

MODULE HANDBOOK: 2019/2020

SEMESTER 1

MODULE: **Advanced Critical Thinking**

MODULE CODE: **M7X01616**

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Thursday 11.30am, Friday 9.00am and 1.30pm in Lecture Theatre 1



Marcus Coates, *Journey to the Lower World*, 2004

Module Rationale – *Advanced Critical Thinking*

The *Advanced Critical Thinking* 20 credit module combines an introduction to complex theoretical and philosophical ideas with independent academic research.

This module is primarily taught through weekly lectures at 11.30am on Thursdays and 9.00am and 1.30pm on Fridays. Ideas introduced during lectures will be discussed in weekly seminars also held on Fridays. One-to-one tutorials are available to support academic research, writing skills and to further develop a contextual understanding of practice and theory.

The lecture programme will include a number of different voices and provides a perspectival approach to practice and theory.

To complete this module you will need to write an academically referenced 2500 word essay, which should, where applicable, be illustrated with visual examples. This essay will need to be submitted via turn-it-in by **12noon on Friday 13th December 2019**.

The essay will form 50% of the mark for this module with a further 50% given to a live presentation of your key research themes. The presentation is to be no longer than 15 minutes and therefore should identify central concerns and arguments in a clear and concise manner. You may make use of digital software such as PowerPoint and/or adopt a 'performative' approach to the presentation of your research. Presentations/performances will take place on **Friday 10th January 2020** and will be an opportunity to share your research with both students and staff.

ADVANCED CRITICAL THINKING LECTURE PROGRAMME

Day/Date	Time	Room	Lecture Title
Thursday September 19	10.00am	Lecture Theatre 1	PG Introduction
Friday September 20	9.00am – 10.30am	Lecture Theatre 1	<u>Postmodernism</u> – Marilyn Allen
Friday September 20	1.30pm – 3.00pm	Lecture Theatre 1	<u>Technologies of the Self</u> – Marilyn Allen
Thursday September 26	11.30am-1.00pm	Lecture Theatre 1	<u>Place and Space</u> – Catrin Webster
Friday September 27	9.00am – 10.30am	Lecture Theatre 1	<u>The Unintended Consequences of Design</u> – Matt Archer
Friday September 27	1.30pm – 3.00pm	Lecture Theatre 1	<u>Poststructuralism</u> – Marilyn Allen
Thursday October 3	11.30am-1.00pm	Lecture Theatre 1	<u>The Voice: Explorations in Disintegrated Languages</u> – Simon Kilshaw
Friday October 4	9.00am – 10.30am	Lecture Theatre 1	<u>Textile(s) Place</u> - Shellie Holden
Friday October 4	1.30pm – 3.00pm	Lecture Theatre 1	<u>The Death of the Author/Artist/Designer</u> – Marilyn Allen
Thursday October 10	11.30am-1.00pm	Lecture Theatre 1	<u>Conceptions and Perceptions of Time and Space</u> - Rob Jones
Friday October 11	9.00am-10.30am	Lecture Theatre 1	<u>Making with Glass</u> – Cath Brown
Friday October 11	1.30pm – 3.00pm	Lecture Theatre 1	<u>Postproduction</u> – Marilyn Allen
Thursday October 17	11.30am-1.00pm	Lecture Theatre 1	<u>The Sublime</u> - Catrin Webster
Friday October 18	9.00am – 10.30am	Lecture Theatre 1	<u>Transport Design</u> – Paul Morrow
Friday October 18	1.30pm – 3.00pm	Lecture Theatre 1	<u>Collaborative Thinking</u> – Marilyn Allen
Friday October 25	All Day	Lecture Theatre 1	Pecha Kucha
Thursday October 31	11.30am-1.00pm	Lecture Theatre 1	<u>Information Graphics</u> – Gavin Kirby
Friday November 1	9.00am– 10.30am	Lecture Theatre 1	<u>Generative Design</u> – Paul Morrow
Friday November 1	1.30pm – 3.00pm	Lecture Theatre 1	<u>Chance Methods</u> – Marilyn Allen
Friday November 8	9.00am-10.30am	Floor 7	Essay Presentation Guide

Friday November 8	1.30pm – 3.00pm	Lecture Theatre 1	Academic Writing – Harvard Referencing
Friday November 15	9.00am	Lecture Theatre 1	Seminar - Essay Question 1 - Marilyn Allen
Friday November 15	1.30pm	Lecture Theatre 1	Seminar - Essay Question 2 - Catrin Webster
Friday November 15	2.30pm	Floor 7	Seminar - Essay Question 3 – Shellie Holden
Friday November 22	9.00am	Lecture Theatre 1	Seminar - Essay Question 4 – Matt Archer
Friday November 22	1.30pm	Lecture Theatre 1	Seminar - Essay Question 5 – Catrin Webster
Friday November 22	2.30pm	Floor 7	Seminar - Essay Question 6 – Marilyn Allen
Friday November 29	9.00am	Lecture Theatre 1	Seminar - Essay Question 7 –Paul Morrow
Friday November 29	10.00am	Lecture Theatre 1	Seminar - Essay Question 8 – Paul Morrow
Friday November 29	1.30pm	Floor 7	Seminar - Essay Question 9 – Simon Kilshaw
Friday November 29	2.30pm	Floor 7	Seminar - Essay Question 10 – Robert Jones
Friday December 6	All Day		Independent Research & Writing Week
Friday December 13	All Day	Turnitin digital submission via moodle	Essay Submission
Friday January 10	All Day	TBC	Essay Presentation

Assignment Component 1 - 2500word essay

Hand in date – 13th December 2019 by 12noon via turnitin

Select and respond to one of the following questions:

1 – Research and critically evaluate the role of the artist/designer in the context of Bourriaud's theory of Postproduction or Barthes' Death of the Author. Select relevant practice to focus your discourse.

2 – Explore the work of two contemporary artists, makers or designers and analyse the relationship they have developed between their art or design practice and environment, place and space.

3 – Critically explore the significance of 'Textiles Place' in relation to two contemporary artists – makers who have utilised the medium to make personal or political statements around society/ individual. Use relevant theoretical perspectives to support your argument.

4 – Critically analyse where the introduction of a new design has resulted in unintended consequences that have affected environmental, economic and social engagement?

5 – Consider the concept of the 'sublime' in relation to two artists, makers or designers and analyse whether such a term is applicable in a contemporary context.

6 – Critically analyse the potential for collaborative practice to challenge traditional disciplinary boundaries, subjectivities and hierarchies. Explore the work of two collaborations in your discussion.

7 – With the rapid advances in generative design tools, artificial intelligence, additive manufacturing and robotic systems of production the creative 'authorship' of designers is being disrupted. Discuss this perspective and propose how the designer's role may evolve in this future landscape.

8 – Critically analyse the complexities of the car/transport design discipline and discuss the idiosyncrasies of being creative in a constrained and evolving environment.

9 – Research two key vocal works and critically analyse the concept of *Disintegrated Language*, in the context of Schaeffer's theory of the sound object.

10 – Compare and contrast the work of two contemporary filmmakers, providing a critical analysis of their approach to time and space within moving image. Include relevant theoretical perspectives and corresponding working practices in your discussion.

Assignment Component 2 - Essay Presentation

Presentation date – 10th January 2020

A 15minute live presentation:

A verbal/performative presentation of key theoretical ideas researched in your Advanced Critical Thinking essay. The presentation/performance is to be no longer than 15 minutes and therefore should identify central concerns and arguments in a clear and concise manner. It is advisable to make use of digital presentation software such as PowerPoint. Image, text, sound and short films clips may be used to enhance the presentation of your research.



Marina Abramovic, *The Artist Is Present*, 2010

Focussed Reading

Agamben, G., 1999, *Potentialities*, [Trans. Daniel Heller-Roazen], California: Stanford University Press

Barthes, R., 1977, *Death of the Author*, IN, *Image Music Text*, [Trans. Stephen Heath], London: Fontana Press

Benjamin, W., 1999, *The Arcades Project*, Tiedemann, R., [Ed.], [Trans. Howard Eiland & Kevin McLaughlin], US: The Belknap Press of Harvard University Press

Billing, J., Lind, M., Nilsson, L., [Eds.], 2007, *Taking Matters Into Common Hands*, London: Black Dog Publishing

Bourriaud, N., 2002, *Postproduction*, New York: Lukas & Sternberg

Butler, J., 1990, *Gender Trouble*, London: Routledge

Butt, G., 2004, *After Criticism: New Responses to Art and Performance*, Oxford: Wiley-Blackwell

Deleuze, G., Guattari, F., 2004, *A Thousand Plateaus: Capitalism and Schizophrenia*, [Trans. Brian Massumi], New York: Continuum International Publishing Group Ltd.

Deleuze, G., Guattari, F., 1994, *What Is Philosophy?*, [Trans. Graham Burchell & Hugh Tomlinson], London & New York: Verso

Deleuze, G., 2004, *Difference and Repetition*, [Trans. Paul Patton], London: Continuum International Publishing Group Ltd.

Derrida, J., 1998, *Of Grammatology*, [Trans. Gayatri Spivak], Baltimore: Johns Hopkins University Press

Evans, D., [Ed.], 2009, *Appropriation: Documents of Contemporary Art*, London: Whitechapel Art Gallery

Foucault, M., 2002, *What is an Author?*, IN, Harrison, C., Wood, P., [Eds.], *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Oxford UK & Malden USA: Blackwell

Iversen, M., [Ed.], 2010, *Chance: Documents of Contemporary Art*, London & Massachusettes: Whitechapel Gallery & MIT

Jones, A., Stephenson, A., [Eds.], 1999, *Performing the Body Performing the Text*, London & New York: Routledge

Kester, G., 2001, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Durham, North Carolina: Duke University Press

Pollock, G., 1999, *Differencing the Canon*, London: Routledge

Lyotard, J., *The Postmodern Condition*, IN, Seidman, S., [Ed.], 1995, *The Postmodern Turn; New Perspectives on Social Theory*, Cambridge, UK: Cambridge University Press

Lomax, Y., 2000, *Writing the Image: An Adventure with Art and Theory*, London: I.B.Tauris

O'Sullivan, S., 2006, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, Hampshire UK: Palgrave Macmillan

Useful Theoretical Texts:

Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd.

Costello, D., Vickery, J., [Eds.], 2007, *Art: Key Contemporary Thinkers*, Oxford: Berg Publishing

Harrison, C., & Wood, P., [Eds.], 2002, *Art in Theory 1900-2000*, United Kingdom: Blackwell Publishing

Lechte, J., 1994, *Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity*, London: Routledge

Maunter, T., [Ed.], 1997, *Dictionary of Philosophy*, London: Penguin Books

Parr, A., [Ed.], 2010, *The Deleuze Dictionary*, Edinburgh: Edinburgh University Press

Wortham, S. [Ed.], 2010, *The Derrida Dictionary*, London: Continuum International Publishing Group

Useful Web Links:

<http://scholar.google.co.uk>

<http://www.tate.org.uk/learn/online-resources/glossary>

<http://www.tate.org.uk/research/publications/tate-papers-issues>

<http://www.ubu.com>

Glossary of Theoretical Terms

Author – ‘The idea of the author is said by Barthes to be tyrannical in that it encloses the text within a single meaning and denies the importance of what Kristeva terms its intertextuality. Texts are not, that is, produced by authors, but by intertextuality and other texts.’ (Macey, D., 2001, *The Penguin Dictionary of Critical Theory*, London: Penguin Books, page 84)

Becoming – Rather than a product, final or interim, ‘becoming’ is the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state. (Parr, A., [Ed.], 2010, *The Deleuze Dictionary*, Edinburgh: Edinburgh University Press, page 26)

Binary - Relating to, composed of, or involving, two interrelated ideas (masculine and/or feminine)

Collaboration - Collaboration may be considered an umbrella term incorporating numerous approaches to the practice of working to shared agendas and it has been suggested ‘that collaboration goes beyond achieving a common objective and breaks down the need to identify individual contributions.’ (Fremantle, C., 2012, *Reflections on Collaborations*, (online), [accessed on 24th June 2012], available from: <http://www.a-n.co.uk/publications/document/2249434>)

Culture is a complicated and contested word because the concept does not represent an entity in an independent object world. Rather it is best thought of as a mobile signifier that enables distinct and divergent ways of talking about human activity. (Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd., page 44)

Dialogism - The concept of the dialogic is drawn from the work of Bakhtin. Dialogism suggests that an author cannot remove the marks of citationality or an inherent interaction between meanings.

Différance - A play on the terms difference and deference.

Intertextuality – ‘Increased awareness of intertextuality is argued to be a sign of the postmodern condition. Hence the intertextual historical blurring encountered within postmodernism by which representations of the past and present are displayed together in a bricolage that juxtaposes previously unconnected signs to produce new codes of meaning.’ (Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd., page 101)

Modernism is an art historical term used when people speak about modern art and certain forms of design. Modernism is the philosophical idea which contextualises modern art. Modernist forms of art and design arose as part of Western society’s attempt to come to terms with Modernity.

Modernity is a period and world-view beginning approximately in the eighteenth century with the Enlightenment, reaching its height in the late nineteenth and early twentieth centuries. It may be observed that industrial societies, increased mechanisation and highly populated urban centres are concepts closely associated with Modernity.

Perspectivism is the name that has been given to Nietzsche's view that there is no escaping the partial or perspectival restrictions of experience and knowledge. What is denied in this claim is the possibility of a 'god's-eye view' of the world, which would incorporate every possible perspective and not be perspectival itself.' (Mautner, T., [Ed.], *The Penguin Dictionary of Philosophy*, (second edition), London: Penguin Books, Page 460)

Postmodernism is a term used to describe a late 20th century concept in the arts, architecture and criticism, which represents a departure from modernism and has at its heart a general distrust of grand theories and ideologies. Typical features include a deliberate mixing of different artistic styles and media, the self-conscious use of earlier styles and conventions and often the incorporation of images relating to the consumerism and mass communication of the late 20th century. (Pearsall, J., Trumble, B., (Eds.), 1995, *The Oxford English Reference Dictionary*, New York: Oxford University Press)

Postmodernity is an overarching term that usually refers to a historical period subsequent with modernity. The transition from modernity to postmodernity, is usually assumed to be governed by some form of social and economic change. Postmodernity is the era of a post-industrial society in which the production of commodities gives way to the production and manipulation of knowledge. (Macey, D., 2001, *The Penguin Dictionary of Critical Theory*, London: Penguin Books)

Postproduction – 'Since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age'. (Bourriaud, N., 2002, *Postproduction, Culture As Screenplay: How Art Reprograms the World*, New York: Sternberg Press)

Poststructuralism - Instead of the scientific certainty of structuralism, poststructuralism offers us irony. That is, an awareness of the contingent constructed character of our beliefs and understandings that lack firm universal foundations. (Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd., page 161)

Rhizomatics extend the multiplicity of sociocultural and creative dynamics not in binary terms, but in terms of continuing offshoots, continually producing affective relations and all manner of becomings that themselves contribute to the dynamic multiplicity of creativity. (Stivale, C., 1998, *The Two-fold Thought of*

Deleuze and Guattari: Intersections and Animations, New York, London: The Guilford Press, page 73)

Undecidability - Derridean undecidability is not the paralyzing of decision (as implied by its common usage) but rather the play of tensions and contradictions within the language of opposition.

Uncreative Writing - 'There's been an explosion of writers employing strategies of copying and appropriation over the past few years, with the computer encouraging writers to mimic its workings. When cutting and pasting are integral to the writing process, it would be mad to imagine that writers wouldn't exploit these functions in extreme ways that weren't intended by their creators'. (Goldsmith, K., 2011, *Uncreative Writing*, New York: Columbia University Press, page 5)

MODULE CODE: M7X01616
TITLE: **Advanced Critical Thinking**
DATED: 21/07/2015

LEVEL: 7
CREDITS: 20

JACS CODE: W200

AIM(S)

To develop independent critical and analytical thinking skills necessary for the development of theoretical concepts and their relationship to practice based concerns.

Provide the context and inspiration for creative development and deployment of academic, practical and vocational skills.

To instil research methods of information retrieval and the structuring and referencing of such information.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Critically analyse, interpret and evaluate theories concerned with creating a context for contemporary art and design concepts and practices and produce modified conceptions.
2. Demonstrate responsibility exercising broad autonomy and judgement in selecting, planning and implementing tasks.
3. Determine and use appropriate research methodologies and approaches.

INDICATIVE CONTENT

An understanding of the construct of contexts and theoretical approaches.

The application of theoretical approaches within a creative dialogue between theoretical and practical concerns.

Art form, the individual, politics and social engagement.

Paradigms of the qualitative research and criteria for assessing research.

The ability to research and structure an academic argument in relation to visual arts practice.

The appropriate use of academic research methodologies and academic writing standards appropriate to the level of study.

LEARNING AND TEACHING STRATEGY

Lectures will introduce the students to the concepts, principles and practices of theories concerned with creating a context for contemporary art and design. Tutorials and seminars will introduce practical examples, which will be used to support the application, discussion, and critical evaluation of techniques learned. Students will participate in group seminars and student presentations.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percent age
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	200	100%

ASSESSMENT

Description of each assessment component and its weighting, together with an example for new forms of assessment:

Assessment Component 1 – 50%

Coursework: Essay, 2500 words

Exemplar

A discursive essay which might for example place the work of two artists into a theoretical context critically analysing their work

Assessment Component 2 – 50%

Practical: Seminar presentation (individual) 15 minutes

Exemplar

Initiate and lead a seminar presentation outlining the relationship between researched theoretical concepts and personal contextualised practice.

Assessment Summary

Activity type	Percent age
Written exam	
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
This module emphasises dialogue and collaborative thinking. It enables students to question structures, which create contexts and theoretical frameworks, thus challenging the ways that individuals think about the predetermined. The module allows students to think independently and to utilise research methodologies to apply questions, which they themselves formulate. These methodologies can be applied to a variety of contexts and therefore has sustainability in all areas of society. The structure of the module directly addresses four of UNESCO's 5 pedagogical approaches; Futures Thinking; Critical and Creative Thinking; Participatory Learning; and Systematic Thinking.	

BIBLIOGRAPHY

Essential

- Barrett, E Bolt, B, (2010) *Practice as Research: Approached to Creative Arts Enquiry*, London: I B Tauris & Co Ltd
- Biggs, M (Ed.) & Karlsson, H (Ed.), (2012) *The Routledge Companion to Research in the Arts*, London: Routledge; reprint edition
- Elkins, J, (2014) *Artists with PhDs: On the New Doctoral Degree in Studio Art*, Washington: New Academia Publishing, LLC; expanded edition
- Elkins, J. (2013) *Theorizing Visual Studies* New York: Taylor & Francis
- Elkins, J. (2011) *On Pictures and the words that fail them* Cambridge: Cambridge University Press; reissue edition
- Kumar, R, (2011) *Research Methodology: A Step-by-Step Guide for Beginners*, London: Sage
- Williams, K, (2009) *Getting Critical*, Basingstoke: Palgrave Macmillan
- Williams, K (2009) *Referencing and Understanding Plagiarism*, London: Palgrave & Carroll, J Macmillan

Recommended:

- Bachelard, G, (2014) *Poetics of Space*, London: Penguin Classics
- Bachelard, G, (2013) *Intuition of the Instant*, Illinois: Northwestern University Press
- Bennett, J, (2010) *Vibrant Matter: A political ecology of things*, North Carolina: Duke University Press
- Borchardt-Hume, A (Ed.) (2010) *Keeping it Real: From the ready-made to the everyday* London: Whitechapel Gallery
- De Certeau, M (2011) *The Practice of Everyday Life* California: University of California Press; 3rd revised edition
- Coelewij, L, (2014) *Marlene Dumas: The Image as Burden*, London: Tate Publishing; 1st edition

Elkins, J, (2009)	<i>What is Photography</i> New York: Taylor & Francis
Elkins, J, (1999)	<i>What Painting is</i> , London: Routledge
Elkins, J, (1997)	<i>The Object Stares Back</i> California: Mariner Books
Garret, B, (2014)	<i>Explore Everything: Place-Hacking the City</i> London: Verso
Hannula, M, Suoranta, J & Vaden, T, (2014)	<i>Artistic Research Methodology: Narrative, Power and the Public</i> New York: Peter Lang Publishing Inc
Hubbard P & Kichin R, (2010)	<i>Key thinkers on Space and Place</i> London: SAGE Publications Ltd; 2 nd edition
Ingold, T, (2013)	<i>Making: Anthropology, Archaeology, Art and Architecture</i> , London: Routledge
Ponty, M, (2013)	<i>Phenomenology of Perception</i> , London: Routledge
Ranciere, J (2013)	<i>The Politics of Aesthetics</i> Bloomsbury Academic; reprint edition,
Stoner, J, (2012)	<i>Towards a Minor Architecture</i> USA: MIT

Background:

Barthes, R, (1993)	<i>Camera Lucida</i> , New York: Vintage Classics
Benjamin, W, (2008)	<i>The Work of Art in the Age of Mechanical Reproduction</i> , London: Penguin Great Ideas
Berger, J, (2008)	<i>Ways of Seeing</i> , London: Penguin
Deluze, G, (2011)	<i>The Fold</i> , London: Continuum
Derrida, J, (1987)	<i>The Truth in Painting</i> , Chicago: University of Chicago Press; 2 nd edition
Foucault, M, (2002)	<i>Archaeology of Knowledge</i> , London: Routledge

Lefebvre, H, (1991)

The Production of Space, New Jersey:
Wiley-Blackwell; 1st edition

Lefebvre, H, (2013)

*Rhythmanalysis: Space, Time and
Everyday Life*, London: Bloomsbury
Revelations,

Tanizaki, J, (2001)

In Praise of Shadows, New York: Vintage
Classics; New edition

Journals:

Art in America

Art Monthly

Frieze

Modern Painters

Websites:

www.scholar.google.co.uk

<http://vestoj.com>

www.culturemachine.net