

## Liverpool John Moores University

Title: RESEARCH PROJECT  
Status: Definitive  
Code: **7004MR** (110028)  
Version Start Date: 01-08-2014

Owning School/Faculty: Liverpool School of Art & Design  
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Colin Fallows	Y
Emma Roberts	

**Academic Level:** FHEQ7      **Credit Value:** 60.00      **Total Delivered Hours:** 30.00  
**Total Learning Hours:** 600      **Private Study:** 570

### Delivery Options

Course typically offered: Summer

Component	Contact Hours
Off Site	6.000
Practical	6.000
Seminar	6.000
Tutorial	6.000
Workshop	6.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Dissertation	AS1	Thesis or Thesis/Practice	100.0	

### Aims

*To assess the feasibility of a proposed research project via a literature review including an investigation of primary and secondary source material.  
To establish parameters of research and to set terminal dates, define terms.  
To formulate an appropriate methodology through critique and application of*

*appropriate research.*

*To complete an advanced research project to deadline.*

*To defend the project in a viva voce.*

## **Learning Outcomes**

After completing the module the student should be able to:

- 1 complete a literature review and critical bibliography
- 2 set parameters for research
- 3 state clearly the interpretative methods selected
- 4 demonstrate advanced written and verbal communication and evaluation skills
- 5 conduct a project
- 6 appraise the strengths and weaknesses of an advanced research project.

## **Learning Outcomes of Assessments**

The assessment item list is assessed via the learning outcomes listed:

DISSERTATION            1    2    3    4    5    6

## **Outline Syllabus**

*The module will be taught in seminars, group and individual tutorials, with practical sessions and field visits as appropriate. Seminars will offer support in the following:  
Advanced research methods, including archival research.*

*Completing a Literature Review.*

*Formulating a methodology in the specific subject context.*

*File Management.*

*Presentation of thesis and practice.*

*How to take part in a viva voce.*

*Students will define individual aims and objectives through tutorial guidance.*

*Typically tutorials will:*

*Set parameters for research.*

*Define a theoretical framework.*

*Offer guidance and support on the research.*

## **Learning Activities**

As defined by the individual project.

## **References**

<b>Course Material</b>	Book
<b>Author</b>	BARNET, S
<b>Publishing Year</b>	2014

<b>Title</b>	A Short Guide to Writing About Art
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Scott, Freeman & Co., London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	BERRY, R
<b>Publishing Year</b>	2004
<b>Title</b>	The Research Project: How to Write It
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	BOOTH, W.C., COLOMB, G.C. & WILLIAMS, J.M.
<b>Publishing Year</b>	2008
<b>Title</b>	The Craft of Research
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	University of Chicago Press, USA
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	GRAVES N. & VARMA, V.
<b>Publishing Year</b>	1997
<b>Title</b>	Working for a Doctorate: A Guide for the Humanities and Social Sciences
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	MURRAY, R.
<b>Publishing Year</b>	2011
<b>Title</b>	How to Write a Thesis
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Open University Press, Maidenhead
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	TURABIAN, K.
<b>Publishing Year</b>	2013
<b>Title</b>	A Manual for Writers of Research Papers, Theses and

	Dissertations
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Chicago University Press, Chicago & London
<b>ISBN</b>	

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## Notes

Through seminar discussion and tutorial guidance this module enables students to undertake detailed work for M.Res. and preparation for the possibility of transfer to Ph.D. research. Building on advanced skills in research and scholarship assessed at Certificate and Diploma modules, students will undertake a programme of research, design, critique and revision of their proposed area of study.

Start by marking [A Short Guide to Writing About Art \(The Short Guide Series\)](#) as Want to Read: Want to Read saving €; Want to Read. For art courses where there is a writing component. This best-selling text has guided tens of thousands of art students through the writing process. Students are shown how to analyze pictures (drawings, paintings, photographs), sculptures and architecture, and are prepared with the tools they need to present their ideas through effective writing. All products from a short guide to writing about art category are shipped worldwide with no additional fees. **Frequently Asked Question.** **Q**; How to buy a short guide to writing about art? **A** Choose a product. Tap a "Buy" option to place the product in the cart and proceed with your order. Choose a quantity of a short guide to writing about art. (Default 1. Maximum number 20). **Q**; How much does the shipping cost for a short guide to writing about art? Delivering products from abroad is always free, however, your parcel may be subject to VAT, customs duties or other taxes, depending on laws of the country you live in. If you're not sure whether you will be charged any taxes, please contact your country's customs service information bureau. Coverage of essential writing assignments includes formal analysis, comparison, research paper, review of an exhibition, and essay examination. New to the 11th edition is a chapter on **Virtual Exhibitions: Writing Text Panels and Other Materials.** Created on 1/15/2014 by Pearson, this release of *A Short Guide To Writing About Art* by Sylvan Barnet presents 384 pages of high-caliber content. Spanning thorough Art material, the creator of *A Short Guide to Writing About Art 11th Edition* (978-0205886999) strove to create a defining text on the study of Art / General and connected topics. If your *Short Guide to Writing Ab* has been added to your Cart. Add to Cart. Buy Now. This work is decades of expertise from a culmination of effort by several field specialists. *A Short Guide to Writing About Art* is a comprehensive work that covers several angles of writing applicable to not only art, but a world of topics. Believe this is a classroom essential for a variety of liberal arts, writing, and presentation/speaker fields. Each and every page offers useful in-the-field practical applications just pick a page, ANY page, for useful information. Considerations highlighted by the author, editors, and publication teams that have put this together through the decades as This best-selling text has guided tens of thousands of art students through the writing process. Students are shown how to analyze pictures (drawings, paintings, photographs), sculptures and architecture, and are prepared with the tools they need to present their ideas through effective writing. He wrote or edited numerous textbooks including *An Introduction to Literature*, *A Short Guide to Writing About Literature*, *A Short Guide to Writing About Art*, *The Study of Literature: A Handbook of Critical Essays and Terms*, and *Critical Thinking, Reading and Writing: A Brief Guide to Argument*. In the early 1960s, he decided that his students at Tufts University needed an edition of Shakespeare with each play in a separate volume including an introduction and study aids.

Presents Step-by-Step Writing Instructions - Clear step-by-step writing instructions guide students through the research and writing processes, showing students how to use the terminology of art history, how to cite sources, solve issues of style, and use proper manuscript form. Demonstrates Good and Poor Writing - Examples of good and weak prose are presented throughout the book. Examples range from students' writing to works by published scholars such as Rudolf Arnheim, Leo Steinberg, Albert Elsen, Mary D. Garrard, and Anne Hollander. Expressing Opinions: The Writer's "I". Chapter 2: Writing About Art: The Big Picture. Standing Back: Kinds of Writing (Informing and Persuading). Close-Up: Drafting the Essay. Start your review of A Short Guide to Writing About Art (The Short Guide Series). Write a review. Nov 10, 2009 Sofia rated it it was amazing. Recommends it for: Art students. Shelves: art, non-fiction. I learned much more about writing about art from "Madonna of the Future by Arthur Danto (this is a collection of art criticisms) This book was very informative but I would only really recommend it to students of the arts as it primarily pertains to writing RESEARCH PAPERS about art. Large portions of it (I have an older edition) focus solely on research paper layout and technique, which was not particularly useful to me. I learned much more about writing about art from "Madonna of the Future by Arthur Danto (this is a collection of art criticisms) ...more. flag Like - see review. Short Guide to Writing Ab has been added to your Cart. Add to Cart. Buy Now. This work is decades of expertise from a culmination of effort by several field specialists. A Short Guide to Writing About Art is a comprehensive work that covers several angles of writing applicable to not only art, but a world of topics. Believe this is a classroom essential for a variety of liberal arts, writing, and presentation/speaker fields. Each and every page offers useful in-the-field practical applications just pick a page, ANY page, for useful information. Considerations highlighted by the author, editors, and publication teams that have put this together through the decades are The basic trouble with writing about art, or even thinking about art for that matter, is that we have to employ words to describe, explain, evoke, or otherwise circumnavigate sensory experience: visual, auditory, tactile, gustatory and even, god forbid, olfactory. This is a problem in part because the senses are still somewhat embarrassing to us as intellectual beings (art writing is unintentionally personal), and in part because, though we talk about things we see and hear every day, we so seldom consider how we see things or the manner in which sound or feelings propagate in us. In short, we