

FP042-30 Textual Analysis

23/24

Department

Warwick Foundation Studies

Level

Foundation

Module leader

Richenda Roberts

Credit value

30

Module duration

25 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This multidisciplinary module aims to support students on the Arts and Humanities pathway to develop familiarity with the requisite skills in the practice of the close analysis of culture through the study of a series of cultural forms, textual, visual and material. Such practice is a core requirement for the higher-level study of history, drama, art, photography, performance and visual culture, used in university courses including Liberal Arts, History, Media Studies, the History of Art, Museum and Gallery Studies, Arts Management and Film Studies.

[Module web page](#)

Module aims

Students will develop the tools of analysis to interpret and critique textual, visual and material cultural forms, such as art, television programmes, social media broadcasts, museum and gallery displays and films, drawn from selective disciplines, namely the history of art, media studies, museum and gallery practices and management and film studies. This module is team-taught in blocks through a combination of lectures, seminars and screenings. To underline both internationalism and the interdisciplinary nature of the Arts and Humanities, the disciplinary blocks examine key common themes, which can be identified in international contemporary culture. To this end, particular focus will be placed on the impact of modernity from 1800 to the present day

and critical theory with core themes of modern war, identity and increasing concepts of globalisation.

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

The module is divided into 3 main blocks, which are preceded by a brief introduction Introduction to the module aims (2 weeks). What is the purpose of this module? The remainder of the first 2 weeks will comprise of an introduction to contemporary international culture, the impact of modernity, critical theory, concepts of modern war, identity and globalisation.

1. History of Art and Museum and Gallery Practices and Management: What is art? A broad introduction to the history of art, museum and gallery practices and arts management comprising visual analysis of examples of art objects and their display to apply understanding of theory in practice. Consideration will be given to the range of historical and cultural contexts that inform and are also shaped further by creation and reception of artworks and displays. Emphasis will be placed on the critical visual analysis of art objects to identify art genres, different types of subject matter, museum and gallery interpretation methods, practices and institutional management, the application of media (including the use of text and film formats in art) and the stylistic distinctions of artworks in reference to relevant scholarship. Demonstrating the international nature of Art History, examples of artworks by artists and museum and gallery practices from all over the world will be examined.
2. Film Studies: Comprising of an introduction to film studies, how to make and analyse short film clips. How to formulate a critical interpretation of a sequence from a film using visual evidence and appropriate technical language. Topics include the history of film-making, practical techniques, mise-en-scène; shot scale; on and off screen space; editing.
3. Media Studies: The media studies part will focus on the three areas of media studies: media language, media representation and media audience. Media examined will be television, radio, newspapers, advertising, social media, music videos and videogames and discuss the impact of the media on society today.

Learning outcomes

By the end of the module, students should be able to:

- 1. Demonstrate knowledge of form and the contexts/conditions in which the cultural form was created and received.
- 2. Identify and assess the values and assumptions the cultural form represents.
- 3. Interpret and evaluate a cultural form according to criteria appropriate to its form (subject matter, formal elements and purposes).
- 4. Compose and communicate an interpretation of cultural forms using appropriate evidence and language.

Indicative reading list

History of Art and Museum and Gallery Practices:

Marcia Pointon, *History of Art: A Students' Handbook*, Routledge, London and New York, 1986, 1-18.

Mark Roskill, *What is Art History?*, The University of Massachusetts Press, Amherst, 1989, 9-16.

Art Institute of Chicago, *Post Impressionism*, Chicago, 3-5.

Delo E. Mook and Thomas Vargish, *Inside Modernism: Relativity Theory Cubism, Narrative*. Chapter 2, 'Epistemic Trauma,' 14-50.

Nikos Stangos (ed.), *Concepts of Modernism*, Thames and Hudson, London, first published 1974, third edition, 1997, 30-49.

Terry Smith, *What is Contemporary Art?*, Chicago, 2009.

Janet Marstine (ed.), *New Museum Theory and Practice. An Introduction*, Oxford, 2006, 1-36.

Sharon Macdonald, *A companion to museum studies*, 2006.

Ross Parry, *Museums in the Digital Age*, London and New York, 2009.

Film Studies:

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, (New York, NY: MacGraw Hill, 2017)

John Gibbs, *Mise-en-scene: Film Style and Interpretation* (London: Wallflower, 2002), Rudolph Arnheim, *Film as*

Art (Berkeley: University of California Press, 1971),

Andre Bazin, *What is Cinema vol. 1* (Berkeley: University of California Press 2005).

Films: *Das Cabinet der Dr Caligari/The Cabinet of Dr Caligari* (Robert Weine, 1920) *Modern Times* (Charlie Chaplin, 1936), and *Hiroshima mon amour* (Alain Resnais, 1959). The last of these chosen to compliment the Inquiry and Research Skills project

Media Studies:

Bandura, A. (2001) 'Social Cognitive Theory of Mass Communication', *Media Psychology*, 3(3), pp. 265–299.

Jenkins, H., 2007. The future of fandom. *Fandom: Identities and communities in a mediated world*, pp.357-364.

Mulvey, L., 1989. *Visual and other pleasures*. Springer.

Interdisciplinary

Introducing and analysing a wide variety of examples of contemporary visual, textual and material cultures, and their areas of intersection, this module is by its nature interdisciplinary in scope.

International

Acknowledging that the History of Art, Museum and Gallery Studies, Media Studies and Film Studies are international, the scope of this module introduces and analyses a wide variety of examples of contemporary visual, textual and material culture produced by artists, media producers, film-makers and writers globally, alongside examining museum and gallery practices from all over the world.

Subject specific skills

History of Art, Museum and Gallery Practices and Management Component:

Students will develop the ability to distinguish art objects, their display and the management of art institutions through a combination of critical visual analysis and examination of the socio-political contexts extant at the time of creation and reception. They should be able to identify the key characteristics of art genres, different forms of artistic expression, subject matter and critically appraise museum and gallery practices. Furthermore, the set reading and seminar content are designed to enable students to have a developing understanding of some of the principal historical concepts and methods used in the academic discipline of the History of Art and museum and gallery management, such as critical theory, iconography, formalism and postcolonialism.

Film Studies Component:

Using visual analysis, research and examination of cinematography and computer games, students will be able to make stylistic distinctions, for example identify key genres of film within a historically developing framework. Moreover, through practical application, culminating in a formative assessment that takes the form of the creation of a short video-format film, students will also gain a developing knowledge of core film-making processes, for example framing, shot scale and editing.

Media Studies Component:

Using visual and audio analysis students will understand how the media manipulates reality to tell a story and create a convincing narrative. Students will examine the different processes of a media production, culminating in the creation of their own media production and accompanying explanation for the summative assessment. Students will develop an understanding of different forms of media, from print, to moving image, to online social media and will be able to discuss the role that audiences play in the process.

Transferable skills

Communication (oral, written and IT), analytical and team working skills will all be developed throughout the module by the application of students undertaking reading, seminar discussions, researching, writing, visual analysis and group presentation exercises.

Study

Study time

Type	Required
Seminars	100 sessions of 1 hour (33%)
Private study	140 hours (47%)
Assessment	60 hours (20%)
Total	300 hours

Private study description

Private Study.

Costs

No further costs have been identified for this module.

Assessment

You must pass all assessment components to pass the module.

Assessment group A3

	Weighting	Study time	Eligible for self-certification
Assessment component			
History of Art Essay - Interpretation of a single art object in relation to the contexts of its creation.	25%	15 hours	Yes (extension)
Choose a single example of an art object, which can be interpreted as representing your chosen module core theme. In your essay you should use visual analysis, supported by research and reference to suitable existing scholarship on the object, to explain how the work represents your chosen theme in relation to the socio-political contexts at the time of its creation. You should also consider the contemporary reception of the object at the time when it was made.			

Reassessment component is the same

Assessment component			
Film Studies - Video Essay	25%	15 hours	Yes (extension)
A 3-minute video presentation (must be submitted mp4 format) about a feature film, including analysis of a film scene based on your core module theme, which demonstrates an understanding of all the topics covered so far in the class including camera angles/placement, use of sound, editing, colour and lighting, narrative and genre. The presentation must also demonstrate a strong awareness of the cultural context of the film, including financial figures, director's reputation, and critical reviews.			

Reassessment component is the same

	Weighting	Study time	Eligible for self-certification
Assessment component			

Museum and Gallery - Exhibition Review	25%	15 hours	Yes (extension)
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Drawing on your learning of the seminar topics, set reading and your own additional research, you are asked to review how your core module theme is represented in any museum or gallery exhibition that you have either visited in person or one displayed on the internet. In your review you should critically evaluate how the exhibits are displayed to create meanings and values, for example you should focus on evaluating the curators' reasons for choosing the exhibits and the effectiveness of the interpretation methods, such as written information, audio, digital (internet where relevant), other? Also, how the use of gallery space or the internet the might inform visitors' experiences. Please include a bibliography, referencing and images where appropriate.

Reassessment component is the same

Assessment component

Media Production	25%	15 hours	No
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Working individually, students will produce a formative 500-word essay proposal outlining their plans for a media production, which will be connected to their module core theme. This will lead to the summative assessment of a media production that comprises of two parts. Firstly, a media production of 2 minutes duration about a recent event (in the preceding 6 months) from any country of their choice based on the student's module core theme. Secondly, the student will write a summative 500-word explanation of their 2 minutes media production, drawing on their original formative proposal.

Reassessment component is the same

Feedback on assessment

Written and oral (one-to-one) feedback/feedforward provided for all formative assessments linked to summative assessments. Weekly formative assessments to develop writing and critical reading/interpretive skills will be peer or tutor assessed; in either case feedback will be provided in writing or orally. Verbal feedback provided as routine throughout teaching sessions and individually.

Availability

Courses

This module is Core for:

- Year 1 of FIOE Warwick International Foundation Programme