

MVA506 - Contextual Studies

Course Title	Contextual Studies				
Course Code	MVA506				
Course Type	Required				
Level	Master (2nd Cycle)				
Year / Semester	1 (2 nd semester)				
Teacher's Name	Costas Mantzalos				
ECTS	10	Lectures / week	5	Laboratories / week	-
Course Purpose and Objectives	<p>Aim of the course and core objectives are to:</p> <p>Recognize, identify, and date the significance of the various art and design movements and related theories.</p> <p>Gain a broader understanding of how art and design is affected by culture and vice versa.</p> <p>Develop an awareness of design history and how it relates to professional practices by identifying important artists and designers, and their works associated with the periods and styles covered.</p> <p>Explore the connection between design and its milieu, showing how both interact and influence each other, understanding the different approaches to design taken by different designers and how individual goals and personalities effect design.</p> <p>Define the changing role of the designer through history, showing the logical development of the designer's role as it is currently being perceived.</p>				
Learning Outcomes	<p>Knowledge and Understanding</p> <ul style="list-style-type: none"> • Gain a high level of knowledge and understanding of Art & Design History as a cross- and inter-disciplinary area of study from the nineteenth century to the present day within the context of global culture; • Acquire in-depth knowledge and understanding of specific examples of the history of art and design; 				

	<ul style="list-style-type: none"> • Develop a sophisticated visual, material, and critical awareness, and an ability to place images, artefacts, and environments in their cultural, historical, and political contexts, and to be able to demonstrate these skills; • Critically engage with concepts across a spectrum of fine, applied, and decorative arts, and visual and material cultures; • Demonstrate an understanding of how and why fine, applied, and decorative arts, and visual and material cultures are produced, mediated, and consumed; • Acquire the ability to differentiate between and employ a variety of historical and contemporary cross- and inter-disciplinary theories and methods, and have applied them to the critical analysis of the history of art and design; • Develop an extensive first-hand knowledge of local and greater European resources • Complete a substantial independent research project in the form of a research paper. <p>Cognitive (thinking) Skills</p> <ul style="list-style-type: none"> • Develop extensive research skills of a high level; • An ability to research and present self-initiated work of a high level in response to the curriculum; • Achieve self-confidence and skill in presenting the ideas of authorities in the area of Art & Design History, as well as their own, and at synthesizing them in written form and in oral presentations in front of a group; • Develop skills in assembling data from a variety of relevant primary and secondary sources of Art & Design History, and in discerning and making connections between them, thereby establishing historical, cultural, theoretical, and/or methodological links between them; • Demonstrate the ability to become independent, autonomous, creative learners. <p>Practical Skills</p> <ul style="list-style-type: none"> • Be given opportunities to research and identify the range of professional opportunities available to them; • Achieve self-confidence and skill in presenting their work and ideas alongside those of others; <p>Achieve a high level of skill in research and the use of associated ICT technologies.</p>		
Prerequisites	-	Required	-
Course Content	<ul style="list-style-type: none"> • Defining Global Visual Culture, Visual Presentations <p>The survey and the development of American and European art and Design from the end of World War II to the present. Traditional history of art and Design, through period, region, and style. The process of visual making: the connection between content and</p>		

	<p>context, the way new technologies and materials effect new techniques, and how artists and designers themselves change in changing societies.</p> <ul style="list-style-type: none"> • Colonialism and Visual Culture <p>With the Cold War, heightened consumerism, and the explosion of mass media as a contextual backdrop, the art and design of the fifties in America addressed a number of diverse issues. The New York School and its relationship to post-war ideology; the rise of an antithetical aesthetic in art and design; and the new radicalism as found in the Beat scene, happenings, and underground films.</p> <ul style="list-style-type: none"> • Globalization and Hybridism <p>Exploration of art and design as well as related cultural phenomena of the 1960s. The core material encompasses happenings and assemblage, Pop Art, Color Field, Minimalism, new technologies and "dematerializing" tendencies of the later part of the decade.</p> <ul style="list-style-type: none"> • Consumers / Producers in a Global Network <p>Assessing currents and concepts in contemporary art and design visual making. Elements in all media that have come to define postmodernism. Special emphasis on the 1980s, and the European contribution to contemporary art and design.</p> <ul style="list-style-type: none"> • Rethinking the Nation, again: The Nation as Brand <p>The establishment of London as the world Art and Design Centre and the complete picture of British Visual Arts in the last decade as an examination of what it is and what it can say. An investigation for the contribution to the contemporary cultural debate, refining, expanding and developing the new issues that new art always raises, concluding to the cynical speculation of longevity.</p> <ul style="list-style-type: none"> • The Local and the Global <p>Cosmopolitanism, or, What's Next? The Banality of Images. Imagining Solidarity: Cosmopolitanism, Constitutional Patriotism, and the Public Sphere. Visual Wars; Net-activism and the emergence of global civic cultures. Visual Rights; Globalization and Ethnicity.</p>
Teaching Methodology	<p>Teaching and learning draws on a range of approaches. The emphasis is on the creation of different learning environments, a balanced combination of lectures, seminars, tutorials, study visits, student presentations, group presentations, workshops, and written assessments. These diverse strategies recognize and take account of the different ways students learn, and, as they progress through the programme, give students the opportunity to take more responsibility for their own learning. Teaching and learning on the Contextual Studies course is designed to enable the student to:</p> <ul style="list-style-type: none"> • Develop a range of subject related knowledge and understanding • Promote their ability to be independent and creative learners <p>Develop key/transferable skills</p>

Bibliography	<ol style="list-style-type: none"> 1. Shamita Sharmacharja, A manual for the 21st century Art Institution, Koenign Books, 2009 2. Kress, G., Multimodality: A social semiotic approach to contemporary communication. Routledge. London and New York, 2010 3. Mark Gottdiener, Key Concepts in Urban Studies, Sage Publications, 2005 4. Sue Golding(ed), Contemporary Culture and Aesthetics, Jan van Eyck Akademie, 2000 5. Bhaba Homi, The Location of Culture, Routledge, 1994 <p>Richard Appignanes, Introducing-Postmodernism, Totem Books, 1997</p>
Assessment	<p>The Assessment methodology, which is mainly employed in this course and generally in the program is the one that is intended for learning. This is a continuous array of assessments used to help students learn. Additionally, periodic assessments is also used to verify that they did, in fact, meet prescribed academic achievement standards. Assessment, which is continuous and relies primarily in process is used far more than merely a source of evidence for grading, but also to build student confidence, motivation, and engagement in their learning. In other words, assessment isn't merely an index of the amount learned—it can also be the reason of that learning.</p> <ul style="list-style-type: none"> • In-class participation, discussion: 25% • Short Answer Essay Midterm: 20% • Presentations: 25% • Final Paper: 30% <p>Total: 100%</p>
Language	ENGLISH