University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Cultural and Social Interpretation					
Module Code	UADANM-15-M DM402		Level	M	Version	1
Owning Faculty	ACE		Field	Design		
Contributes towards	MA Graphic Design, MA Photography, MA Interior Design					
UWE Credit Rating	15	ECTS Credit Rating	7.5	Module Type	Standard	
Pre-requisites	N/A		Co- requisites	None		
Excluded Combinations	n/a		Module Entry requirements	n/a		
Valid From	September 2012		Valid to	September 2018		

CAP Approval Date	1 August 2012

Part 2: Learning and Teaching	
Learning Outcomes	**On satisfactory completion of this unit students will be able to:** 1. demonstrate knowledge of a range of theoretical discourses key to the production and interpretation of the creative arts. (Comp. A1 + B1,3) 2. demonstrate an appreciation of the possible relationships between theory and practice. (Comp. A1,2 +B2,3) 3. demonstrate the ability to select appropriate theoretical discourse for further study. (Comp. A1,2 + B1,2) 4. demonstrate the ability to interrogate specific theoretical discourse in pursuit of critical and positional argument. (Comp. A2 + B1,2,3) 5. demonstrate the ability to articulate a relationship between specific theoretical discourse and practice through written communication. (Comp. B1,2)
Syllabus Outline	Fundamental to postgraduate study through self-directed research within the framework of the creative arts is an appreciation of the various theoretical discourses that have informed, and been informed by, practice. Making use of historical and contemporary paradigms drawn from the cultural arena and from the more specific concerns of particular creative endeavour, this module explores a range of theoretical and contextual positions impacting upon the creative industries in order to demonstrate the importance of the relationship between theory and practice. Through the introduction and detailed examination of key texts drawn from the wider cultural field, students will be encouraged to formulate and further examine the possible links between their own particular interests and concerns, and the appropriate social, cultural and philosophical perspectives that offer an advanced appreciation of the positional nature of creative practice.

	Implicit in this module is a firm belief in the relationship between production, mediation and consumption, and that in order students to best locate their practice they must be able to critically reflect upon this relationship.

Intended to furnish students with the ability to analyse and evaluate a range of possible theoretical perspectives, and to then position themselves with regard to the application of specific discourse, this module makes use of both current staff research and the specialisms of visiting lecturers in order to address the variety of possible debates relating to issues such as visual language and meaning, identity and difference, authorship and interpretation. The students will be encouraged to make further relationships with other areas of their study, including the portfolio of research and communication methods.

Core and specialist lecture topics and subject areas covered may include:

- The concept of 'genre'
- Modernity: modernism/ postmodernism
- Ideology and visual representation
- Theories of narrative and communication
- Identity and difference
- Cultures of display
- Ethical possibilities/ ethical practice
- Further to this, students will be encouraged, through seminars, to consider key concepts of subject-based import relating to the production, mediation and consumption practices currently prevalent within their own area of study. |
| Contact Hours/Scheduled Hours | Learning Hours 150

Contact Hours 60

Independent Learning hours 90 |
| Teaching and Learning Methods | Whilst lectures are the principal teaching method used for the presentation of course content, a wide variety of other techniques and approaches are employed to enrich the delivery and to cater for different student learning styles and preferences.

A series of introductory lectures, given to all students, will outline a number of key debates relating to issues of representation, the generation of meaning and the possibilities of consumption within the framework of creative arts practice, and following this students will be introduced to a number of critical perspectives reflecting the more specific nature of their study; it is intended that through this students will then individually devise and negotiate a research path defined by the critical interrogation of specific theoretical discourse that draws its influence from both lecture content and practice-based concerns.

Lecture content, drawing upon staff research and the interests of visiting lecturers, will vary from year to year. A series of generic lectures, outlining key concerns relating to matters of contemporary cultural and creative significance, will be followed by further lectures and seminars dedicated to a critical appraisal of the more specialist discourses within art and design theory.

Scheduled learning includes lectures, seminars, set exercises, oral presentations, role-play, case studies, guest speakers, online surveys and tutorials.

Independent learning includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table above. Scheduled sessions may vary slightly depending on the module. |

		Teaching and Learning Methods
		- Lecture - Seminar - Group tutorial - Tutorial 'Blackboard' - Independent study
Reading Strategy		**Required Reading List** Any essential reading will be indicated clearly, along with the method for accessing it, The Alexander College library will hold copies for loan as well as copies for reference only to improve access to required texts. Students will be encouraged to obtain their own copies of required reading. The required reading list will be posted on the course website. Module guides will also reflect the range of reading to be carried out. **Recommended Reading** Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests from the academic literature. **Access and Skills** The development of literature searching skills is supported by a Library seminar provided during induction week. Students will be presented with further opportunities within the course to develop their information retrieval and evaluation skills in order to identify such resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing. **Indicative Reading List** The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, *current* advice on readings will be available via the module guide.
Indicative Reading List		**Essential** - Eagleton, Terry. (2007). *Ideology.* New Ed. London: Longman. - Evans, Jessica and Hall, Stuart. (1999). *Visual Culture: The Reader.* London: Sage Publications. - Greenhalgh, Paul. (2005). *The Modern Ideal: The Rise and Collapse of Idealism in the Visual Arts.* London: V and A Publications. - Hall, Stuart. (1997). *Representation: Cultural Representations and Signifying Practices.* London: Sage Publications. - Paterson, Mark. (2005). *Consumption and Everyday Life.* London: Routledge. **Recommended**

	- Atfield, Judy. (2000). *Wild Things.* Oxford: Berg. - Clark, David, Doel, Marcus, Housiaux, Kate and Clarke, David. (2003). *The Consumption Reader.* London: Routledge. - Cartwright, Lisa and Sturken, Marita. (2000). *Practices of Looking: An Introduction to Visual Culture.* Oxford: Oxford University Press. - Eagleton, Terry. (2004). *After Theory.* New Ed. London: Penguin. - Slater, Don. (1997). *Consumer Culture and Modernity.* London: Polity Press. - Woodward, Kath. (1997). *Identity and Difference.* London: Sage Publications. Further reference material relating to both generic and specialist discourses will be articulated through unit handbooks (issued at the start of the unit) and via online teaching and learning resources.

Part 3: Assessment

| Assessment Strategy | **Component A:**

1. 15 Minutes Presentation on the work undertaken on Project 1 (O1,O2,O3)
2. 15 Minutes Presentation on the work undertaken on Project 2 (O2,O3,O4)

All assignments given to students in the class are explained visually and verbally in the class by the lecturer and they require the students to undertake the required practical or/and written design work accompanying this with detailed sketchbook, research work development and final Graphic Design work *(if required by particular assignment / project). (learning outcomes, assessment criteria and evidence required, are analysed in detail in the project brief given to the students)*

The presentations must cover and examine the work and investigation undertaken on the specific project, the student must correspondingly explain the detailed visual conclusions and solutions given to problems. The student will also have to self-evaluate and examine the evidences provided by the learner that cover the required outcomes by the project or assignement.

Component B

1. **Cultural Design Project 1** (Practical Work Produced – **Restaurant**,) (O1,O3,O4,O5)
2. **Cultural Design Project 2** (Practical Work Produced – **Own Choice**,) (O2,O3,O4,O5)
3. Written Essay of 1000 – 1500 words (O1,O2,O4)

A series of practical projects/assignments exploring cultural and social interpretation towards your own practice-based work. This should address a diversity of methods drawn in seminars or lectures and judgmentally evaluate upon your progress.

All projects/assignments require an extensive piece of research and sketchbook work with evidence of self-evaluation and in some cases evaluation of the work of others. Research material must be analysed and synthesised creatively and with evidence of detailed study upon particular research. Students in our master's level must show evidence of being able to deal with complex issues both systematically and creatively, to make sound judgements in the absence of complete data, and to communicate their conclusions clearly to specialist and non-specialists. The student must comment upon findings and evaluate critically current research material and advanced scholarship in the graphic design discipline. The student through these assignments/projects should demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a postgraduate and professional level. Sketchbooks must always show experimentation and creativity with various ideas generating techniques and approaches as well as with own comments and thoughts, images, illustrations, interviews with people, copies of text, references to books, articles, magazines, websites etc. |

During each project / assignment, students are formatively assessed through the presentation of their work at feedback sessions, during which they may be asked to explain and justify their work and to demonstrate the process of development, thinking and research. Other learners and lecturers are normally present and are invited to contribute to the discussion. We always welcome undergraduate students to participate in these presentations.

Assessment feedback

For each assessment which is marked and graded, students will be provided with an Assignment Feedback Sheet which will show the marks awarded and will contain formative feedback comments to explain how the marks were awarded and offer advice about how to improve.

Identify final assessment component and element	B/3	
	A:	**B:**
% weighting between components A and B (Standard modules only)	**50**	**50**

First Sit

Component A (controlled conditions) **Description of each element**	**Element weighting (as % of component)**
1. 15 Minutes Presentation on the work undertaken on Project 1	50
2. 15 Minutes Presentation on the work undertaken on Project 2	50
Component B **Description of each element**	**Element weighting (as % of component)**
1. Cultural Design Project 1 (Practical Work Produced – **Restaurant**,) (practical work with sketchbook, research work development and final Design work)	40
2. Cultural Design Project 2 (Practical Work Produced – **Own Choice**,) (practical work with sketchbook, research work development and final Design work)	40
3. Written Essay of 1000 – 1500 words	20

Resit (further attendance at taught classes is not required)

Component A (controlled conditions) **Description of each element**	**Element weighting (as % of component)**
1. 15 Minutes Presentation on the work undertaken on Project 1	50
2. 15 Minutes Presentation on the work undertaken on Project 2	50
Component B **Description of each element**	**Element weighting (as % of component)**
1. Cultural Design Project 1 (Practical Work Produced – **Restaurant**,) (practical work with sketchbook, research work development and final Design work)	40
2. Cultural Design Project 2 (Practical Work Produced – **Own Choice**,) (practical work with sketchbook, research work development and final Design work)	40
3. Written Essay of 1000 – 1500 words	20

If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.