

MODULE DESCRIPTOR

Module Title

Critical & Contextual Studies - Visual Culture & Creative Ecologies

Reference	AA1403	Version	1
Created	August 2023	SCQF Level	SCQF 7
Approved	September 2023	SCQF Points	30
Amended		ECTS Points	15

Aims of Module

To support foundational understanding of critical and contextual studies and the tools to identify relevant themes within specific contexts of the art school environment and ecology of the arts.

Learning Outcomes for Module

On completion of this module, students are expected to be able to:

- 1 Identify relevant research to support ideas through required reading list and independently sourced materials related to historical and contemporary visual and material culture.
- 2 Apply critical thinking to visual and material culture research through the development and contextualisation of ideas related to studio practice.
- 3 Convey information clearly within oral and written communication
- 4 Process critical and contextual knowledge through attendance, participation and engagement of lectures and critical practice workshops.

Indicative Module Content

The content will be presented through a series of lectures and critical practice workshops/seminars that introduce visual and material cultures. The themes selected are relevant across disciplinary fields. Students will employ curiosity and critical thinking through directed and independent work. This will include close reading of words, images, and objects; introduction to critical writing, library resources, archives, collections; conveying ideas through written, oral and other forms of audio-visual communications. During this process students will exercise critical reasoning and identify core skills required for creative research. Throughout the process, theoretical project work should evidence an awareness of sustainable themes in a manner appropriate to the context of the discipline.

Module Delivery

Critical and Contextual Studies is interdisciplinary. The module will be delivered through lectures, critical practice workshops/seminars, library, and archive research with allocated time for independent study. The CCS programme acts as a critical counterpoint to work in the studio and is intended to create a conversation between practice and theory. Visits from relevant professionals and study trips, will form part of the curriculum as appropriate.

Indicative Student Workload

	Full Time	Part Time
Contact Hours	50	N/A
Non-Contact Hours	250	N/A
Placement/Work-Based Learning Experience [Notional] Hours	N/A	N/A
TOTAL	300	N/A
<i>Actual Placement hours for professional, statutory or regulatory body</i>		

ASSESSMENT PLAN

If a major/minor model is used and box is ticked, % weightings below are indicative only.

Component 1

Type:	Coursework	Weighting:	100%	Outcomes Assessed:	1, 2, 3, 4
Description:	Submission of written coursework.				

MODULE PERFORMANCE DESCRIPTOR**Explanatory Text**

In order to pass the module you need to achieve a D or above.

Module Grade	Minimum Requirements to achieve Module Grade:
A	An A at C1
B	A B at C1
C	A C at C1
D	A D at C1
E	An E at C1
F	An F at C1
NS	Non-submission of work by published deadline or non-attendance for examination

Module Requirements

Prerequisites for Module	None in addition to course entry requirement.
Corequisites for module	None.
Precluded Modules	None.

ADDITIONAL NOTES

Students will be guided towards particular readings relevant to the individual projects and will be encouraged to keep abreast of contemporary issues occurring in their specialist areas.

INDICATIVE BIBLIOGRAPHY

- 1 Adamson, G. (2018) Thinking through Craft. London: V & A & Berg Publishers.
- 2 Archer, M. (2023) Composition. London: Hachette
- 3 Benjamin, W. (1931/1992) 'Unpacking my Library' in Illuminations, London: Fontana.
- 4 Berger, J.(1972) Ways of Seeing. London: Penguin
- 5 Hyde, D. (2012) 'Introduction' in The Gift: How the Creative Spirit Transforms the World. London: Canongate.
- 6 Mirzoeff, N. (2015) How to see the world, London: Pelican.
- 7 Porter, C. (2021) What Artists Wear. London: Penguin
- 8 Rawsthorn, A. (2018) Design as an Attitude, Switzerland: Ringier.