

Glasgow School of Art Course Specification

**Course Title: Design History and Theory 2: Worlds and Words of Design
(Semester 2)**

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:
UDHT2WWDS1		2023-24

1. Course Title:
Design History and Theory 2: Worlds and Words of Design (Semester 1)

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

5. Credits:	6. SCQF Level:	7. Course Leader:
10	8	Bruce Peter

8. Associated Programmes:
Relevant studio courses 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 2, Semester 1

10. Course Aims:
The course introduces students to key themes and ideas in design history and theory within the context of their discipline. Its aims are to: <ul style="list-style-type: none"> • Develop knowledge and understanding of core contextual and critical debates related to design objects, process and practice. • Facilitate the application of knowledge, skills and understanding to discuss key examples within design contexts. • Develop learners' skills in critical analysis and evaluation to synthesise ideas, concepts, information and core issues in relation to design contexts and design objects. • Support and evaluate an appropriate range of skills in structuring, articulating and presenting information and ideas.

- Provide guidance to learners and support their autonomy and initiative in managing resources and producing defined activities.

11. Intended Learning Outcomes of Course:

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

- Demonstrate knowledge and understanding of core theories, concepts and issues related to design, process and practice
- Apply knowledge, skills and understanding in carrying out research and lines of enquiry
- Undertake critical analysis and evaluation of design theories, concepts and issues
- Present thorough, in-depth arguments using textual and visual resources in a structured form to acceptable academic standards.
- Manage research and assignments exercising some initiative and independence.

12. Indicative Content:

This course will enhance students' critical awareness of the culture, context and deployment of design. Students opt for one from a number of strands offering different methods and approaches to design studies

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Assignment	1800 word text with supporting images where required	100%	School of Design: Semester 1 / Week 13 School of Innovation and Technology: Semester 1 /Week 15

13.1 Please describe the Summative Assessment arrangements:

Students will submit their completed assignment 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 individual feedback will be provided within timetabled workshops.

Teaching schedules will be distributed via Canvas (VLE) at the beginning of each 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.

15. Learning and Teaching Methods:	
Formal Contact Hours	Notional Learning Hours
12	100
15.1 Description of Teaching and Learning Methods:	
<p>The course 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: Tuesday School of Innovation and Technology: Tuesday</p>	

16. Pre-requisites:
Successful completion of SCQF Level 7 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:
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

22. Indicative Bibliography:
<ul style="list-style-type: none"> ○ 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. <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"> ○ Adamson, Glenn, Giorgio Riello and Sarah Teasley, eds (2011) <i>Global Design History</i>. London: Routledge. ○ Forty, Adrian (1986) <i>Objects of Desire: Design and Society Since 1750</i>. London, Thames and Hudson. ○ Lees-Maffei, Grace and Rebecca Houze, eds (2010) <i>The Design History Reader</i>. London: Berg. ○ Julier, Guy (2013, 3rd Edn) <i>The Culture of Design</i>. London: Sage. ▪ Appadurai, Arjun (1996) <i>Modernity at Large: Cultural Dimensions in Globalization</i>. 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.