

Glasgow School of Art Course Specification

Course Title: Design History and Theory 3: Concepts and Territories of Design

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
UDHT3CTD		2023-24

1. Course Title:
Design History and Theory 3: Concepts and Territories of Design

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	School of Design	School of Innovation and Technology

5. Credits:	6. SCQF Level:	7. Course Leader:
20	9	Ellie Herring

8. Associated Programmes:
Relevant Programmes in the School of Design, School of Innovation and Technology BA (Hons) Communication Design BA (Hons) Fashion Design BA (Hons) Interaction Design BA (Hons) Interior Design BA (Hons) Silversmithing & Jewellery Design BA (Hons) Textile Design BDes (Hons)/MEDes Product Design

9. When Taught:
Year 3, semesters 1 & 2

10. Course Aims:
The course develops key themes and ideas in design history and theory, leading students to a largely self-directed final project in anticipation of the Year 4 DH&T Honours submission. Its aims are for students to <ul style="list-style-type: none"> • Develop knowledge and understanding of defined research methods according to individual research interests • Facilitate the application of a wide range of key terms, knowledge, skills and understanding in discussing design contexts. • Recognise that different critical opinion can be reached on any aspect of visual and material culture depending on interpretation of evidence and/or the method selected for criticism

- Support and evaluate an informed and appropriate range of skills in structuring, articulating and presenting information and ideas, verbally, visually and in written form
- Understand the importance of self-directed and original work in critical, historical and cultural studies

11. Intended Learning Outcomes of Course:

On successful completion of this course students should be able to:

- Demonstrate knowledge and critical understanding of defining theories, concepts and issues related to design, process and practice
- Apply knowledge, skills and understanding in carrying out research and methods of enquiry drawing upon a range of sources
- Undertake critical analysis, evaluation and synthesis of design theories, concepts and issues
- Select and defend thorough, in-depth, arguments using textual and visual resources in a structured form to accepted academic standards
- Manage research and assignments exercising autonomy and initiative

12. Indicative Content:

This course will enable students to identify personal territories of design history and theory through self-directed study.

In Semester 1 students opt for one of a number of strands that look at design history and theory in different ways. The strands look at broad themes and encourage students to explore methods of approach to topics and sources.

In the Semester 2 students choose a topic for personal study that could be worked up as a Year 4 submission. Students will conduct an individual source gathering exercise, supported by lectures, workshops and tutorials. The submission is a Source Review that makes a critical assessment of the sources presented.

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Written assignments (2)	2000 word Multiple Source Review	100%	School of Design: Semester 2 / week 9 School of Innovation and Technology: Semester 2 / Week 10

13.1 Please describe the Summative Assessment arrangements:

Students will submit their completed assignments on Canvas (GSA Virtual Learning Environment) for final assessment.

Written feedback will be provided following the submission of the MultipleSource Review. A summative grade (final grade) for the 20 credit course is awarded

14. Description of Formative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Written assignment	2000 word comparative source review (as detailed in the assessment brief on Canvas, VLE)	n/a	School of Design: Semester 1 / Week 13 School of Innovation and Technology: Semester 1 / Week 14

14.1 Please describe the Formative Assessment arrangements:

Engagement with formative assessment is a mandatory requirement.

Students are required to submit their assignment directly to Canvas.

Submission of the assignment is a requirement of the course

Written feedback and a formative grade will be issued to students individually via Canvas and general feedback provided in a group workshop. Students are expected to evidence a response to formative assessment in their summative submission. Students may also consult the named contact tutor for additional support.

The written feedback proformas will also be sent to relevant Programme Leaders, as will lists of non submissions.

15. Learning and Teaching Methods:

Formal Contact Hours

24

Notional Learning Hours

200

15.1 Description of Teaching and Learning Methods:

Semester 1: Students choose one from a number of thematic strands. Each strand is normally delivered by weekly lecture supported by seminar style discussion. Depending on topic, these methods may be supported by video and also visual analysis, text analysis and small writing exercises, usually in small-group workshop form.

Semester 2: Whole cohort lectures supported by group workshops looking at a variety of source types and research methods.

Timetable: Semester 1 & 2

School of Design: Thursday - (as detailed in the assessment brief on Canvas, VLE)

School of Innovation and Technology: Thursday - (as detailed in the assessment brief on Canvas, VLE)

16. Pre-requisites:

Successful completion of SCQF Level 8 or equivalent

17. Can this course be taken by Exchange/Study Abroad students?

Yes

18. Are all the students on the course taught wholly by distance learning?

No

19. Does this course represent a work placement or a year of study abroad?

No

20. Is this course collaborative with any other institutions?

No

20.1 If yes, then please enter the names of the other teaching institutions:

N/A

21. Additional Relevant Information:

N/A

22. Indicative Bibliography:

- Are overall reference for all courses
- Are selected from individual course components. However they have been listed here because their general nature makes them applicable more widely across DH&T.

More specific readings for individual course components will be listed on the CANVAS in advance of the course commencing

- Adamson, Glenn, Giorgio Riello and Sarah Teasley, eds (2011) *Global Design History*. London: Routledge.
- Forty, Adrian (1986) *Objects of Desire: Design and Society Since 1750*. London, Thames and Hudson.
- Lees-Maffei, Grace and Rebecca Houze, eds (2010) *The Design History Reader*. London: Berg.
- Julier, Guy (2013, 3rd Edn) *The Culture of Design*. London: Sage.
- Appadurai, Arjun (1996) *Modernity at Large: Cultural Dimensions in Globalization*. Minneapolis: University of Minnesota Press.
- Attfield, Judy (2000) *Wild Things. The Material Culture of Everyday Life*. Oxford/New York: Berg.
- Clarke, Alison, J (2017) *Design Anthropology: Object Culture in Transition*. London and New York: Bloomsbury Academic.
- Holliday, Ruth & Potts, Tracey (2012) *Kitsch! Cultural Politics and Taste*. Manchester/New York: Manchester University Press.
- Lees-Maffei, Grace (ed) (2012) *Writing Design: Words and Objects*. London and New York: Berg.
- Jenkins, Henry (2006) *Convergence Culture- Where old and new media collide*. New York and London: New York Univ. Press.
- Harvey, Karen (ed) (2009) *History and Material Culture*. Abingdon: Routledge.
- Kidd, Jenny (2014) *Museums in the New Mediascape: Transmedia, Participation, Ethics*. Farnham: Ashgate.
- Mitchell, W.J.T. ed. (2002, 2nd Edn) *Landscape and Power*. Chicago: University of Chicago Press.
- Shurmer-Smith, Pamela and Kevin Hannan (1994) *Worlds of Desire, Realms of Power*
London: Edward Arnold.
- Smith, Rachel (et al.) (2016) *Design Anthropological Futures*. New York and London: Bloomsbury Academic.