New Politics For an Age of Crisis*, Verso, London
Besthy, W (Ed) (2015) *Ethics*, MIT Press
Le Feuvre, L (2010) *Failure*, MIT press
Bishop, C. (2006) *Participation*, MIT press
Sontag, Susan (1964), "Against Interpretation" in Fernie, Eric (1995 rp 1999) *Art History and its methods: A Critical Introduction* London: Phiadon pp214-222
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.

Websites:

<https://www.e-flux.com/journal/31/68204/after-ows-social-practice-art-abstraction-and-the-limits-of-the-social/>

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

<https://groundwork.art/>

<http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/>