

**Glasgow School of Art Course Specification**

**Course Title: Design History and Theory 3: Concepts and Territories of Design (Semester 1)**

*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.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
UDHT3CTDS1		2023-24

<b>1. Course Title:</b>
Design History and Theory 3: Concepts and Territories of Design (Semester 1)

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2022	School of Design	School of Innovation and Technology

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
10	9	Eleanor Herring

<b>8. Associated Programmes:</b>
Relevant Programmes in the School of Design and 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

<b>9. When Taught:</b>
Year 3, Semester 1

<b>10. Course Aims:</b>
The course develops key themes and ideas in design history and theory. Its aims are for students to: <ul style="list-style-type: none"> <li>• Develop knowledge and understanding of defined research methods according to individual research interests</li> <li>• Facilitate the application of a wide range of key terms, knowledge, skills and understanding in discussing design contexts.</li> <li>• 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</li> <li>• Support and evaluate an informed and appropriate range of skills in structuring, articulating and presenting information and ideas, verbally, visually and in written form</li> </ul>

- 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:

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.

### 13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Written assignment	2000 word Comparative source review	100%	School of Design: Semester 1 / Week 13  School of Innovation and Technology: Semester 1 /Week 14

#### 13.1 Please describe the Summative Assessment arrangements:

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

A summative grade (final grade) for this 10 credit course will be awarded

Written feedback will be provided following the submission of the assignment.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative assessment and will be provided within timetabled workshops. Teaching schedules will be distributed via Canvas (VLE) at the beginning of the semester. Students may also consult the named contact tutor for additional support where required.

#### 14.1 Please describe the Formative Assessment arrangements:

Students will have the opportunity during scheduled workshops to receive feedback on the progress of their work.

<b>15. Learning and Teaching Methods:</b>	
<b>Formal Contact Hours</b>	<b>Notional Learning Hours</b>
13	100
<b>15.1 Description of Teaching and Learning Methods:</b>	
<p>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.</p> <p>Timetable: Semester 1  School of Design: Thursdays  School of Innovation and Technology: Thursdays</p>	

<b>16. Pre-requisites:</b>
Successful completion of SCQF Level 8 or equivalent

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	Yes
<b>18. Are all the students on the course taught wholly by distance learning?</b>	No
<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
N/A	

<b>21. Additional Relevant Information:</b>
This course is offered only to 'exchange in' students and GSA students who will be on exchange or have leave of absence in semester 2

<b>22. Indicative Bibliography:</b>
<ul style="list-style-type: none"> <li>○ Are overall reference for all courses</li> <li>▪ Are selected from individual course components. However they have been listed here because their general nature makes them applicable more widely across DH&amp;T.</li> </ul> <p>More specific readings for individual course components will be listed on the CANVAS in advance of the course commencing</p> <ul style="list-style-type: none"> <li>○ Adamson, Glenn, Giorgio Riello and Sarah Teasley, eds (2011) <i>Global Design History</i>. London: Routledge.</li> <li>○ Forty, Adrian (1986) <i>Objects of Desire: Design and Society Since 1750</i>. London, Thames and Hudson.</li> <li>○ Lees-Maffei, Grace and Rebecca Houze, eds (2010) <i>The Design History Reader</i>. London: Berg.</li> <li>○ Julier, Guy (2013, 3rd Edn) <i>The Culture of Design</i>. London: Sage.</li> <li>▪ Appadurai, Arjun (1996) <i>Modernity at Large: Cultural Dimensions in Globalization</i>. Minneapolis: University of Minnesota Press.</li> </ul>

- 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.