MODULE CATALOGUE

MA Digital Arts & Design

MA Fine Art

MA Future Design

April 2014

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OVERVIEW OF MODULAR FRAMEWORK (full-time)

October – January

Creative Interaction

(with research methods training)

30 M Credits

Programme specific module:

Professional Skills*

Representation, Depiction And Modernity*

Design Innovation*

30 M Credits

Postgraduate Certificate

February – May

Research & Development

(with subject specific project supervision)

60 M Credits

Postgraduate Diploma

June – September

Programme specific module:

Project Realisation*

Artefacts, Galleries And Public Display*

Design Direction*

60 M Credits

Masters Degree

* Subject to approval of module title change

OVERVIEW OF MODULAR FRAMEWORK (part-time)

October - January

Creative Interaction

30 M Credits

February - September

Research & Development

60 M Credits

October - January

Programme specific module:

Professional Skills*

Representation, Depiction And Modernity*

Design Innovation*

30 M Credits

February - September

Programme specific module:

Project Realisation*

Artefacts, Galleries And Public Display*

Design Direction*

60 M Credits

The above is provided as an example. It is possible to devise other schedules for individual needs.

University of Teesside

UTREG2 Online Module Specification

CREATIVE INTERACTION

Academic Year
2014/15

Module Descriptor

This module aims to expand perceptions of the nature and process of art and/or design and to explore areas of commonality across discipline boundaries. Working to a common theme of mutual interest students use advanced techniques to develop their ability to gather information, conduct and use research in order to enrich the creative process. In exploring the discipline boundaries artists and designers interact with others to: investigate possibilities, research the theme, create individual responses, make proposals and identify sites and formats for the display and dissemination of their work. Alongside this project work they explore the philosophical contexts of art and/or design, considering how ideas and issues relate to current and future practice. Study skills for academic research are introduced in this module, stressing consistent use of referencing systems and ethical, accurate citation of sources.

Keywords art, design, research, creative process, design theory, art theory, collaboration, thematic, interdisciplinary, exhibitions, creative publishing, installation, intervention, interaction, citation, referencing

Module Leader	Michael Hall
Module Tutors	Neil McLaren, Phil Gatenby, Fine Art Staff, Design Staff
External Examiner	Paul Stickley

Module Occurrence

Year	Location	Period	Min no. Stus	Max no. Stus
	University of Teesside Main Site Campus	Autumn and Spring Terms	15	45

Module Values

Type	Level	Credit	Learning Hours
Standard	M	30	300

Assessment Marking Scheme	Postgraduate Marking Scheme
Assessment Marking Criteria	ICA 100%
Assignment Submission	School
Available as Open/Distance Learning?	No
Roll On/Roll Off?	No
Compensatable	No
Is re-submission possible?	No

Delivery Mode (Total no hours per module)

<div align="center">45</div>

Delivery Pattern

Lecture	5	**Tutorial/Seminar**	20
Science Laboratory		**IT Laboratory**	
Studio/Practice	15	**Open Distance Learning**	5

Pre-Requisites none

Co-Requisites none

Other Requirements none

Additional Comments none

AIMS

Module aims

This module aims to enable students to:

- Expand understanding of the nature and processes of art and/or design
- Explore areas of commonality across discipline boundaries
- Interact with peers in researching issues affecting current practice, and in the collective dissemination of project work
- Develop practical research skills in gathering, analysing, referencing and citing sources of information
- Create individual responses to issues which accommodate broad philosophical, social and ethical contexts in which artists and designers operate.

Indicative Content

Students will engage in:
- Collective research and discussion around a given theme leading to individual creative responses to the issues raised.
- Exploration of the means by which consideration of the philosophical social and ethical contexts can inform the creative process and outcomes.
- Origination and development of project work in response to the theme
- Practical study sessions in advanced search methods, referencing and citation
- Interaction on the development of ideas relating to the dissemination and display of project work

- *Research Methods including:*
    - Information gathering from primary and secondary sources
    - Use of LibGuides, databases and RefWorks
    - Methods of evaluation and analysis
    - Practice based research in art and design
    - Group learning and sharing references in online environments

Learning Strategy

This module involves independent learning and interaction with colleagues, to include:
- Briefing session to launch theme and introduce mechanisms for creative interaction
- Seminars to discuss current contextual issues and debates relating to creative practice
- Research methods sessions
- Study skills sessions with library staff
- Discursive research sessions where students share knowledge, ideas and information gathered in response to project theme
- Group tutorials / critiques at key stages where work in progress is discussed and formative feedback is given by peers and tutors
- Individual tutorials where work in progress is discussed
- Online sharing of references and establishment of networking groups

LEARNING OUTCOMES

Knowledge & Understanding
A1 Demonstrate an understanding of techniques and methods appropriate to the chosen area of research and practice in art or design.
A2 Demonstrate an understanding of the breadth and depth of knowledge in the chosen area of art or design including awareness of current issues in professional practice.
A3 Identify and research contextual and ethical issues relevant to their discipline.

Cognitive & Intellectual Skills
B1 Produce creative ideas that explore diverse knowledge and concepts.
B3 Engage in extended exploration and detailed study of ideas.

Practical & Professional Skills
C1 Operate ethically and autonomously to select and use appropriate skills and methods effectively in project work
C2 Systematically gather, interpret and evaluate information from a diverse range of sources.

Key Transferable Skills
D1 Initiate independence and intellectual autonomy by undertaking & managing individual and/or group study
D2 Explore, evaluate and use different forms of communication

ASSESSMENT

Assessment Strategy

Project work in an agreed appropriate form (physical or digital) to include:
- Evidence of research, experimentation, the development of art objects or designs and the visual presentation of proposals for display and dissemination of work. (75%)
- Self and peer assessment of evidence of interaction with groups and individuals to research and develop ideas in response to the project theme (25%)

Written feedback on the final summative assessments will be available at the end of the module. Detailed information regarding the assessment process is provided to the students at the module briefing and in the module handbook.

Assessment criteria
Project work is assessed by academic staff against the following learning outcomes:
A1, A2, A3, B1, B3, C1, C2, D1 and D2

Self and peer assessment is assessed by students against the following learning outcomes:
A1, A2, B2, D1 and D2 and uses criteria established through group discussion at the beginning of the module.

INDICATIVE RESOURCES

THIS MODULE CATERS FOR STUDENTS FROM A RANGE OF DISCIPLINES AND MODULE TUTORS WILL PROVIDE ADDITIONAL GUIDANCE TO SUBJECT SPECIFIC REFERENCE MATERIALS.
All books are Recommended Reading. Students may wish to purchase some of these titles following discussion with staff and checking availability in the library.

Kuilman, D., & Elbers, D., *AEKI: Experimental Design and Functional Art,* Veenman, Breda, Netherlands, 2006
Klanten, R. & Ehmann, S., (Editors), *Hidden Track: How Visual Culture Is Going Places*, Die Gestalten Verlag, Berlin, 2005
Leadbeater, C., *We-think*, Profile Books Ltd, London, 2008
Barrett, E., and Bolt, B., *Practice as Research: Approaches to Creative Arts Inquiry*, Tauris, London, 2009 (also available as e-book)
Davies, M.B., *Doing a Successful Research Project: Using Qualitative or Quantitative Methods*, Palgrave Macmillan, 2007
Gray C., & Malins J., *Visualizing Research: A Guide to the Research Process in Art & Design*, Ashgate, Aldershot, 2004 (also available as e-book)
Sullivan, G., *Art Practice as Research: Inquiry in the Visual Arts,* 2nd ed., Sage Publications, Los Angeles, 2010
Thackara, J., *In the Bubble: Designing in a Complex World*, MIT Press, Cambridge, Mass., 2005
Coles, A. (editor), *Design and Art* (Documents of Contemporary Art), Whitechapel, London, 2007

Gauntlett, D., *Creative Explorations: New Approaches to Identities & Audiences*, Routledge, Oxon, 2007 (also available as e-book)

Jenkins, H., *Convergence Culture: Where Old and New Media Collide,* 2nd rev. ed., New York University Press, New York, 2008

Lazarus, M.A., Mendler, S.F., Odell, W., *The HOK Guidebook to Sustainable Design*, 2nd ed., Wiley, Hoboken, N.J., 2006

Lazarus, M.A., Mendler, S.F., Odell, W., *The HOK Guidebook to Sustainable Design*, 3rd ed., Wiley, Hoboken, N.J., 2014

Miles, M., *Art, Space and the City: Public Art and Urban Futures*, Routledge, London, 1997 (also available as e-book)

Norman, D., *Emotional Design: Why We Love (or Hate) Everyday Things*, Basic Books, New York, 2005

Tapscott, D. & Williams, A., *Wikinomics: How Mass Collaboration Changes Everything*, Portfolio Penguin, New York, 2010

Ghosh, R.A., *CODE: Collaborative Ownership and the Digital Economy,* MIT Press, Cambridge, Mass., 2005 (also available as e-book)

Paul, C., *Digital Art (World of Art)*, (2nd ed.) Thames & Hudson, London, 2008

Shiffman, D., *The Age of Engage: Reinventing Marketing for Today's Connected, Collaborative, and Hyperinteractive Culture*, Hunt Street Press, Ladena Ranch, Calif., 2008

Saffer, D., *Designing for interaction: Creating Innovative Applications and Devices (2nd Edition) (Voices That Matter)*, New Riders, Berkeley, Calif., 2009.

Goodwin, K., *Designing for the Digital Age: How to Create Human-Centered Products and Services*, Wiley, Hoboken, N.J., 2009

Brickwood, C., Ferran, B., Garcia, D., Putnam, T., (editors), *(Un)common Ground: Creative Encounters between Sectors and Disciplines*, BIS, Amsterdam, 2007

Munari, B., *Design as Art*, Penguin, London, 2008

Botsman, R., Rogers, R., *What's Mine is Yours: How Collaborative Consumption is Changing the Way We Live*, Collins, London, 2011

Cantle, T., *Interculturalism: The New Era of Cohesion and Diversity*, Palgrave Macmillan, Basingstoke, 2012

Godin, S., *The Icarus Deception: How High Will You Fly?,* Penguin Portfolio, London, 2012

Rjeily, R.A., *Cultural Connectives: Bridging the Latin & Arabic Alphabets*, Mark Batty, New York, 2011

Journals
Architects Journal
Art Forum International
Art History
Art Book
*Art Bulletin (*via JSTOR)
Art in America
*Art Journal (*via JSTOR)
Art Monthly
The Artist
Art Review
Computer Arts
Creative Review
Design Management Review
Design Week
Edge
Eye: The International Review of Graphic Design
Blueprint
Flash Art
International Journal of Technology Management & Sustainable Development
Journal of Sustainable Product Design
*PAJ: A Journal of Performance and Art (*via IBTD and JSTOR databases, accessed via LibGuides)
Third Text
Wired

Other Electronic Sources
http://www.ted.com
http://futurecities.org.uk
http://www.masterplanningthefuture.org
http://www.greenbuildingpress.co.uk
http://www.experimenta.org
http://www.experimenta.org/playground
http://www.bestiario.org/research/videosphere
http://www.designweek.co.uk
http://www.doorsofperception.com

http://www.brucemaudesign.com
http://www.ixda.org

See art and design LibGuides for information about and access to a range of Library resources for your subject area at http://tees.libguides.com/ These resources include Mintel and JSTOR databases.

Accessibility Statement

The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification

PROFESSIONAL SKILLS

SITS Module Code	DES4013-N	**Status**	New
UTREG Number	4379	**Academic Year**	2014/15
Date of Official Approval	29/04/2008		
School	School of Arts and Media		
Module Descriptor	This module aims to develop an understanding of the practical and strategic uses of digital arts and design used within the professional workplace. The module will extend and deepen students' digital skills and expertise and their understanding of how these skills are applied in their chosen area of creative practice. This module will give students the opportunity to extend their own studio expertise by identifying challenges, exploring innovative solutions and advancing their understanding of the concepts underlying their work and the context in which it is produced. The module will also address a range of other, pivotal factors that relate to professional skills development and enterprise success in the creative fields.		
Keywords	art, design, CAD, digital skills, software, research, marketing, enterprise, portfolio, workshop,		
Module Leader	MCLAREN, NEIL School of Arts & Media		
Module Tutors	HALL, MICHAEL School of Arts & Media School of Arts & Media design staff as appropriate		
External Examiners	STICKLEY, PAUL - Mr		

Module Occurrence

Year	Location	Period	Min. Students	Max. Students
2014/15	Teesside University Main Campus	October - January (1 Academic Year)	12	30

Module Values

Type	Level	Credit	Learning Hours
Standard Module	Level 7 (M) Masters Degrees	30	300

Assessment Regulations	2004 PG Module
Assessment Pattern	ECA 100%
Assignment Submission	Central Submission
Available as Open/Distance Learning?	No
Is Re-submission possible?	No
Roll On/Roll Off?	No
Compensatable	Always Non-Compensatable

Delivery Mode			
Delivery Pattern (Total no of hours per module)		**Total Assigned Hours**	45
Lecture	5	**Tutorial/Seminar**	10
Science Laboratory	0	**IT Laboratory**	30
Studio	0	**Open Distance Learning**	0
Practice	0	**Placement / Year Abroad**	0
Project Supervision	0	**Other Scheduled Learning**	0
Guided Independent Study	0		

Assessment			
Written	0	**Practical Skills**	0
Coursework	0		

Requisites

Pre-Requisites
none
Co-Requisites
none
Other Requirements
n/a
Additional Comments
n/a

Aims

Module Aims
This module aims to enable students to: • Develop a detailed understanding of, and competence in, specialist digital skills currently required in a selected area of art or design. • Foster independence and initiative in research, goal setting and the implementation of a personal learning plan. • Facilitate the enhancement of selected skills to support professional practice. • Enable students to reflect upon their own learning and creative practice. • Consider issues relating to the successful progression of a creative idea into the commercial arena. • Reflect on their own discipline and the commercial constraints within which they, as artists or designers, operate.
Indicative Content
Development of professional and practice based skills • Digital skills evaluation and audit • Digital skills development workshops

- Communication skills

Marketing & Enterprise Fundamentals
- What is Enterprise?
- Enterprise Support Services
- Stakeholders in Enterprise
- Intellectual Property Issues

Presentation techniques
- Report Writing
- Verbal and Visual Presentation of Information

Learning Strategy

A digital skills audit will be followed by taught sessions, combined with workshop and tutorial support. A strong emphasis will be placed upon student centred learning and hands on experience in order to develop self-reliance, independence and confidence. A combination of lectures and tutorials, feeding into a project examining the different topics covered. The project will allow for interpretation and individuality.

Learning Outcomes

Knowledge & Understanding

A1 Demonstrate an understanding of techniques and methods appropriate to the chosen area of digital practice in art or design.
A2 Demonstrate an understanding of the breadth and depth of knowledge in the chosen area of art or design including awareness of current issues in professional practice.

Cognitive & Intellectual Skills

B1: Develop creative ideas that explore diverse knowledge and concepts, constraints, evidence, theory and practice.
B2 Demonstrate an ability to promote and convey understanding and make reasoned conclusions.

Practical & Professional Skills

C1 Operate ethically and autonomously to select and use appropriate skills and methods effectively in project work
C2 Systematically gather, interpret and evaluate information from a diverse range of sources.
C3 Identify and explore the possibilities for enterprise and innovation within project work.

Key Transferable Skills

D2 Explore, evaluate and use different forms of communication.
D3 Reflect on practice and recognise and analyse own learning needs.

Assessment

Assessment Strategy

Assessment strategy ICA 100%

Assessable components for this module are:

- A report (2000 words) with the negotiated learning plan for skills acquisition and development, outlining the approach taken, progress made and reflecting on the value and use of the skills developed. (20%)
- A portfolio of work produced in the development of skills, including an enterprise-related assignment (e.g. business plan or funding bid). (80%)

Formative feedback will be via an interim class critique and ongoing individual tutorials.
Feedback on the final summative assessments will be available at the end of the module.

Assessment Criteria
Report is assessed against the following learning outcomes: A1, A2, and D3. Portfolio of work is assessed against the following learning outcomes: A1, A2, B1, B2, C1, C2, C3, D2 and D3

Indicative Resources

Purchase
Note: Students are expected to identify appropriate essential resources for their project work at this advanced level of learning. THIS LIST COVERS SEVERAL DISCIPLINES AND STUDENTS NEED TO SELECT CAREFULLY WHAT IS RELEVANT TO THEIR OWN PRACTICE.

Essential
n/a

Recommended
Resource requirements will be difficult to predict given the variability of individual needs. However, an important aspect of the process of developing personal learning plans will be the analysis of the potential of existing resources and determining the most appropriate means of exploiting those fully. Students will be expected to become fully aware of current and emerging practice in their specialist area through the existing book and journal stock available in the library, and by making use of the inter-library loan system. **Recommended books:** Heller, Steven and Womack, David - *Becoming a digital designer: a guide to careers in web, video, broadcast, game and animation design.* Hoboken, N.J. Wiley, 2007. Birn, Jeremy - *Digital lighting and rendering 3rd ed.* Berkeley, CA: New Riders, 2013. Brooker, Darren - *Essential CG lighting techniques with 3ds Max 3rd ed.* Amsterdam: Focal, 2008. Capizzi, Tom - *Inspired 3D modelling and texture mapping* [Indianapolis, Ind.]; Premier Press, 2002. Emmitt, Stephen, Olie, John and Schmid, Peter - *Principles of architectural detailing.* Oxford: Blackwell, 2003. Gauthier, Jean-Marc, 1960 - *Building interactive worlds in 3D: virtual sets and pre-visualization for games, film and the web.* Oxford: Focal, 2005. Gordon, Bob and Gordon, Maggie, eds. *The complete guide to digital graphic design.* Rev. ed. London: Thames & Hudson, 2005. Harrison, Charles and Wood, Paul, eds. *Art in theory, 1900-2000: an anthology of changing ideas.* New ed. Oxford: Blackwell, 2003. Norman, Donald A. - *The design of future things.* - New York: BasicBooks, 2007. Paul, Christiane - *Digital art 2nd ed.* London: Thames & Hudson Ltd., 2008 - World of art. Pricken, Mario - *Visual creativity: inspirational ideas for advertising, animation and digital design.* - London: Thames & Hudson, 2004. Saffer, Dan - Designing for interaction: creating innovative applications and devices 2nd ed. Berkeley, Calif.: New Riders, 2009 - Voices that matter. Steen, Joep van der and Boardman, Ted - *Rendering with Mental Ray and 3Ds Max 2nd ed.* Burlington, MA: Focal Press, 2009.

Journals
See LRC Resources for your subject area (see art and design as well as specific discipline areas): *Art and artists* *Art book* *Artforum international* *Art history* *Art in America* *Art international* *Art monthly* *Arts review* *Axis* *Baseline*

Blueprint
Computer animation & virtual worlds
Computer arts
Creative review
Design issues
Design management review
Design studies
Design week
DigitalArts
Edge
Emigre
Eye
Flash Art
Journal of visualization and computer animation
PAJ
Print
Rapid prototyping journal
RIBA journal
Third text
Varoom
Wired

Electronic

See LRC Resources for your subject area (see art and design as well as specific discipline areas):
http://lis.tees.ac.uk/subject/

Accessibility

Accessibility Statement

The School aims to make this module accessible to any student who may benefit by studying it.
Students who are concerned about their ability to access the module are advised to contact the School
Disability Coordinator for academic advice and the University Student Services staff for details of
available support.

University of Teesside

UTREG2 Online Module Specification

REPRESENTATION, DEPICTION AND MODERNITY

	Academic Year
NEW	2014/15

Module Descriptor

Late-modernist discourse provides an anchor point in this module from which the practices of contemporary art: making artefacts; objects of knowledge; and their critique can be challenged. Explicit consideration is given to contemporary modes of representation, depiction and display as a means to experiment with, reflect upon and discern selectively appropriate personal research methods.

There will be extensive opportunities for gallery visits and a weekly group critique session wherein the group will discuss readings, observations and their studio work in relation to the structures and curatorial practices of national and international art organisations; galleries, museums, biennales, art fairs and funding bodies et alia. Students will compile a personal skills audit to identify a range of skills relevant both to their personal and professional development and to the current and emerging issues most relevant to their own studio practice.

Students are required to prepare a written statement of intent and/or exhibition proposal, identifying future opportunities for the dissemination of their practice in conjunction with making a submission of studio work appropriate to the Module.

Keywords
Art, research, modernity, gallery, digital, software, workshop, tools, practice, reflection

Module Leader	Phil Gatenby
Module Tutors	Dr Simon Morris, Dr Michael Lent and Visiting Practitioners
External Examiner	Paul Stickley

Module Occurrence

Year	Location	Period	Min no. Stus	Max no. Stus
	University of Teesside Main Site Campus	Autumn and Spring Terms	12	30

Module Values

Type	Level	Credit	Learning Hours
Standard	M	30	300

Assessment Marking Scheme	Postgraduate Marking Scheme
Assessment Marking Criteria	ICA 100%

Assignment Submission	Central
Available as Open/Distance Learning?	No
Roll On/Roll Off?	No
Compensatable	Yes
Is re-submission possible?	No

Delivery Mode (Total no hours per module)

60

Delivery Pattern

Lecture	12	Seminar	24
Studio/Practice		Tutorials	24

Pre-Requisites	none
Co-Requisites	none
Other Requirements	none
Additional Comments	none

AIMS

Module Aims

This module aims to enable students to:

The module aims to:

- Develop a detailed understanding of skills deployed in the expanded field of art practice and the remodelling of interdisciplinarity.
- Explore relationships between studio practice and contemporary art organisations in an advanced, critical and reflective manner through group critique sessions and peer interaction
- Participate with Module Leaders, Tutors and peers in group critique sessions identifying skills and opportunities relevant to personal and professional development
- Develop professional practice skills such as; identifying appropriate professional opportunities for fine artists, writing artist's statements and press-releases, writing funding bids and exhibition proposals
- Create an extended body of studio work in response to the professionalism privileged in the Module together with a negotiated learning plan and a funding bid or an exhibition proposal

Indicative Content

- Weekly group critique sessions convened by the Module Leader / Tutor raising issues concerning contemporary fine art practice and its understanding and articulation through professional and curatorial developments in the field
- Exploration of the means by which consideration of the professional practices and contexts can inform the creative process and outcomes
- Students will research, discuss and present issues raised in the Module in the weekly group critique sessions as they relate to their studio practice

Learning Strategy

- Briefing session to launch themes and introduce mechanisms for Professional Practice Module
- Group critique sessions led by Module Tutor / Leader
- Individual Tutorials where individual studio work in progress is discussed and where formative feedback is given by Module Leader /Tutor
- Screenings
- Gallery and Museum Visits

LEARNING OUTCOMES

Knowledge & Understanding
A1   Demonstrate an advanced understanding of techniques and methods appropriate to arts research and practice.
A2   Demonstrate an advanced understanding of the breadth and depth of knowledge in arts practice, including awareness of current issues in the profession.

Cognitive & Intellectual Skills
B3   Demonstrate an ability to engage in extended exploration and detailed study of ideas through the creative process.

Practical & Professional Skills
C1   Operate ethically and autonomously to select and use appropriate skills and methods effectively in project work
C2   Systematically gather, interpret and evaluate information from a diverse range of sources.
C3   Identify and explore the possibilities for an enterprising approach to project work.

Key Transferable Skills
D1   Initiate independence and intellectual autonomy by undertaking and managing individual and/or group study
D2   Explore, evaluate and use different forms of communication appropriate to arts practice.
D3   Reflect on practice and recognise and analyse own learning needs.

ASSESSMENT

Assessment strategy ICA 100% of which

Assessable components for this module are:

- A statement of artist intent (2000 words) outlining the research methodology undertaken, its theoretical anchor point and consequent focus within the student's own art practice that can also include a curatorial assignment in the form of a digital presentation, exhibition proposal or funding bid.

- A portfolio of studio work demonstrating advanced skills in the modes of depiction and representation deployed in the production of artefacts (80%)

Formative feedback will be via an interim class critique and ongoing individual tutorials.
Feedback on the final summative assessments will be available at the end of the module.

Assessment criteria
The statement of artist intent is assessed against the following learning outcomes:
A1, A2 and D3.
Portfolio of work is assessed against the following learning outcomes:
A1, A2, B3, C1, C2, C3, D1 and D2

INDICATIVE RESOURCES

Resource requirements will be difficult to predict given the variability of individual needs. However, an important aspect of the process of developing personal learning plans will be the analysis of the potential of existing resources and determining the most appropriate means of exploiting those fully. Students will be expected to become fully aware of current and emerging practice in their specialist area through the existing book and journal stock available in the library, and by making use of the inter-library loan system. Students will choose from the lists below, according to their subject specialism and the direction of their studies.

Purchase
OBRIST Hans U: A Brief History of Curating, London, JRP Ringier 2008
OWENS, Craig: Beyond Recognition: Representation, Power, and Culture, London and Berkeley: University of California Press (1992)

Essential
BAUMAN. Z: Culture in a Liquid Modern World. Cambridge: 2011: Polity. ISBN 978-0-7456-5355-6
BECK.U, GIDDENS.A & LASH.S: Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order. 1994. Blackwell.
KRAMER.H: 2006 The Triumph of Modernism: The Art World, 1985-2005 (ISBN 1566637082

Recommended
BAUMAN. Z: Liquid Times: Living in an Age of Uncertainty. Cambridge: Polity. 2006 ISBN 0-7456-3987-9
BOIS. Yve-A: Painting as Model, Cambridge, Mass, MIT Press.1991
BRYAN-WILSON. J: A Curriculum of Institutional Critique (2003), in: Jonas Ekeberg, ed., New Institutionalism (Oslo: OCA/verksted), 89–109.
CRIMP.D: On the Museum's Ruins, MIT Press. 1995
FOUCAULT.M: *Aesthetics, Method and Epistemology: Vol. 2*, London, Penguin. 2000
FRASER. A: "From the Critique of Institutions to an Institution of Critique," (September 2005), Artforum 44, no. 1: 278–283.
GIDDENS. A: The Consequences of Modernity. 1991. Stanford University Press.
GOLDSMITH. K: *Uncreative Writing*, Columbia University Press, 2011
HUYSSEN. A: Twilight Memories: Marking Time in a Culture of Amnesia, Routledge, 1995. ISBN 0-415-90934-1
HIGGINS.D: Intermedia, Something Else Newsletter 1, 1966
HIGGINS.H. & KAHN.D: (Eds.), Mainframe experimentalism: Early digital computing in the experimental arts. Berkeley, CA: University of California Press (2013)
O'DOHERTY. B: *Inside the White Cube: The Ideology of the Gallery Space,* California, University of California Press 2000
OWENS. C: 'The Allegorical Impulse: Towards a Theory of Postmodernism,' in: *October*, nos 12 and 13, Spring and Summer 1980
ROSE Jacqueline [1986], *Sexuality in the Field of Vision,* London, Verso.
RUGG. J: Issues in Curating Contemporary Art and Performance, Chicago, Chicago University Press 2009
SCOTT.L: The Sociology of Postmodernism. 1990. Routledge.
SMITH.O: Fluxus; The History of an Attitude,[2] 1998 San Diego State University Press

Journals:
Afterall
Angelaki
Artforum
Artreview
Art Monthly
AN Magazine
Frieze
Parkett
October
New Left Review
Journal of Visual Culture
The Happy Hypocrite
Turps Banana

Module Specific Electronic Sources

http://www.newcriterion.com
http://galleristny.com
http://www.newrepublic.com

http://www.moussemagazine.it
http://www.vdrome.org
http://www.ubu.com
http://www.wired.com
http://www.a-n.co.uk

See art and design LibGuides for information about and access to a range of Library resources for your subject area at http://tees.libguides.com/

Accessibility Statement

The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification

DESIGN INNOVATION

	Academic Year
NEW	2014/15

Module Descriptor

In challenging and changing circumstances innovation is more valuable than ever before in the successful implementation and commercialisation of a product, service, environment or promotion. This module addresses the pivotal factors that relate to professional skills development and enterprise success in design practice. It also extends and improves students' skills in areas that will assist them in the development of their portfolio, whilst expanding their ability for reflection and analysis.

 'Progress Files' are introduced and developed within this module to enable students to engage in personal development planning, considering both short term subject related targets and longer term career goals.

Keywords

Design, research, marketing, innovation, social, global, enterprise, portfolio, digital, software, workshop, tools, professional, reflection

Module Leader	Michael Hall
Module Tutors	Michael Hall, Neil McLaren, Design staff as appropriate
External Examiner	Paul Stickley

Module Occurrence

Year	Location	Period	Min no. Stus	Max no. Stus
	University of Teesside Main Site Campus	Autumn and Spring Terms	12	30

Module Values

Type	Level	Credit	Learning Hours
Standard	M	30	300

Assessment Marking Scheme	Postgraduate Marking Scheme
Assessment Marking Criteria	ICA 100%
Assignment Submission	Central
Available as Open/Distance Learning?	No
Roll On/Roll Off?	No
Compensatable	No
Is re-submission possible?	No

Delivery Mode (Total no hours per module)
45
Delivery Pattern

Lecture	5	**Tutorial/Seminar**	10
Science Laboratory		**IT Laboratory**	10
Studio/Practice	15	**Open Distance Learning**	5

Pre-Requisites	none
Co-Requisites	none
Other Requirements	none
Additional Comments	none

AIMS

Module Aims

This module aims to enable students to:

- Develop a detailed understanding of, and competence in, professional skills currently required in a selected area of design.
- Foster independence and initiative in research, goal setting and the implementation of a personal learning plan.
- Facilitate the enhancement of selected skills to support professional practice.
- Enable students to reflect upon their own learning and creative practice.
- Consider issues relating to the successful progression of a creative idea into the commercial arena.
- Reflect on their own discipline and the commercial constraints within which they, as designers, operate.

Indicative Content

Development of professional and practice based skills
- Digital skills evaluation and audit
- Communication skills

Marketing & Enterprise Fundamentals
- What is enterprise?
- Enterprise Support Services
- Stakeholders in enterprise
- Intellectual property issues
- Business plans and bids for funding

Presentation techniques
- Report Writing
- Verbal and Visual Presentation of Information

Learning Strategy
Taught sessions will be combined with independent studio practice and tutorial support. A strong emphasis will be placed upon student centred learning and creative, productive processes in order to develop self-reliance, independence and confidence. Students will devise a negotiated learning plan, identifying their own areas of interest, key research questions, methodologies and outcomes. They will establish the skills they wish to develop and negotiate a programme of project work to achieve their targets. A combination of lectures, seminars, tutorials, studio and workshop activity will provide stimulus, instruction and guidance for the advancement of professional development, innovation and enterprise. Open, distance and blended learning is practiced through online group membership.

LEARNING OUTCOMES

Knowledge & Understanding
A1   Demonstrate an advanced understanding of techniques and methods appropriate to the chosen area of research and practice in design.
A2   Demonstrate an advanced understanding of the breadth and depth of knowledge in the chosen area of design, including awareness of current issues in professional practice.

Cognitive & Intellectual Skills
B3   Demonstrate an ability to engage in extended exploration and detailed study of ideas through the creative process.

Practical & Professional Skills
C1   Operate ethically and autonomously to select and use appropriate skills and methods effectively in
     Design project work
C2   Systematically gather, interpret and evaluate information from a diverse range of sources.
C3   Identify and explore the possibilities for enterprise and innovation within design project work.

Key Transferable Skills
D2   Explore, evaluate and use different forms of communication.
D3   Reflect on practice and recognise and analyse own learning needs.

ASSESSMENT

Assessment strategy ICA 100%

Assessable components for this module are:

- A report (2000 words) outlining the approach taken, skills developed and proposals made for design innovation and enterprise. The report will describe the progress made in achieving targets and goals defined in a negotiated learning plan and reflect on issues relating to personal development planning. (20%)
- A portfolio of work produced in the development of skills and ideas for enterprise and innovation, including exercises, tutorials, development work and at least one completed design project (80%)

Formative feedback will be via an interim class critique and ongoing individual tutorials.
Feedback on the final summative assessments will be available at the end of the module.

Assessment criteria
Report is assessed against the following learning outcomes:
A1, A2 and D3.
Portfolio of work is assessed against the following learning outcomes:
A1, A2, B3, C1, C2, C3 and D2

INDICATIVE RESOURCES

Specific titles are to be identified by each student, according to their discipline, research interests and the skills they are looking to develop. The list provided below is to be considered by all and will be discussed with tutors at the launch of the module. Many of these titles are available in the library as e-books, as well as in printed formats.

Books
Fisher, A*., Adobe InDesign CS6: Illustrated*, Cengage Learning, Boston, MA., 2013
Adobe Systems, *Adobe Flash Professional CS6: The Official Training Workbook from Adobe Systems,* Adobe, San Jose, Calif., 2012
Harper, J.M., *Mastering Autodesk 3ds Max 2013*, Wiley, Hoboken, N.J., 2012
Kotler, P., *Principles of Marketing (5th Ed)*, Financial Times Prentice Hall, 2008
Brown, T.J. & Churchill G, *Basic Marketing Research,* (8th revised edition) South-Western, Cengage Learning, Florence, 2013
Heller, S., *Becoming a Digital Designer: a Guide to Careers in Web, Video, Broadcast, Game and Animation Design*, Wiley, Hoboken, N.J., 2008
Heller, S. & Fernandes, T., *Becoming a Graphic Designer: A Guide to Careers in Design*, (4th ed.) Wiley, Hoboken, N.J., 2010

Kelley, T., *The Ten Faces of Innovation: IDEO's Strategies for Beating the Devil's Advocate and Driving Creativity Throughout Your Organization*, Profile, London, 2006

Kwok, A.G., *The Green Studio Handbook: Environmental Strategies for Schematic Design*, (2nd ed.), Architectural, Oxford, 2011

Moon, J., *Reflection in Learning and Professional Development*, Routledge, London, 2000

Moon, J., *A Handbook of Reflective and Experiential Learning: Theory and Practice*, Routledge Falmer, London, 2004

Norman, D.A., *The Design of Future Things*, Basic Books, New York, 2007

Pipes, A., *Production For Graphic Designers*, Laurence King, London, 2009

Ritter, A., *Smart Materials: in Architecture, Interior Architecture and Design*, Birkhäuser, Basel, 2006

Saffer, D., *Designing for interaction: Creating Innovative Applications and Devices (2nd Edition) (Voices That Matter)*, New Riders, Berkeley, Calif., 2009.

Shiffman, D., *The Age of Engage: Reinventing Marketing for Today's Connected, Collaborative, and Hyperinteractive Culture*, Hunt Street Press, Ladena Ranch, Calif., 2008

Berkun, S., *The Myths of Innovation*, (revised ed.) O'Reilly, Beijing, 2010

Bruce, M. & Bessant, J., *Design in Business: Strategic Innovation Through Design*, Prentice Hall, Harlow, 2002

Kibert, C.J., *Sustainable Construction: Green Building Design and Delivery*, Wiley, Hoboken, N.J., 2008

Lefteri, C., *Making It: Manufacturing Techniques for Product Design*, (2nd ed.), Laurence King, London, 2012

Lefteri, C., *Materials for Inspirational Design*, RotoVision SA, Mies, Switzerland, 2006

Pipes, A., *Drawing for Designers*, Laurence King, London, 2007

Wickham P., Strategic Entrepreneurship (4th Ed), Financial Times Prentice Hall, Harlow, 2006

Flavell, L., *Beginning Blender: Open Source 3D Modeling, Animation, and Game Design*, Apress, New York, 2010

Duarte, N., *Resonate: Present Visual Stories That Transform Audiences,* Wiley, Hoboken, N.J., 2010

Goodwin, K., *Designing for the Digital Age: How to Create Human-Centered Products and Services*, Wiley, Hoboken, N.J., 2009

Ginsburg, S., *Designing the iPhone User Experience: A User-Centered Approach to Sketching and Prototyping iPhone Apps*, Addison-Wesley Professional, Upper Saddle River, N.J., 2011

Diller, S., Shedroff, N., Rhea, D., *Making Meaning: How Successful Businesses Deliver Meaningful Customer Experiences*, New Riders, Berkeley, Calif., 2008

Anderson, C., *Makers: The New Industrial Revolution*, Random House, London, 2012

Lacayo, R., Time: *100 Ideas That Changed the World: History's Greatest Breakthroughs, Inventions, and Theories*, Time Inc Home Entertainment, New York, 2011

Heller, S., and Vienne, V., *100 Ideas That Changed Graphic Design*, Laurence King, London, 2012

Adamson, G., *The Invention of Craft*, Bloomsbury Academic, London, 2013

Rawsthorn, A., *Hello World: Where Design Meets Life*, Overlook Press, New York, 2013

Esslinger, H., *Design Forward: Creative Strategies for Sustainable Change*, Arnoldsche, Stuttgart, 2013

Kelley, D. and Kelley, T., *Creative Confidence: Unleashing the Creative Potential within Us All,* William Collins, London, 2013

Godin, S., *The Icarus Deception: How High Will You Fly?,* Penguin Portfolio, London, 2012

Leadbeater, C., *The Frugal Innovator: Creating Change on a Shoestring Budget*, Palgrave Macmillan, Basingstoke, 2014

Journals
Architects Journal
Blueprint
Computer Arts
Creative Review
Design Issues
Design Management Review
Design Studies
Design Week
Edge
Eye: The International Review of Graphic Design
International Journal of Technology Management & Sustainable Development
Journal of Sustainable Product Design
Wired

Other electronic sources:
http://bsonline.techindex.co.uk
http://www.experimenta.org
http://www.ted.com
http://jobs.designweek.co.uk
http://www.wired.com
http://www.thersa.org
http://www.designcouncil.org.uk

http://www.behance.net
http://www.edge-online.com
http://www.linkedin.com
http://www.dandad.org/learning/professional-development
http://www.prospects.ac.uk
http://digitalcityfellowships.org
http://www.indiegogo.com
http://www.crowdfunder.co.uk
http://www.nesta.org.uk/project/crowdfunding
http://startups.co.uk
http://www.nesta.org.uk

See art and design LibGuides for information about and access to a range of Library resources for your subject area at http://tees.libguides.com/ These resources include Mintel and JSTOR databases.

Accessibility Statement

The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification

RESEARCH AND DEVELOPMENT

SITS Module Code	DES4030-N	**Status**	New
UTREG Number	8005	**Academic Year**	2014/5
Date of Official Approval	19/02/2013		
School	School of Arts and Media		
Module Descriptor	This module aims to enable artists and designers to explore and define the parameters of their own professional practice and research interests. Students will be helped and encouraged to: develop understanding and gain experience in research as both an academic discipline and as part of the creative process; define and develop ideas through creative exploration; consider and evaluate the potential of project proposals for future realisation; engage in activities, projects and networking appropriate to plans and aspirations; gain relevant experience; explore local, regional, national and global opportunities; research and reflect upon the social, philosophical and professional contexts in which they will be working; test possibilities and develop the enterprise potential of their ideas.		
Keywords	art project, design project, experience, contexts, practice, research, enterprise, global, social,		
Module Leader	MCLAREN, NEIL School of Arts & Media		
Module Tutors	HALL, MICHAEL School of Arts & Media GATENBY, PHIL School of Arts & Media School of Arts & Media design staff as appropriate		
External Examiners	STICKLEY, PAUL - Mr		

Module Occurrence

Year	Location	Period	Min. Students	Max. Students
2014/15	Teesside University Main Campus	October - May (1 Academic Year)	12	30

Module Values

Type	Level	Credit	Learning Hours
Project/Dissertation	Level 7 (M) Masters Degrees	60	600

Assessment Regulations	2004 PG Module
Assessment Pattern	ICA 100%
Assignment Submission	School
Available as Open/Distance Learning?	No
Is Re-submission possible?	Yes
Roll On/Roll Off?	No
Compensatable	Always Compensatable

Delivery Mode			
Delivery Pattern (Total no of hours per module)		**Total Assigned Hours**	100
Lecture	5	**Tutorial/Seminar**	5
Science Laboratory	0	**IT Laboratory**	45
Studio	45	**Open Distance Learning**	0
Practice	0	**Placement / Year Abroad**	0
Project Supervision	0	**Other Scheduled Learning**	0
Guided Independent Study	0		

Assessment			
Written	0	**Practical Skills**	0
Coursework	0		

Requisites

Pre-Requisites
none
Co-Requisites
none
Other Requirements
n/a
Additional Comments
n/a

Aims

Module Aims
This module aims to enable students to: • Focus their ideas through creative exploration, clarifying the direction and scope of further research and development.   • Research and reflect upon the social, philosophical and professional context in which they will be working, and consider the relationship of their ideas to this context   • Explore and develop means of testing ideas (through prototyping in the case of design projects)   • Research and develop the enterprise possibilities for their ideas   • Reflect upon their own learning and creative practice
Indicative Content
Project work is focussed around students' own ideas. Workshops, tutorials and seminars will explore the means of expanding and developing briefs to include understanding of the context, creative exploration, investigating and assessing enterprise possibilities.

Learning Strategy
This module involves a high level of independent learning, interspersed with a number of different types of focussed sessions: • Portfolio review to discuss issues relating to professional development and the progress file. • Peer-led workshops where students share skills and ideas related to their project research. • Tutor-led workshops to support the development process. • Seminars to discuss current contextual issues and debates relating to creative practice. • Group tutorials / critiques at key stages where work in progress is discussed and formative feedback is given by peers and tutors. • Individual tutorials where learning plan and work in progress is discussed.

Learning Outcomes

Knowledge & Understanding
A1: Demonstrate a comprehensive understanding of techniques and methods appropriate to the chosen area of research and practice in art or design. A2: Demonstrate comprehensive understanding of the breadth and depth of knowledge in the chosen area of art or design including awareness of some issues at the forefront of professional practice. A3: Identify and research contextual and ethical issues relevant to the project area.
Cognitive & Intellectual Skills
B1: Develop creative ideas that explore diverse knowledge and concepts, constraints, evidence, theory and practice. B3: Engage in extended exploration, detailed study and testing of ideas.
Practical & Professional Skills
C1: Operate ethically and autonomously to select and use appropriate skills and methods to research and plan an art or design project at a professional level. C2: Systematically gather, interpret and evaluate information from a diverse range of sources and demonstrate its relevance to the project. C3: Develop an enterprising and innovative approach to the project and research its potential for future realisation and/or dissemination.
Key Transferable Skills
D1: Develop independence and intellectual autonomy by negotiating own learning goals and by undertaking and managing individual, self-initiated study and research. D3: Reflect on practice and recognise and analyse own learning needs.

Assessment

Assessment Strategy
Assessment strategy ICA 100% Project work in an agreed appropriate form (physical or digital) to include: evidence of visual research, experimentation, the development of ideas and the visual presentation of a proposal for future realisation. (75%) A written report or piece of critical writing on the subject of the research (minimum of 3500 words) - this should also contain evidence of reflective practice on the personal learning and development that has taken place (minimum of 500 words). (25%) Written feedback on the final summative assessments will be available at the end of the module. Detailed information regarding the assessment process is provided to the students at the module briefing and in the module handbook.
Assessment Criteria

Project development work is assessed against the following learning outcomes:
A1, A2, A3, B1, B3, C1, C2 and C3

Report is assessed against the following learning outcomes:
A1, A2, D1 and D3

Indicative Resources

Purchase
Note: Students are expected to identify appropriate essential resources for their project work at this advanced level of learning. THIS LIST COVERS SEVERAL DISCIPLINES AND STUDENTS NEED TO SELECT CAREFULLY WHAT IS RELEVANT TO THEIR OWN PRACTICE.
Essential
n/a
Recommended

Resource requirements will be difficult to predict given the variability of individual needs. However, an important aspect of the process of developing personal learning plans will be the analysis of the potential of existing resources and determining the most appropriate means of exploiting those fully. Students will be expected to become fully aware of current and emerging practice in their specialist area through the existing book and journal stock available in the library, and by making use of the inter-library loan system.

Recommended books:
Clarkson, John, Coleman, Roger, Keates, Simeon and Lebbon, Cherie [eds.]. - *Inclusive design: design for the whole population.* London: Springer, 2003
Coles, Alex. Ed. *Design and art.* London: Whitechapel; MIT Press, 2007 - Documents of contemporary art.
Gray, Carole and Malins, Julian. - *Visualizing research: a guide to the research process in art and design.* Aldershot: Ashgate, 2004
Greene, Rachel - *Internet art.* London: Thames & Hudson Ltd., 2004 - World of art
Howes, David. Ed. *Cross-cultural consumption: global markets, local realities.* London: Routledge, 1996
Jordan, Patrick W. - *Designing pleasurable products: an introduction to the new human factors.* London: Taylor & Francis, 2002
Kibert, Charles J. - *Sustainable construction: green building design and delivery* 3rd ed. Wiley Blackwell, 2000
Klanten, Robert, Bourquin, Nicolas, Tissot, Thibaud and Ehmann, Sven – *Tactile.* Berlin: Gestalten, 2007
Klanten, Robert, Bourquin, Nicolas, Tissot, Thibaud and Ehmann, Sven –*Data flow: visualising information in graphic design.* Berlin: Gestalten, 2008
Klanten, Robert, Bourquin, Nicolas, Tissot, Thibaud and Ehmann, Sven – *Data flow 2: visualising information in graphic design.* Berlin: Gestalten, 2010
Kwok, Alison G. and Grondzik, Walter - *The green studio handbook: environmental strategies for schematic design* 2nd ed. Oxford: Architectural, 2011
Lefteri, Chris - *Materials for inspirational design.* - Mies, Switzerland; RotoVision SA, 2006
Maeda, John - *The laws of simplicity.* - Cambridge, Mass. MIT Press, 2006
Mau, Bruce - *Massive change.* - London: Phaidon, 2004
Moon, Jennifer A. - *Reflection in learning & professional development: theory and practice.* London: Routledge, 1999
Moon, Jennifer A. - *A handbook of reflective and experiential learning: theory and practice.* London; RoutledgeFalmer, 2004
Norman, Donald A. (Donald Arthur) - *Emotional design: why we love (or hate) everyday things.* New York: Basic Books, 2004
Paul, Christiane - *Digital art* 2nd ed. - London: Thames & Hudson Ltd., 2008 - World of art
Popper, Frank - *From technological to virtual art.* Cambridge, Mass.; MIT, 2007 – Leonardo
Sterling, Bruce - *Shaping things.* - Cambridge, Mass.; London: MIT, 2005 - A mediawork pamphlet
Sullivan, Graeme, *1951-Art practice as research: inquiry in the visual arts* 2nd ed. Los Angeles; Sage, 2010 Thackara, John - *In the bubble: designing in a complex world.* - Cambridge, Mass. MIT, 2005
Walker, Stuart, *1955-Sustainable by design: explorations in theory and practice.* - London: Earthscan, 2006 Weintraub, Linda - *In the making: creative options for contemporary art.* New York: Distributed Art

Publishers, 2003

Journals
See LRC Resources for your subject area (see art and design as well as specific discipline areas):

Architects' journal
Art book
Artforum international
Art in America
Art history
Arts review (London)
Blueprint
Creative review
Computer arts
Design week
Edge
Eye
Journal of sustainable product design
Third text: critical perspectives on contemporary art & culture
The artist
International journal of technology management & sustainable development
PAJ: a journal of performance and art

Electronic
See LRC Resources for your subject area (see art and design as well as specific discipline areas): http://lis.tees.ac.uk/subject/

Experimenta – Home – http://www.experimenta.org/
Home | Design Council - http://www.designcouncil.org.uk/
Online Portfolios on the Behance Network - http://www.behance.net/
Video Game News, Reviews & Gaming Jobs - Edge Magazine - http://www.edge-online.com/
Playground - http://theplayground.org.uk/

Accessibility

Accessibility Statement
The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification

PROJECT REALISATION

SITS Module Code	DES4022-N	**Status**	New
UTREG Number	4592	**Academic Year**	2014/5
Date of Official Approval	19/02/2013		
School	School of Arts and Media		
Module Descriptor	This module aims to enable students to bring their design project ideas to their fullest fruition, taking into account all aspects researched and developed in the preceding *Research and Development* module. Students will be encouraged to demonstrate a high level of professional competence in the realisation of their projects and to have a deep understanding of the social and philosophical context in which they are practising. They will also be expected to realise the enterprise potential of their ideas and to understand the future possibilities and contexts in which their ideas will exist.		
Keywords	design project, design philosophy, design theory, enterprise, future, foresight, innovation		
Module Leader	MCLAREN, NEIL School of Arts & Media		
Module Tutors	HALL, MICHAEL School of Arts & Media School of Arts & Media design staff as appropriate		
External Examiners	STICKLEY, PAUL - Mr		

Module Occurrence

Year	Location	Period	Min. Students	Max. Students
2014/15	Teesside University Main Campus	June - September (2 Academic Years)	12	30

Module Values

Type	Level	Credit	Learning Hours
Project/Dissertation	Level 7 (M) Masters Degrees	60	600

Assessment Regulations	2004 PG Module
Assessment Pattern	ICA 100%
Assignment Submission	School
Available as Open/Distance Learning?	No
Is Re-submission possible?	No
Roll On/Roll Off?	No
Compensatable	Always Non-Compensatable

Delivery Mode	
Delivery Pattern (Total no of hours per module)	**Total Assigned Hours** 70

Lecture	0	**Tutorial/Seminar**	70
Science Laboratory	0	**IT Laboratory**	0
Studio	0	**Open Distance Learning**	0
Practice	0	**Placement / Year Abroad**	0
Project Supervision	0	**Other Scheduled Learning**	0
Guided Independent Study	0		

Assessment				
Written	0	**Practical Skills**	0
Coursework	0		

Requisites

Pre-Requisites
Research & Development
Co-Requisites
none
Other Requirements
n/a
Additional Comments
n/a

Aims

Module Aims
This module aims to enable students to: ▪ Realise their project plans to demonstrate a high level of professional competence. ▪ Understand and explain the social and philosophical context of their practice in general and specifically that of their project. ▪ Appreciate the enterprise possibilities and future opportunities arising from their project and explain how that might be achieved. ▪ Reflect upon their own learning and creative practice
Indicative Content
Design project work focussed around students' own ideas. Workshops, tutorials and seminars will explore the means of expanding and developing briefs to include understanding of the context, creative exploration, investigating and assessing enterprise possibilities.
Learning Strategy
A mix of seminars, tutorials (group and individual) to support the high level of independent learning required in this module

Learning Outcomes

Knowledge & Understanding

A1: Demonstrate a comprehensive and critical understanding of techniques and methods appropriate to research and practice in design.
A2: Demonstrate a comprehensive and critical understanding of the breadth and depth of knowledge in design practice including a critical awareness of some issues at the forefront of the profession.
A3: Demonstrate how contextual and ethical issues can inform and be taken account of within the creative process.

Cognitive & Intellectual Skills

B1: Develop creative design solutions that synthesise diverse knowledge, concepts, constraints, evidence, theory and practice.
B2: Demonstrate an ability to promote and convey understanding and make reasoned conclusions in the context of design project realisation.
B3: Demonstrate the ability to critically evaluate the effectiveness of the ideas implemented in project work.

Practical & Professional Skills

C1: Operate ethically and autonomously to select and use appropriate skills and methods to research, plan and implement a design project at a professional level
C2: Locate, evaluate and interpret information from diverse relevant sources and show how such information can be used within design realisation.
C3: Demonstrate ability to recognise commercial potential of design project work and propose viable action plans.

Key Transferable Skills

D1: Demonstrate the independent and collaborative learning ability required for continuing professional development.
D2: Demonstrate professional skills in presentation and communication of design projects using techniques appropriate to the audiences and contexts.
D3: Reflect on practice and recognise and analyse own learning needs.

Assessment

Assessment Strategy

Assessment strategy ICA 100%

- Project realisation work in an agreed appropriate form.
- A report detailing the project, reflecting on the social and philosophical context and outlining how the enterprise potential could be realised: minimum of 2000 words, plus a 500 word appendix that reflects critically upon personal learning and development (minimum 20%)

The percentage of marks allocated to written and practical elements of the module will be negotiated at the outset to enable maximum flexibility. At this point there will also be discussion about how achievement of the learning outcomes can be demonstrated in both the written and practical work.

Formative verbal feedback will be given at tutorials. Detailed information regarding the assessment process is provided to the students at the module briefing and in the module handbook.

Assessment Criteria

Project development work is assessed against the following learning outcomes:
A1, A2, A3, B1, B2, B3, C1, C2, C3 and D3
Report is assessed against:
A3, B1, B2, B3, C1, C2, C3, D1 and D2.

Indicative Resources

Purchase

Note: Students are expected to identify appropriate essential resources for their project work at this advanced level of learning. THIS LIST COVERS SEVERAL DISCIPLINES AND STUDENTS NEED TO SELECT CAREFULLY WHAT IS RELEVANT TO THEIR OWN PRACTICE.

Essential

n/a

Recommended

Resource requirements will be difficult to predict given the variability of individual needs. However, an important aspect of the process of developing personal learning plans will be the analysis of the potential of existing resources and determining the most appropriate means of exploiting those fully. Students will be expected to become fully aware of current and emerging practice in their specialist area through the existing book and journal stock available in the library, and by making use of the inter-library loan system.

Recommended books:
Csikszentmihalyi, Mihaly, - *1934-Beyond boredom and anxiety: experiencing flow in work and play*. Cs.
San Benedikt, Michael, ed. *Cyberspace: first steps*. Cambridge, Mass. MIT, 1991
Dutré, Philip, Bekaert, Philippe and Bala, Kavita - *Advanced global illumination*. Natick, MA.: AK Peters, 2003
Francisco: Jossey-Bass Publishers, 2000
Julier, Guy - *The culture of design* 2nd ed. London: SAGE, 2007
Norman, Donald A. - *The design of future things*. New York : BasicBooks, 2007
Riordan, Teresa - *Inventing beauty: a history of the innovations that have made us beautiful*. New York: Broadway Books, 2004
Thackara, John - *In the bubble: designing in a complex world*. Cambridge, Mass.: MIT, 2005
Weintraub, Linda - *In the making: creative options for contemporary art*. New York: Distributed Art Publishers, 2003

Journals

See LRC Resources for your subject area (see art and design as well as specific discipline areas):

Art and artists
Art book
Artforum international
Art history
Art in America
Art international
Art monthly
Arts review (London)
Axis
Baseline: international typographic journal
Blueprint
Computer animation & virtual worlds
Computer arts
Creative review
Design issues
Design management review
Design studies
Design week
DigitalArts
Edge
Emigre
Eye
Flash Art
Form. Zeitschrift Fur Gestaltung [West Germany]
Frame : the international magazine of interior architecture and design
Grafik
Graphics international
Graphis
Journal of sustainable product design
Journal of visualization and computer animation

PAJ: a journal of performance and art *Print: America's graphic design magazine* *Rapid prototyping journal* *RIBA journal* *Third text: critical perspectives on contemporary art & culture* *Varoom: the journal of illustration and made images* *Wired*
Electronic
See LRC Resources for your subject area (see art and design as well as specific discipline areas): http://lis.tees.ac.uk/subject/

Accessibility

Accessibility Statement
The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification

ARTEFACTS, GALLERIES AND PUBLIC DISPLAY

	Academic Year
NEW	2014/15

Module Descriptor

This module aims to enable students to bring their stated artistic intent to its fullest fruition, taking into account all aspects researched and developed in the preceding *Research and Development* module. Students will be encouraged to demonstrate a high level of professional competence in the realisation of their studio projects and to have a deep understanding of the social and philosophical context in which they are practising. They will also be expected to realise the enterprise potential of their ideas and to understand the future possibilities and contexts in which their ideas will exist.

Keywords cultural, creative, industry, arts project, philosophy, art theory, enterprise, future, foresight, innovation

Module Leader	Phil Gatenby
Module Tutors	Simon Morris, Fine Art studio staff as appropriate
External Examiner	Paul Stickley

Module Occurrence

Year	Location	Period	Min no. Stus	Max no. Stus
	University of Teesside Main Site Campus	Summer vacation period	12	30

Module Values

Type	Level	Credit	Learning Hours
Not Standard	M	60	600

Assessment Marking Scheme	Postgraduate Mark Scheme
Assessment Marking Criteria	ICA 100%
Assignment Submission	School
Available as Open/Distance Learning?	No
Roll On/Roll Off?	No
Compensatable	No
Is re-submission possible?	No

Delivery Mode (Total no hours per module)
90

Delivery Pattern

Lecture	**Tutorial/Seminar** 90
Science Laboratory	**IT Laboratory**
Studio/Practice	**Open Distance Learning**

Pre-Requisites	Research and Development
Co-Requisites	None
Other Requirements	None
Additional Comments	None

AIMS

Module Aims

This module seeks to enable students to acquire:

- The capacity to apply a sophisticated range of research techniques and methods using appropriate specialist skills, sources and discursive contexts.
- The ability to gather, evaluate and apply a range of relevant information to self-directed study through sustained research.
- The ability to originate artefacts and objects of knowledge that analyse, evaluate and apply theoretical concepts in an expanded field of study.
- The capacity to operate effectively in the context of project governance and research ethics
- The capacity to realise curatorial intent with precisely selective production expertise.
- A discerning perception of the social, aesthetic and philosophical conditions that frame the generality of their practice and locate their curatorial intent into this context
- The capacity to reflect upon learned outcomes to realise and inform artistic ambition.

Indicative Content

- Student-led seminar sessions attended by the Module Leader / Tutor focussing on the issues raised in lectures
- Exploration of the means by which consideration of the philosophical social and ethical contexts can inform the creative process and outcomes

Learning Strategy

- Individual tutorials where individual work in progress is discussed and where formative feedback is given by Module Leader /Tutor

LEARNING OUTCOMES

Knowledge & Understanding
A1: Demonstrate a comprehensive and critical understanding of techniques and methods appropriate to arts research and practice.
A2: Demonstrate a comprehensive and critical understanding of the breadth and depth of knowledge in arts practice including a critical awareness of some issues at the forefront of the profession.
A3: Demonstrate how contextual and ethical issues can inform and be taken account of within the creative process.

Cognitive and intellectual skills
B1: Develop creative art work that synthesises diverse knowledge, concepts, constraints, evidence, theory and practice.
B2: Promote and convey understanding and make reasoned conclusions in the context of creative project realisation.
B3: Demonstrate the ability to critically evaluate the effectiveness of the ideas implemented in project work.

Practical/professional skills
    C1: Operate ethically and autonomously to select and use appropriate skills and methods to research, plan and implement an arts project at a professional level.
    C2: Locate, evaluate and interpret information from diverse relevant sources and show how such information can be used within the realisation of arts projects.
    C3: Demonstrate ability to operate independently in an enterprising way to establish networks and write viable bids for project funding.
Key transferable skills
    D1: Demonstrate the independent and collaborative learning ability required for continuing professional development.
    D2: Demonstrate professional skills in presentation and communication of arts projects using techniques appropriate to the audiences and contexts.
    D3: Reflect on practice and recognise and analyse own learning needs.

ASSESSMENT

Assessment strategy ICA 100%

The production, realisation and dissemination of artefacts and other such objects of knowledge in an agreed appropriate form, to include supporting documentation that critically reflects upon: its social, political, philosophical and curatorial contexts, how its artistic potential could be realised and the personal learning and development that has taken place. Students will submit two elements to address module requirements:

- A portfolio of work produced demonstrating the development of acquired skill in the production of artefacts culminating in the fabrication, installation and curation of a public exhibition

- A curatorial rationale in the form of a digital presentation/screening culminating in a 1500 word statement of artistic intent and/or evaluative visual bibliography

Formative verbal feedback will be given at tutorials. Detailed information regarding the assessment process is provided to the students at the module briefing and in the module handbook.

Assessment criteria

All project work is assessed against the learning outcomes:
Written work is assessed against learning outcomes A1, A2, A3, B2, B3, C3, D3
Practical work is assessed against learning outcomes A3, B1, B2, B3, C1, C2, C3, D1, D2

INDICATIVE RESOURCES

Purchase
OBRIST Hans U: A Brief History of Curating, London, JRP Ringier 2008

Essential
BAUMAN. Z: Culture in a Liquid Modern World. Cambridge: 2011: Polity. ISBN 978-0-7456-5355-6
KRAMER.H: 2006 The Triumph of Modernism: The Art World, 1985-2005 (ISBN 1566637082

Recommended
BAUMAN. Z: Liquid Times: Living in an Age of Uncertainty. Cambridge: Polity. 2006 ISBN 0-7456-3987-9
BENJAMIN.W: Illuminations, London, Pimlico 1999
BLAZWICK. I: Talking Art: Interviews with Artists Since 1976, Ridinghouse 2007
BOIS. Y.A; KRAUSS. R: Formless: A User's Guide, New York, Zone Books 1997
BOIS. Y.A: Painting as Model, Cambridge, Mass, MIT Press.1991
BRYAN-WILSON. J: A Curriculum of Institutional Critique (2003), in: Jonas Ekeberg, ed., New

Institutionalism (Oslo: OCA/verksted), 89–109.

CRIMP.D: On the Museum's Ruins, MIT Press. 1995

DEBORD.G: Society of the Spectacle, London, Rebel Press 1992

FOUCAULT.M: Aesthetics, Method and Epistemology: Vol. 2, London, Penguin. 2000

FRASER. A: "From the Critique of Institutions to an Institution of Critique," (September 2005), Artforum 44, no. 1: 278–283.

GIDDENS. A: The Consequences of Modernity. 1991. Stanford University Press.

GOLDSMITH. K: Uncreative Writing, Columbia University Press, 2011

HUYSSEN. A: Twilight Memories: Marking Time in a Culture of Amnesia, Routledge, 1995. ISBN 0-415-90934-1

HIGGINS.D: Intermedia, Something Else Newsletter 1, 1966

HIGGINS.H. & KAHN.D: (Eds.), Mainframe experimentalism: Early digital computing in the experimental arts. Berkeley, CA: University of California Press (2013)

O'DOHERTY. B: Inside the White Cube: The Ideology of the Gallery Space, California, University of California Press 2000

OWENS. C: 'The Allegorical Impulse: Towards a Theory of Postmodernism,' in: October, nos 12 and 13, Spring and Summer 1980

ROSE Jacqueline [1986], Sexuality in the Field of Vision, London, Verso.

RUGG. J: Issues in Curating Contemporary Art and Performance, Chicago, Chicago University Press 2009

SCOTT.L: The Sociology of Postmodernism. 1990. Routledge.

SMITH.O: Fluxus; The History of an Attitude,[2] 1998 San Diego State University Press

Journals:

Afterall; Angelaki; Art Forum; Art Review; Art Monthly; AN Magazine; Frieze; Parkett; October; New Left Review; Journal of Visual Culture; The Happy Hypocrite and Turps Banana.

Subject Specific Electronic Sources

http://www.newcriterion.com
http://galleristny.com
http://www.newrepublic.com
http://www.moussemagazine.it
http://www.vdrome.org
http://www.ubu.com
http://www.wired.com
http://www.a-n.co.uk

Note: Students are expected to identify appropriate essential resources for their project work at this advanced level of learning. See art and design LibGuides for information about and access to a range of Library resources for your subject area at http://tees.libguides.com/

Accessibility Statement

The School aims to make this module accessible to any student who may benefit by studying it. Students who are concerned about their ability to access the module are advised to contact the School Disability Coordinator for academic advice and the University Student Services staff for details of available support.

University of Teesside

UTREG2 Online Module Specification
DESIGN DIRECTION

	Academic Year
NEW	2014/15

Module Descriptor

This module aims to enable students to direct their own design project, taking into account all aspects researched and developed in the preceding *Research and Development* module. Students are encouraged to demonstrate a high level of professional competence in the realisation of their projects and to have a deep understanding of the social and philosophical context in which they are practising. They are also expected to demonstrate the enterprise potential of their ideas and to understand the future possibilities and contexts in which their ideas will exist. Project work is expected to strongly indicate potential for further extended study or implementation in professional design contexts. Students will be able to critically reflect upon their own learning and be prepared for continuous professional development.

Keywords design project, design philosophy, design theory, enterprise, future, foresight, innovation

Module Leader	Michael Hall
Module Tutors	Neil McLaren and other Design staff, as appropriate to discipline and specialism
External Examiner	Paul Stickley

Module Occurrence

Year	Location	Period	Min no. Stus	Max no. Stus
	University of Teesside Main Site Campus	Summer vacation period	12	30

Module Values

Type	Level	Credit	Learning Hours
Not Standard	M	60	600

Assessment Marking Scheme	Postgraduate Mark Scheme
Assessment Marking Criteria	ICA 100%
Assignment Submission	School
Available as Open/Distance Learning?	No
Roll On/Roll Off?	No
Compensatable	No
Is re-submission possible?	No

Delivery Mode (Total no hours per module)
70
Delivery Pattern

Lecture		**Tutorial/Seminar**	40
Science Laboratory		**IT Laboratory**	
Studio/Practice	20	**Open Distance Learning**	10

Pre-Requisites	Research and Development
Co-Requisites	None
Other Requirements	None
Additional Comments	None

AIMS

Module Aims

This module aims to enable students to:

- Realise their project plans to demonstrate a high level of professional competence.
- Understand and explain the social and philosophical context of their practice in general and specifically that of their project.
- Appreciate the enterprise possibilities and future opportunities arising from their project and explain how that might be achieved.
- Reflect upon their own learning and creative practice

Indicative Content
Design project work focussed around students' own ideas. Tutorials and seminars will explore the means of expanding and developing the potential and enterprise possibilities of projects. Studio activity and discussion will promote understanding of the context, creative exploration, production values and presentation of work for professional output. Open, distance and blended learning is practiced through online group membership.

Learning Strategy
A mix of seminars, tutorials (group and individual) and studio activity to support the high level of independent learning required in this module. Learning experiences are designed to develop students' ability to make critical judgements in directing their own project to the highest possible standards.

LEARNING OUTCOMES

Knowledge & Understanding
A1: Demonstrate a comprehensive and critical understanding of techniques and methods appropriate to research and practice in design.
A2: Demonstrate a comprehensive and critical understanding of the breadth and depth of knowledge in design practice including a critical awareness of some issues at the forefront of the profession.
A3: Demonstrate how contextual and ethical issues can inform and be taken account of within the creative process.

Cognitive and intellectual skills
B1: Develop creative design solutions that synthesise diverse knowledge, concepts, constraints, evidence, theory and practice.
B2: Demonstrate an ability to promote and convey understanding and make reasoned conclusions in the context of design project realisation.
B3: Demonstrate the ability to critically evaluate the effectiveness of the ideas implemented in project work.

Practical/professional skills
C1: Operate ethically and autonomously to select and use appropriate skills and methods to research, plan and implement a design project at a professional level
C2: Locate, evaluate and interpret information from diverse relevant sources and show how such information can be used within design realisation.

C3:   Demonstrate ability to recognise commercial potential of design project work and propose viable action plans.

Key transferable skills

D1: Demonstrate the independent and collaborative learning ability required for continuing professional development..

D2: Demonstrate professional skills in presentation and communication of design projects using techniques appropriate to the audiences and contexts.

D3:   Reflect on practice and recognise and analyse own learning needs.

ASSESSMENT

Assessment strategy ICA 100%

- Self-directed project work in an agreed appropriate form

- Supporting documentation that critically reflects upon: the project, its social and philosophical contexts, how its enterprise potential could be realised and the personal learning and development that has taken place.

The percentage of marks allocated to project work and supporting documentation will be negotiated at the outset to enable maximum flexibility. At this point there will also be discussion about how achievement of the learning outcomes can be demonstrated in each of these elements.

Formative verbal feedback will be given at tutorials. Detailed information regarding the assessment process is provided to the students at the module briefing and in the module handbook.

Assessment criteria
All work is assessed against the learning outcomes:
Project work is assessed against learning outcomes A3, B1, B2, B3, C1, C2, C3, D1, D2
Supporting documentation is assessed against learning outcomes A1, A2, A3, B2, B3, C3, D3

INDICATIVE RESOURCES

AT THIS LEVEL STUDENTS WILL LARGELY BE IDENTIFYING THEIR OWN REFERENCE AND RESEARCH MATERIALS AND OTHERS WILL BE ADDED THROUGH TUTORIALS AND SEMINARS. THIS LIST COVERS SEVERAL DISCIPLINES AND STUDENTS NEED TO SELECT CAREFULLY WHAT IS RELEVANT TO THEIR OWN PRACTICE.

Books
Deakins, D., *Entrepreneurship and Small Firms (6th edition)*, McGraw Hill, London, 2012
Stokes, D., Wilson, N., & Mador, M., *Entrepreneurship*, Cengage, Andover, 2010
Shiffman, D., *The Age of Engage: Reinventing Marketing for Today's Connected, Collaborative, and Hyperinteractive Culture*, Hunt Street Press, Ladena Ranch, Calif., 2008
Thackara, J., *In the Bubble: Designing in a Complex World*, MIT Press, Cambridge, Mass., 2005
Tapscott, D. & Williams, A., *Wikinomics: How Mass Collaboration Changes Everything*, Portfolio Penguin, New York, 2010
Norman, D.A., *The Design of Future Things*, Basic Books, New York, 2007
Julier, G., *The Culture of Design*, (3rd edition) Sage, London, 2013
Norman, D.A., *Emotional Design: Why We Love (or Hate) Everyday Things*, Basic Books, New York, 2005
Rawsthorn, A., *Hello World: Where Design Meets Life*, Overlook Press, New York, 2014
Flusser, V., *The Shape of Things: A Philosophy of Design,* Reaktion Books, London, 1999
Danchev, A., (ed.) *100 Artists' Manifestos: From the Futurists to the Stuckists*, Penguin Classics, London, 2011

Journals
Architects Journal
Blueprint
Computer Arts
Creative Review
Design Issues
Design Management Review
Design Studies
Design Week
Edge
Eye: The International Review of Graphic Design
International Journal of Technology Management & Sustainable Development

Journal of Sustainable Product Design
Wired

Other Electronic Sources
http://www.ted.com
http://bsonline.techindex.co.uk
http://www.experimenta.org
http://www.experimenta.org/playground
http://jobs.designweek.co.uk
http://www.designcouncil.org.uk
http://www.wired.com/
http://www.prospects.ac.uk
http://digitalcityfellowships.org
http://www.indiegogo.com
http://www.crowdfunder.co.uk
http://www.nesta.org.uk/project/crowdfunding
http://startups.co.uk
http://www.nesta.org.uk

See art and design LibGuides for information about and access to a range of Library resources for your subject area at http://tees.libguides.com/ These resources include Mintel and JSTOR databases.

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