



Critical & Historical studies (CHS) modules offer the chance to critically engage within a specific area of design, both past and present. They help a student to become an informed critic and communicator. Studying a design/fine arts topic from a critical and historical perspective allows students to make reasoned, researched, and valuable contributions whatever their medium or creative outcome.

Level 4 modules aim to provide a strong grounding in the main areas of art, architecture and design. Students can learn about their different histories as disciplines and practices, and how, why, and for whom objects, images and environments have been produced.

Intermediate (level 5) modules focus upon particular places, periods and subjects. These modules emphasise interdisciplinary connections across art, architecture, design and film, and the way these connections have shaped the visual and material culture of the twentieth century.

Advanced (level 6) modules focus on the critical relevance of histories of art, architecture and design to contemporary culture.

Updated September 2026/PJW

Entry requirements:

- GPA of 2.75 or above (out of 4.0) or equivalent

Pre-requisites:

Level 4: none

Level 5: study of critical and historical issues in art and design subject(s)

Taught at: Penrhyn Road/Knights park campuses

Key to Module Descriptors and Suitability:

- **1** - Indicates module is suitable for students on Study Option 1 (whole year)
- **2** - Indicates module is suitable for students on Study Option 2 (Autumn/Fall)
- **3** - Indicates module is suitable for students on Study Option 3 (Spring)

Art & Design: Critical and Historical Studies Modules for Visiting Students 2026/27

MODULE CODE	LEVEL	TITLE	SUITABILITY KEY
HA4102	4	Material & Making: Themes in the History of Product & Furniture Design	1, 2, 3
HA4104	4	Design, Style and Image: Themes in Fashion History	1, 2, 3
HA4105	4	Situating the Interior: Themes in Interior Design History	1, 2, 3
HA4106	4	Contextualising Contemporary Practice - Fine Art	1, 2, 3
HA4107	4	Contextualising Contemporary Practice - Film	1, 2, 3
HA4108	4	Contextualising Contemporary Practice - Photography	1, 2, 3
HA4110	4	Image + Text - Communication Design History for Graphic Design	1, 2, 3
HA4111	4	Image, Text and Style: Themes in the History of Fashion Media	1, 2, 3
HA4308	4	Communication Design History for Illustration Animation & Interaction Design	1, 2, 3
HA5101	5	Critical Issues in Fine Art: Research & Practice	1, 2, 3
HA5102	5	Critical Issues in Photography: Research & Practice	1, 2, 3
HA5103	5	Critical Issues in Filmmaking: Research & Practice	1, 2, 3
HA5104	5	Critical Issues in Furniture & Product Design: Research & Practice	1, 2, 3
HA5105	5	Critical Issues in Graphic Design: Research & Practice	1, 2, 3
HA5106	5	Critical Issues in Animation Illustration: Research & Practice	1, 2, 3
HA5107	5	Critical Issues in Fashion: Research & Practice	1, 2, 3
HA5108	5	Critical Issues in Interior Design: Research & Practice	1, 2, 3
HA5109	5	Critical Issues in Fashion Media: Research and Practice	1, 2, 3
HA6005	6	Special Topics in Art & Design History 2	1, 2, 3

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: HA4102
Module Title: Material & Making: Themes in the History of Product & Furniture Design
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 4
Prerequisites: none
Suitability: • Study Abroad/International Exchange students for Study Options 1 or 2 or 3 • Not open to Erasmus students (as Level 4, unless home university agrees)
Content: Materials and Making constitutes an introduction to design histories and the theoretical, historical and cultural contexts underpinning product and furniture design. Sessions address particular ideas and practices that have shaped and constructed our contemporary understanding of product and furniture design as a meaningful social, cultural and economic activity. Attention is given to the relationship between design and contexts of production, consumers and consumption, technologies, technique, the politics of labour, materiality, and ethics/responsibility. The intertwined histories of design and modernity and modernisation will be addressed, as well as what practices, histories and conceptualisations of design were excluded from or displaced by such developments, from women designers to indigenous and vernacular craft practices. An integral part of this module is the close consideration of designed objects and the understanding of these in relation to larger contexts of meaning and interpretation. Through lectures, discussions and workshops, students are supported to locate themselves within historical understanding of their practice and develop their skills in research, reflection, critical thinking, and writing. ➤ Autumn Semester Topics: • Human Design • User-centred design • The <i>History</i> of Design • Research and writing • Industrialism • Arts and Crafts

- Decolonising the curriculum: hidden, marginalised, alternative histories
- Modernity: aesthetics, mindset and design styles
- The Bauhaus
- Designer Responsibility

➤ **Spring Semester Topics:**

- Consumerism
- Plastic
- Academic skills
- Postmodernism and Ad-hocism
- Good design: Your Principles
- Prosumption
- Future(s) Design

Teaching: weekly 3-hour lectures

Assessment:

➤ **Study Option 1:**

- Objects in Time - 1000 words (20%)
- 2000-word essay (80%)

➤ **Study Option 2:**

- Portfolio including Objects in Time

➤ **Study Option 3:**

- 2000-word essay (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4104

Module Title: Design, Style and Image: Themes in Fashion History

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

**Art & Design: Critical and Historical Studies Modules for Visiting
Students 2026/27**

Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 4
Prerequisites: none
Suitability: • Study Abroad/International Exchange students for Study Options 1 or 2 or 3 • Not open to Erasmus students (as Level 4, unless home university agrees)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Content:

This module presents thematic approaches to the study of fashion as an historical and cultural subject through image-based lectures, seminars, workshop activities, screenings, and study visits. Students will be introduced to the historical development of fashion and dress from multiple perspectives and through a transnational lens with emphasis on the 1750s to the present day. Each session is intended to address particular ideas — concepts, debates and practices — that have shaped and constructed contemporary understandings of fashion by engaging with critical texts and case study research. This allows students to examine the relationship between theory and fashion design practice and to develop an understanding of the emergence of fashion design as a global cultural response to modernity.

An integral part of this module is the consideration of designed objects and images, and their association with the critical debates which have shaped theoretical discussions of fashion. Key themes explored include fashion and identity, changing fashion production technologies and consumer culture, the development of fashion imagery, the ethics of fashion, archiving fashion, and the display and exhibition of fashion. Students are encouraged to begin to consider how current critical fashion debates across global contexts inform your practice as creative researchers and designers.

➤ **Autumn Semester Topics:**

- Fashion Histories I: across time and space
- The Production of Fashion
- Producing Fashion Globally
- Fashion Histories II: Resistance and Belonging
- Re-Centering Global Fashion
- Re-framing Fashion Identities: race, ethnicity and cultural appropriation)
- Hidden and Alternative Histories'
- Re-visiting Gender (sexuality, & intersectionality)

➤ **Spring Semester Topics:**

- Fashion Practices: Style and taste
- Consumer Culture: Fashion Distinction: Class and Taste
- Subversive style: Subcultures (and post- subcultures)
- Imaging Style: fashion photography and fashion magazines
- Influencing Style: 'celebrity culture'
- Digital Style: New Media and influences
- Fashion Futures

Teaching: weekly two-hour lectures/workshops

Assessment:

- Study Option 1:
 - 1000-word Fashion Object (garment) Analysis (20%)
 - 2000-word Comparative Image Analysis (80%)
- Study Option 2:
 - Portfolio including fashion object (garment) analysis
- Study Option 3:
 - 2000-word comparative image analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4105

Module Title: Situating the Interior: Themes in Interior Design History

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: none

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

Through image-based lectures and discussions, this module presents a thematic history of designed spaces, situating in particular the emergence of the interior in modernity. Themes include relations between design practices and professions, relations between politics, labour, craft and technology, taste and display, consumption and design, and spatial concepts within and beyond architecture. Each session is intended to

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

address particular ideas and practices that have shaped our contemporary understanding of designed spaces as part of meaningful social, cultural and economic activity.

The module engages with critical texts to allow students to examine the relationship between theory and practice, and to develop an understanding of how designed spaces emerge and are situated as cultural responses to modernity.

➤ **Overall Topics:**

- The historical development of designed spaces in modernity
- The evolution of different design professions
- The role of changing production technologies and techniques in the design and manufacture of objects and spaces
- The relationship between politics, labour, and hand and machine production
- Design, identity and consumer culture
- Sustainability and an ethical approach to design
- Selling and exhibiting design
- The role of the user and design advocacy
- Alternative approaches to design practice
- The impact of digital technology in practice and production
- Writing skills
- Critical thinking skills
- The use of AI tools

➤ **Autumn Semester Topics:**

- Analysing the Interior
- Pre-Modernism: The Victorian Landscape
- Pioneers of Modernism
- The Emergence & Contexts of Modernism
- Mid-Century Modernism in the USA
- Mid-Century Modernism in Britain
- Space Dreams: Horizons of Hope

➤ **Spring Semester Topics:**

- Post-Modernism: Double-Coding and Pluralism
- High Tech Architecture
- The Evolution of the Workplace: Office Environments for a Changing Workforce
- Adaptive Reuse: Repurposing Existing Buildings
- Consumerism & the Interior

Teaching: weekly two-hour lectures or three-hour workshops

Assessment:

- Study Option 1:
 - 1000-word visual analysis (20%)
 - 2000-word critical comparison essay (80%)
- Study Option 2:
 - Portfolio including 1000-word visual analysis
- Study Option 3:
 - 2000-word critical comparison essay (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4106

Module Title: Contextualising Contemporary Practice - Fine Art

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: none

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

This module introduces the various contexts in which the contemporary practices of fine art, are defined, debated, and displayed. The module is designed to support students' first steps as practitioners within the wider

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

field of the visual arts in the 21st century. Through lectures, discussions, screenings, and exhibition visits they will be introduced to the historical framework of modernity and post-modernity to understand the development and contemporary situation of their discipline. The module is organised as discrete but related teaching blocks that progress from broader questions of cultural practice to the more specific debates that have framed the historical development fine art and its associated fields – for example experimental filmmaking, video making and photography.

In the autumn semester, the emphasis is broad and focused on developing in students, an understanding of the notion of practice in the visual arts, by addressing the historical, theoretical, social, and political factors that have affected our understanding of its function.

In the spring semester, students will be encouraged to consider the key debates, theoretical questions and changing contexts that inform their discipline. Throughout there is an emphasis on the introduction of key analytical, critical and research skills, and through close engagement with visual sources, historical texts and contemporary critical writing, students will begin to develop the tools necessary to discuss, conceptualise and reflect on their own emerging practice.

➤ **Overall Topics:**

- Historical and contemporary constructions of the artist as a cultural producer
- Negotiating practice: the changing functions, contexts and concepts of practice in relation to fine art and its associated fields
- Authorship, collaboration, and participation
- Approaching theory: understanding the construction of fine art, photography and film within modernity and postmodernity
- Originality and appropriation
- Idea and concept
- Medium, post-medium, new media
- Modernity, postmodernity, and the contemporary
- Exhibition histories and contemporary sites of production, consumption, and dissemination
- Key institutions and practices/spaces of critique
- Collecting and curation as practice in the visual arts
- Writing Skills: critical platforms of debate and discussion
- Critical thinking
- The use of AI tools

➤ **Autumn Semester Topics:**

- What is art school?
- What is looking? How to respond and write about art
- What is representation?
- What is context?
- What do artists do? What is art practice?
- What is an artist?
- What does art do?

➤ **Spring Semester Topics:**

- What is making?
- What is a comparison?
- What is performance art?
- How to collaborate?
- What is contemporary art?

Teaching: weekly two-hour lectures or three-hour workshops

Assessment:

➤ **Study Option 1:**

- 1000-word Image in Context analysis (20%)
- 2000-word critical comparative analysis (80%)

➤ **Study Option 2:**

- Portfolio including 1000-word Image in Context

➤ **Study Option 3:**

- 2000-word critical comparative analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4107

Module Title: Contextualising Contemporary Practice - Film

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: none

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

This module introduces the various contexts in which the contemporary practices of art, photography and filmmaking are defined, debated and displayed. Designed to support a student's first steps as practitioners within the wider field of the visual arts in the 21st century, through lectures, discussions, and screenings, the module will introduce the historical framework of modernity and post-modernity in order to understand the development and contemporary situation of our own discipline.

The module covers broader questions of cultural practice as well as more specific debates that have framed the historical development of the related practices of fine art, independent film and photography. In the first half of the module (ie the autumn semester) emphasis is placed on the notion of practice in the visual arts by addressing the historical, theoretical, social and political factors that have affected our understanding of their function.

In the second half of the module (Spring semester), students will learn in programme-specific strand that focuses on the key debates, theoretical questions and changing contexts of our own discipline.

Throughout there is an emphasis on the introduction of key analytical, critical and research skills, and through close engagement with visual sources, historical texts and contemporary critical writing students will begin to develop the tools necessary to discuss, conceptualise and reflect on their own emerging practices.

➤ **Autumn Semester Topics:**

- Introduction and Identity
- The Modern Viewer
- Art as critique
- Documenting the Real
- Modernity and its Discontents: Negritude
- Postmodernism
- Globalisation

➤ **Spring Semester Topics:**

- Hollywood
- Authorship and Cinema
- Genre Theory
- Television and Cinema
- National cinema
- Experimental cinema

Teaching: mainly weekly two-hour lectures (or occasional three-hour workshops)

Assessment:

- Study Option 1:
 - 1000-word designed pdf analysis (20%)
 - 2000-word critical analysis (80%)
- Study Option 2:
 - Portfolio including 1000-word designed pdf analysis
- Study Option 3:
 - 2000-word critical analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4108

Module Title: Contextualising Contemporary Practice – Photography

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: none

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

During this module students will be challenged to consider the ways in which they can better understand how photography 'operates' in our culture. This module presents thematic approaches to the study of photography as an historical and cultural subject through image-based lectures, workshop activities, screenings and self-directed study. Students be able to examine the relationship between theory and practice in photography and start developing their skills as independent researcher and reflective practitioner.

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Each session is intended to address particular ideas — concepts, debates and genres. The module is structured to encourage students to engage with critical texts and visual materials to examine the relationship between histories, theories and images. Students will reflect on their own photographic practice, considering how historical and critical perspectives can enhance their work as both a photographer and a visual storyteller and develop their skills in research, reflection and critical thinking.

➤ **Autumn Semester Topics:**

- What is a Photograph?
- Representation and Identities
- Self-portrait, Selfie Culture
- Documentary photography
- Bernd e Hilla Becher and the Düsseldorf School of Photography
- Modernism 1 Gender, Modernity and The City
- Modernism 2 Avant-gardes

➤ **Spring Semester Topics:**

- Postmodernism 1
- Postmodernism 2
- Fashion Photography
- Art photography and Staging Photography
- Resources

Teaching: mainly weekly two-hour lectures (or occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 1000-word image in context analysis (20%)
- 2000-word comparative analysis (80%)

➤ **Study Option 2:**

- Portfolio including 1000-word image in context analysis

➤ **Study Option 3:**

- 2000-word comparative analysis (100%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4110
Module Title: Image + Text Communication Design History for Illustration Animation
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 4
Prerequisites: none
Suitability: • Study Abroad/International Exchange students for Study Options 1 or 2 or 3 • Not open to Erasmus students (as Level 4, unless home university agrees)
Content: The module is an introduction to the contexts and critical study of graphic design. It will provide students with an understanding of the historical development of Graphic Design within the larger field of visual cultures and cultural production. It will also bring an awareness of core debates and concepts within art and design. Through a series of thematic presentations, workshops, and practical study, students will reflect on what might be key stages within the practice of graphic design; unpack images, objects, and processes of graphic design and the different ways in which they mean; and they will engage with the ideas and practices that have shaped graphic design as a social, cultural and economic activity. Through discussion, students will develop an understanding of the key themes and critical issues that inform contemporary design practices. They will be able to examine the relationship between theory and practice in graphic design and start developing their skills as independent researchers and reflective practitioners. ➤ Autumn Semester Topics: • Timelines: What can a history of Graphic Design look like? • Graphic Design: Things & Contexts • Modernity: Industry, Colonialism, Spectacle, Narrative • Radicalism & the 'Universal': From Avant-Gardes to High Modernism

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Postmodernisms

➤ **Spring Semester Topics:**

- Design and Activism
- Media, Branding, Signs
- Alt-, Youth-, Counter-, Subcultures
- Design and Gender
- Media, Communications, Contexts
- What is a Graphic Designer?

Teaching: mainly weekly two-hour lectures (or occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 1000-word image in context analysis (20%)
- 2000-word comparative analysis (80%)

➤ **Study Option 2:**

- Portfolio including 1000-word image in context analysis

➤ **Study Option 3:**

- 2000-word comparative analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4111

Module Title: Image, Text and Style: Themes in the History of Fashion Media

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Prerequisites: none

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

This module presents thematic approaches to the study of fashion media formats through image-based lectures, workshop activities and screenings. Students will be introduced to the historical development of fashion media and promotion from multiple perspectives and through a transnational lens with an emphasis on the 1800s to the present day. Each session is intended to address concepts, debates and practices that have shaped and constructed our contemporary understanding of fashion media and promotion. The module engages with critical texts and case study research to enable students to examine the relationship between theory and practice in fashion communication and promotion and to develop an understanding of the emergence of fashion media as a global cultural response to modernity.

➤ **Autumn Semester Topics:**

- analysing fashion and fashion media
- 'Glossy words' and transformative text, putting fashion into words.
- Analysing the fashion image
- Textual Analysis Workshop
- Early Fashion Scholarship: modernity and fashion
- Considering the Fashioned Body
- Gender: Sexualities and intersectionalities

➤ **Spring Semester Topics:**

- Fashion as an Institutionalised System
- Global Fashion Cultures
- Fashioned identities: class, taste and consumption
- Subcultural style
- Fashion in motion: performance and spectacle
- Fashion histories in the museum and archive

Teaching: mainly weekly two-hour lectures (or occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 1000-word textual analysis (20%)
- 2000-word comparative analysis (80%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Study Option 2:
 - Portfolio including 1000-word image in context analysis
- Study Option 3:
 - 2000-word comparative analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA4308

Module Title: Communication Design History for Illustration Animation and Interaction Design

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: none

Suitability:

- Study Abroad/International Exchange students for Study Options 1 or 2 or 3
- Not open to Erasmus students (as Level 4, unless home university agrees)

Content:

This module introduces how we think critically about the history of illustration animation and interaction design, and how the knowledge produced can inform practice. This module addresses the categories and concepts, frameworks and tools used to understand illustration animation and interaction design, how they have evolved, and how these histories interweave with those of film, graphic design, product design, fine art and other disciplines. As part of this, fundamental questions are asked about how history is told and taught and what kinds of knowledge are valued and centred.

The first part of the module examines the dominant ways histories of illustration animation and interaction design have been constructed, and how we might challenge Euro/Western-centric perspectives. The second part considers how we can look at the diverse themes, platforms, and media of illustration animation and interaction design through different theoretical frames that speak to different ways of knowing.

Through lectures and workshops, students are supported to locate themselves within historical understanding of their practice and develop their skills in research, reflection, critical thinking, and writing.

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Autumn Semester Topics:**

- (Re)Telling Design History 1. History as Storytelling
- (Re)Telling Design History 2 Analysing Practice
- (Re)Telling Design History 3 Connecting to Contexts
- Imagining Design History Otherwise 1. Page
- Imagining Design History Otherwise 2. Screen
- CHS Common Programme
- Imagining Design History Otherwise 3. Story
- Imagining Design History Otherwise 4. Practice as Research Workshop

➤ **Spring Semester Topics:**

- Platforms of Illustration Animation & Interaction Design.
- Platforms 1: Comics and Multimodal Narrative
- Platforms 2. Sensory Design and haptic visuality
- Platforms 3: Reportage: Journalism and Documentary
- Platforms 4: Play
- Platforms 5: Information Design and Visual Literacy
- Platforms 6: Spatial Design

Teaching: mainly weekly two-hour lectures (or occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 1000-word Example in Context (20%)
- 2000-word comparative analysis (80%)

➤ **Study Option 2:**

- Portfolio including 1000-word Example in Context

➤ **Study Option 3:**

- 2000-word comparative analysis (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5101
Module Title: Critical Issues in Fine Art: Research & Practice
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 5
Prerequisites: prior study of critical and historical issues in fine art such as HA4106 or similar
Suitability: • Study Options 1 or 2 or 3
Content: This module engages students with the critical issues driving contemporary art practice within the expanded field in which it operates. Emphasising practical, experiential research-led enquiry and reflection as an integral mode of learning common to both art practice and the study of art's histories and theories, students will identify, explore and analyse current trends by investigating the contexts in which those issues emerge – in critical literature, art writing, exhibitions and curatorial agenda. Looking outwards to address the contemporary manifestations of the relationships between, for example, art and politics, the operation of global capital, activism and community, changing sites and spaces of the production of meaning, the politics of identity, and contemporary turns in philosophy and critical theory, the module also encourages students to reflect and begin to situate themselves. Making links and interpreting the themes emerging in their own practice, the module provides students with the building blocks with which to construct an informed critical and conceptual framework within which operate while forging connections to wider artistic networks and contexts beyond the studio. ➤ Overall Topics: • Art and/as politics • Institutional critique in the contemporary world • Art and philosophy • Art, commodity, and capitalism • Protest, activism, and community contexts • Networks and sites of production • The politics of identity • Technologies of reproduction and the mass media • Art, agency, and social change • Research practice/ practice research • Engagement, interaction, participation • Art writing • Critical curating as art practice

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Critical thinking skills
- Critical writing skills
- How to write a research proposal

➤ **Autumn Semester Topics:**

- Theme I. Global Contexts. Art, Activism and Social Change
- Theme II: Subjects, Representation and Identity
- Theme III: Contemporary Practices: work, making, technologies

➤ **Spring Semester Topics: research and methodologies**

- What is artistic research?
- Visual Analysis
- Curation as Research; The Archive as Method
- Observation / ethnography / autoethnography
- Reflective Writing
- Common Programme: Methods and Methodologies in Practice

Teaching: mainly weekly two-hour lectures/seminars (or occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: HA5102
Module Title: Critical Issues in Photography: Research & Practice
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 5
Prerequisites: prior study of critical and historical issues in photography such as HA4108 or similar
Suitability: • Study Options 1 or 2 or 3
Content: Building on the historical contexts introduced at Level 4, this module concentrates on the theoretical frameworks in which photography is produced, consumed and interpreted today. Introducing case studies emerging from current trends in contemporary photographic practice, the module is taught as a combination of lecture, seminar, workshop and exhibition visits through which students will be encouraged and enabled to identify and experience the vital links between practice and research. The political, social, philosophical and aesthetic issues driving current practice will be introduced via lecture and seminar discussion, focused and deepened through independent reading and research, and applied and evaluated through workshops on research practice. With reference to key texts that have informed the development of photographic theory, students will acquire the knowledge and analytical skills to build a framework within which to engage with the critical contexts in which photography operates.
Overall Topics: • Origins and contemporary practice of conceptual photography • Photography and materiality in the digital age • Visual methodologies in research: using photographs • Working with appropriation and found images • Politics, protest and photography • The archival impulse and the production of photographic meaning • Gender, identity and the photographic gaze • Diaristic narrative and confessional modes • Text and image: making meaning • Social contexts and the production of vernacular photographs • The citizen photographer in the contemporary world • Photography, performativity and affect • Philosophy and ontology of the photographic medium • The global flow of photography

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Autumn Semester Topics:**

- An introduction to critical issues
- Documentary: how photography functions within the contexts of conflict.
- Looking: notions of looking, observation, spectatorship & and embodying perspectives in creating photography
- Cross-Programme Conference: Activism & Resistance: Radical interventions through research and practice
- Research Activities & Key Concepts

➤ **Spring Semester Topics: Research and Methodologies**

- Research Methods and Textual Analysis
- Photography and Fine Art
- Archive, Politics, Voice
- Research Proposal:
- Attentive Practices

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: HA5103
Module Title: Critical Issues in Filmmaking: Research & Practice
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 5
Prerequisites: prior study of critical and historical issues in filmmaking such as HA4107 or similar
Suitability: • Study Options 1 or 2 or 3
Content: Building on the thematic and historical context introduced at Level 4, this module enables students to create a theoretical framework within which to investigate and understand some of the critical issues affecting the practice and interpretation of contemporary filmmaking. With a close focus on analysis of key case studies, a series of lectures, seminars, workshops, tutorials, and group and individual screenings inform and support students' own emerging research interests and the development of independent visual and academic research skills common to both the historical and theoretical study of film and practice of filmmaking. With reference to important concepts and primary texts that have informed the development of film theory, students will acquire the knowledge and analytical skills to build a framework within which to engage with the critical contexts in which filmmaking operates today. They will also develop research methods appropriate to the study and practice of their discipline and begin to contextualise and make sense of the concerns emerging in their own practice. Overall Topics: ➤ Autumn Semester Topics: • Film as Critical Intervention: Introduction to the idea of 'cinema of attractions' • Possibilities of Film Language and Form: Utilising Convention, Seeking Innovation. • The Short Film Form. • Working With and Beyond the Documentary/Fiction Distinction. Screening sections from Andy Warhol's <i>Chelsea Girls</i>, Lars Von Trier and Jørgen Leth's <i>The Five Obstructions</i>, Michael Winterbottom's <i>A Cock and Bull Story</i>, Dziga Vertov's <i>Man With a Movie Camera</i>, Werner Herzog's films • Film Essays, Diaries and Autobiographies. Clips from: Chris Marker, Jonas Mekas's <i>Walden</i>. Hollis Frampton's (<i>nostalgia</i>), Agnès Varda's <i>Ulysses</i>, Jeff Keen, Jim McBride's <i>David Holzman's Diary</i>, Casey Neistat • Film Portraiture

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Spring Semester Topics: Research and Methodologies**

- Feminism and Cinema
- Laura Mulvey's *Visual Pleasures* and Narrative
- Marxism and Cinema
- Philosophy and Ontology of Film
- Cinema and its Approaches

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5104

Module Title: Critical Issues in Furniture & Product Design: Research & Practice

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Prerequisites: prior study of critical and historical issues in product and furniture design such as [HA4102](#) or similar

Suitability:

- Study Options 1 or 2 or 3

Content:

This module builds on the historical and thematic content introduced at Level 4 and emphasises the theorisation of contemporary furniture and product design practice. A series of lectures, seminars, workshops, tutorials and visits informs and support students' own emerging research interests and the development of independent visual and academic research skills that cross history/theory and design practice. Lectures and seminars will deepen critical and theoretical engagement with contemporary issues in furniture and product design. Seminar tasks and assessments are carefully designed to foreground projects that support the location of furniture and product design as a discipline. Research methodologies are introduced through case studies and practical activities that reflect the issues explored through the module's contemporary content.

➤ **Overall Topics:**

- The material culture of technology
- The dematerialisation of the product: converging devices
- Domestic technology: more work for mother
- Cyborg: technology and the body
- Donald Norman and emotional design
- Sustainability and emotionally durable design, cradle-to-cradle thinking
- Bright Green Design and sustainability
- Wild Things: personal possessions and everyday objects
- Love Objects: ritual objects, fetish, religious devotion and enchantment
- Do-It-Yourself: handcraft and amateur making, instructables, hacking and modding
- The language of new media: modularity and variability
- Simulacra and simulation: 3D printing and rapid prototyping
- Design rhetoric: objects as arguments
- Designing the future: science fiction imagining the material future
- Design fictions: hertzian tales and critical design

➤ **Autumn Semester Topics:**

- Design Thinking and Wicked Problems
- The past: Crafts and Design Today
- The present: User-centred design
- The Future: Sustainability
- Beyond: More-than-human
- Assignment Brief: Choose your challenge
- Design Research in Practice: Informing your Career
- Observation: Discovering Design Opportunities
- Interviews to empathise

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Personas
- **Spring Semester Topics: Research and Methodologies**

- Good evidence + Research Proposal
- Ideation: Designing solutions
- Prototyping
- Testing solutions
- Research is Practice, Practice is Research
- Critical Digital Skills
- Common Programme
- Behavioural Design
- Designing... your Future!

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

- **Study Option 1:**
 - 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (50%)
 - 2,500-word research proposal (50%)
- **Study Option 2:**
 - 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (100%)
- **Study Option 3:**
 - 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5105

Module Title: Critical Issues in Graphic Design: Research & Practice

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Level: 5

Prerequisites: prior study of critical and historical issues in graphic design such as [HA4110](#) or similar

Suitability:

- Study Options 1 or 2 or 3

Content:

This module engages students with the critical issues driving contemporary graphic design practice within the expanded field in which it operates. Emphasising practical, experiential research-led enquiry and reflection as an integral mode of learning common to both graphic design practice and the study of its histories and theories, students will identify, explore and analyse current trends by investigating the contexts in which those issues emerge - in critical literature, art writing, exhibitions and curatorial agenda. Looking outwards to address the contemporary manifestations of the relationships between, for example, design and politics, the operation of global capital, activism and community, changing sites and spaces of the production of meaning, the politics of identity, and contemporary turns in philosophy and critical theory, the module also encourages students to reflect and begin to situate themselves.

Making links and interpreting the themes emerging in their own practice, the module provides students with the building blocks with which to construct an informed critical and conceptual framework within which it operates, while forging connections to wider artistic networks and contexts beyond the studio.

➤ **Overall Topics:**

- The everyday in design and culture
- Image as text/text as image
- Design fictions
- Amateur making
- DIY, craft cultures and the value of the handmade
- Cultures of collecting, archiving and display
- 'Lost and found', ready-mades and cutups
- Design activism
- Sub- and counter-cultural visual production
- Independent and non-commercial design practices
- Digital dialogues
- Writing graphic design
- The places and spaces of graphic design
- Critical thinking skills
- Critical writing skills
- How to write a research proposal

➤ **Autumn Semester Topics:**

- What is Research? What Critical Issues?

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- THE EVERYDAY: Attentive & Critical Practice
- EXHIBITING CRITICAL ISSUES: Contexts, Subjects, Practices
- THINGS: Processes and Relations
- EVOCATIVE OBJECTS
- INTERSECTIONALITY: REPRESENTATION & IDENTITY
- WRITING GRAPHIC DESIGN:
- Tool/Medium/Network
- POST-DIGITAL & ALGORITHMIC CULTURES
- ESSAY PRACTICALITIES

➤ **Spring Semester Topics: Research and Methodologies**

- Ways of Looking: Object Analysis
- Oral history
- Auto ethnography
- Journal highlights, IRP ideas and general advice.
- Archives session
- Research Journal Crits + Reflective Statement drafting

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: HA5106
Module Title: Critical Issues in Animation Illustration: Research & Practice
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 5
Prerequisites: prior study of critical and historical issues in Animation Illustration such as HA4308 or similar
Suitability: • Study Options 1 or 2 or 3
Content: Building on the historical and thematic content introduced at Level 4, this module focuses on the theorisation of discipline-specific issues arising in the contemporary practices of animation and illustration. Through a combination of lectures, seminars, workshops, tutorials, screenings and relevant fieldwork visits, students will deepen their knowledge of their discipline. At the same time they will develop their own emerging research interests and independent visual and academic research skills common to historical and theoretical studies and design practice. With a focus on the development and intertextuality of visual narrative forms in the structuring of meaning, the module applies this understanding to contemporary case studies. Lectures and seminars will deepen critical and theoretical engagement with current issues through appropriate case studies and bodies of interpretative material. Workshop tasks and assessments are carefully designed to foreground projects that support students' understanding of their own discipline within the wider context of design practice. Appropriate research methods are introduced through practical activities that reflect on issues arising in the module's contemporary content and that are developed through students' independent research into an area of their own choosing. ➤ Overall Topics: • Semiotics: encoding and decoding images • Comics and sequential art • Narrative and structures of meaning • Autograph and inscriptions of the self • Image and text/text as image • Visual thinking • Montage • Storytelling - myth, fantasy, and documenting reality • The uses of mythological and fairy tale constructs in contemporary media • Expanded definitions of folk narrative • Intertextuality and the layering of meaning

- Pastiche, parody, and postmodernism in animation
- Critical thinking skills
- Critical writing skills
- How to write a research proposal

➤ **Autumn Semester Topics:**

In this semester, critical issues are considered under three major themes: Global Contexts, Subjects, and Practices.

- Engaging Critical Issues
- Global Contexts 1 Design Activism
- Global Contexts 2: Ethics, Place, Community
- Subjects 1: Embodying Others
- Subjects 2. Drawing the Self
- Subjects 3: Intersectionality
- Practices: Making, Using, Consuming 1: Cultural Work, Precarity, Imagined Futures
- Practices (Making, Using, Consuming) 2. Collecting, fandom and the afterlives of objects

➤ **Spring Semester Topics: Research and Methodologies**

- What is Research?
- Analysing images and objects
- Observing people, place and self
- Working with collections, 'texts' and documents
- Critical Reflection
- Methods and Methodologies in Practice
- Introducing the IRP and Research Proposal Briefing

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5107

Module Title: Critical Issues in Fashion: Research & Practice

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: prior study of critical and historical issues in fashion such as [HA4104](#) or similar

Suitability:

- Study Options 1 or 2 or 3

Content:

This module builds on the concepts and themes established at level 4 and focuses on research methods as a key tool in developing, understanding and interpreting design practice and investigating its place in larger socio-cultural, economic and political contexts.

Alongside a provocative series of lectures, and seminars, this module encourages students to explore their own responses and positionality in relation to the topics covered by undertaking various forms of primary research. The themes, or questions, introduced in this module critically explore and examine areas on ethics, global identity politics and transnational diversity and inclusivity. The aim is to develop de-centring/decolonising approaches to research, reappraise and reimagine fashion industry practices and its interdisciplinary position in the wider art and design fields.

Students will be introduced to a range of methods that can be used in both theoretical and practice-based creative research. These include visual, textual and object analysis, ethnography, oral histories and interviews. Through collaborative dialogues, seminars extend participatory research practices to help students develop criticality and shape their own journey for more advanced/dissertation study.

➤ **Overall Topics:**

- Who makes 'Fashion'? Decolonising Fashion's Global System
- Fashion's ethics, the anthropocene and re-imagining fashion in a post-human era
- The future of fashion: craft of small-scale production or technology
- Rethinking fashion consumerism and mediatisation: (new digital/ post-digital practices)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Clothing, material culture and memory — object analysis
- Diversity or inclusivity – Identity and the politics of (fashion media) representation
- ‘The right to look’: Fashion, feminism, and visual activism
- Curating fashion: collecting, displaying, and locating fashion design practice at the crossroads
- Fashion on film: how dress tells the story
- All dressed and made up: fashioning the body and appearance
- Through the wardrobe: clothing relationships & the fashioned self
- Reading fashion images
- Fashion and the lived experience: oral history and interviewing
- ‘On the street’: ethnography and observing everyday fashion
- Critical thinking

➤ **Autumn Semester Topics:**

- What are the Critical Issues in Fashion today?
- Critical contexts 1: Who makes fashion? Rethinking fashion: Decarbonising and decolonising
- Identities and Representation (in global media contexts)
- Critical contexts 2: Production-Prosumption-Precarity
- Reflecting on consumer practices: materiality and memory
- Critical contexts 3: Activism & Resistance through practice- based research
- Body, gaze and disruption
- Critical contexts 4: *Spectacle*: The fashion show, the film and fashion in the digital world

➤ **Spring Semester Topics: Research and Methodologies**

- Introduction: why is primary research important and why do we use methods?
- Research methods 1: Ways of looking; visual analysis: image, performance and film session slides
- Research methods 2: Ways of looking; Objects-storytelling (wardrobe analysis, curation and archives)
- Research methods 3: Theories and approaches : Looking and Listening
- Research methods 4: Working with Voices – Interviews
- Speculative Research and Storytelling seminar/workshop
- Thinking and Researching through Design Practice
- Revisiting Research Questions - methodology and methods

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Study Option 2:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words (100%))

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5108

Module Title: Critical Issues in Interior Design: Research & Practice

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: prior study of critical and historical issues in interior design such as [HA4105](#) or similar

Suitability:

- Study Options 1 or 2 or 3

Content:

This module emphasises the theorisation of interior design practice. A series of lectures, seminars, workshops, tutorials and screenings informs and supports students' own emerging research interests and the development of independent visual and academic research skills that cross history/theory and design practice. Lectures and seminars will deepen critical and theoretical engagement with contemporary issues in interior design. Seminar tasks and assessments are carefully designed to foreground projects that support the location of interior design as a discipline. Research methodologies are introduced through case studies and practical activities that reflect the issues explored through the module's content.

➤ **Overall Topics:**

- Non-physical definitions of the interior
- Installation practice and temporary design
- Urban interiority
- Atmosphere and atmospherics

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Theories of surface and surface effects
- Domesticity and interiority
- Spatial questions of collecting and curating
- Literary evocations of the interior
- Boundaries and spatial control
- Environmental control and technologies of life support
- Critical thinking skills
- Critical writing skills
- How to write a research proposal
- How to prepare a visual essay

➤ **Autumn Semester Topics:**

- Introduction to the Module: Verbalising the Interior
- Leisure Spaces: From the early use of industrial techniques in the 1700s to the present day
- Sustainability: from a counterculture lifestyle to a major design movement
- Identity: Nation, Empire
- Globalisation
- How/what Brands communicate: Semiotics, Signs, Icons, Meaning & Commodification
- CHS Common Programme
- Essay Workshop: Argument, Structure & Referencing
- Aesthetic Themes: Case study, Minimalism and Meaning
- Essay Workshop: Content & Criticality

➤ **Spring Semester Topics: Research and Methodologies**

- Foucault, power, surveillance, discourses of the body & identity
- Class, Taste and the Interior
- Interiors in Film
- The Feeling of Space: Sensory Perception & the Interior
- Health & Architecture
- IRP Proposal Briefing: Research Methods
- Observing & Questioning: Methods for Design Research
- Assessment Workshop: Theories, Approaches, Methods

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Study Option 2:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words (100%))

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: HA5109

Module Title: Critical Issues in Fashion Media: Research and Practice

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: prior study of critical and historical issues in Fashion Media such as [HA4111](#) or similar

Suitability:

- Study Options 1 or 2 or 3

Content:

This module builds on the historical and thematic content introduced at Level 4 (introductory) and looks closely, in more depth, at the ideas that shape the practice of fashion media and fashion promotion.

The module explores a range of contemporary issues related to fashion media and promotion and equips students with the conceptual tools to debate and discuss their own practice and practice from the professional sectors.

In addition, students are introduced to a range of research methodologies through case studies and practical activities that reflect the ideas explored through the classes, lectures, and workshops. Through this module, students will be able to examine the relationship between theory and practice in fashion media, and start developing their skills as independent researchers and reflective practitioners.

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Autumn Semester Topics:**

- What are critical theories in fashion?
- Fashioning Feminism
- Passionate work and precarity
- 'Is there too much "stuff" production, prosumption and precarity
- Presenting fashion: critical curation and thinking through objects
- The field of fashion media: Analysing fashion media texts
- Online conference: Activism & Resistance: Radical interventions through research and practice
- 'I shop, therefore I am' - A critical look at brands and branding
- Celebrities, cultural intermediaries and taste making

➤ **Spring Semester Topics: Research and Methodologies**

- Research Methods + Textual analysis
- Visual Analysis: still and moving images
- Analysing visual and verbal discourses
- Ethnography 'on the street' and participant observation
- Research with people – Interviews
- Wardrobe Analysis
- Practice based research

Teaching: mainly weekly two-hour lectures/seminars (and occasional three-hour workshops)

Assessment:

➤ **Study Option 1:**

- 2,500-word written (and 2-6 images) or visual essay (20-25 images found or created + 1500 words) (50%)
- 2,500-word research proposal (50%)

➤ **Study Option 2:**

- 2,500-word written (and 2-6 images) or visual essay (15-20 images found or created + 1500 words) (100%)

➤ **Study Option 3:**

- 2,500-word research proposal (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: HA6005
Module Title: Special Topics in Art & Design History 2
Credits: • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 6
Prerequisites: prior study of critical and historical issues in contemporary art practice/history
Suitability: • Study Options 1 or 2 or 3
Content: This module engages students with the critical issues driving contemporary art practice within the expanded field in which it operates. Emphasising practical, experiential research-led enquiry and reflection as an integral mode of learning common to both art practice and the study of art's histories and theories, students will identify, explore and analyse current trends by investigating the contexts in which those issues emerge—in critical literature, art writing, exhibitions and curatorial agenda. Looking outwards to address the contemporary manifestations of the relationships between, for example, art and politics, the operation of global capital, activism and community, changing sites and spaces of the production of meaning, the politics of identity, and contemporary turns in philosophy and critical theory, the module also encourages students to reflect and begin to situate themselves. Making links and interpreting the themes emerging in their own practice, the module provides students with the building blocks with which to construct an informed critical and conceptual framework within which operate while forging connections to wider artistic networks and contexts beyond the studio. ➤ Autumn Semester Topics: • <i>Power: the frenzy of the visible, the production of knowledge.</i> Analysis and discussion about Velazquez' Las Meninas which provides a useful entrypoint to understanding Foucault's ideas about how knowledge and power are constituted. • <i>Orientalism: Exhibitionary order.</i> Focus on the key idea of Edward Said regarding an arguably enduring colonial conceptual perspective which is based on a power imbalance. • <i>Paradise Lost & Found.</i> The class will analyse 2 case studies, the art of Gauguin and of the US Western Frontier • <i>Abolition myth & Discourses of Black Identity</i> • <i>The spectacle of the 'Other': representation & the technology of Race</i> • <i>Primitivism, 'Art Negre', Surrealism</i> • <i>Challenges to Modernity from the Global South: Mexico's New World Revolution</i> • <i>Harlem Renaissance</i>

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- *Challenges to Modernity from the Global South: Negritude, the Caribbean: Surrealism made Real*
- *Challenges to Modernity from the Global South: Brazil & the Cannibal Manifesto*

➤ **Spring Semester Topics:**

- India: Contact Zone, transculturation
- Africa, the language of independence
- Australia: Aboriginal Art & Intervention in the Archive
- Masquerades, mimicry
- Diaspora, Atlantic crossings, identity
- Globalisation, global exchange

Teaching: weekly two-hour lectures/seminars

Assessment:

➤ **Study Option 1:**

- 1,500-word essay (35%)
- 3,500-word essay (65%)

➤ **Study Option 2:**

- 3,000-word essay (100%)

➤ **Study Option 3:**

- 3,000-word essay (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring