

Art & Design: Critical and Historical Studies Modules for Visiting Students 2022/23



The modules offered cover the interrelated histories of art, design and architecture in the contemporary world.

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 August 2022/PJW

Entry requirements	GPA of 2.75 or above (out of 4.0) or equivalent.
Pre-requisites	<ul style="list-style-type: none"> • There are no formal pre-requisites for Level 4 modules. • Level 5 and 6 modules are progressively more advanced and will require more substantial previous study of art/design history.
Taught at	Knights Park campus

KEY TO MODULE DESCRIPTORS

SUITABILITY OF MODULE FOR STUDENTS VISITING KU ON STUDY OPTION ____

1	Indicates module is suitable for students visiting KU on Study Option 1 (Whole Year)
2	Indicates module is suitable for students visiting KU on Study Option 2 (Autumn)
3	Indicates module is suitable for students visiting KU on Study Option 3 (Spring)

Notes:

- 1. All modules are at undergraduate level only.*
- 2. Students enrolled on Study Option 1 are required to study the entire module.*
- 3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (August 2022), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.*

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

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4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are **indicative only** and may also be subject to change as part of the above policy.

CODE	TITLE	SUITABILITY KEY		
LEVEL 4 – INTRODUCTORY				
HA4102	Material & Making: Themes in the History of Product & Furniture Design	1	2	3
HA4104	Design, Style and Image: Themes in Fashion History	1	2	3
HA4105	Situating the Interior: Themes in Interior Design History	1	2	3
HA4106	Contextualising Contemporary Practice - Fine Art	1	2	
HA4109	Image and Text: Communication Design History for Illustration and Animation	1	2	3
HA4201	Key Concepts: Research, Interpretation & Communication	1	2	3
LEVEL 5 – INTERMEDIATE				
HA5101	Critical Issues in Fine Art: Research & Practice	1	2	
HA5102	Critical Issues in Photography: Research & Practice	1	2	
HA5103	Critical Issues in Filmmaking: Research & Practice	1	2	
HA5104	Critical Issues in Product and Furniture Design: Research & Practice	1	2	
HA5105	Critical Issues in Graphic Design: Research & Practice	1	2	
HA5106	Critical Issues in Illustration and Animation: Research & Practice	1	2	
HA5107	Critical Issues in Fashion: Research & Practice	1	2	3
HA5108	Critical Issues in Interior Design: Research & Practice	1	2	
HA5201	Researching the Contemporary	1	2	3
LEVEL 6 – ADVANCED				
HA6005	Special Topics in Art and Design 2	1	2	3

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LEVEL 4 – INTRODUCTORY

Module Code	HA4102
Module Title	Materials and Making: Themes in Product and Furniture Design History
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus students as Level 4
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>➤ Autumn Semester topics:</p> <ul style="list-style-type: none"> • What is Design History? When does it start? • Introduction to the Victoria & Albert Museum (V&A) including Good and Bad design • Navigating the online collections of the V&A and • Industrialisation and its discontents • Modernism 1: Looking back • Modernism 2: The Avant-Garde and Product & Furniture Design • Hidden Histories • Modernism 3: Bauhaus reconsidered <p>➤ Spring Semester topics:</p> <ul style="list-style-type: none"> • Designer Responsibility

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	<ul style="list-style-type: none"> • Mass Production, Planned Obsolescence, Consumerism • Material: Plastic • Postmodernism • The Future
Teaching	Lectures, discussions and workshops
Assessment	Study Option 1: <ul style="list-style-type: none"> • 1000-word assignment - Victoria & Albert Collection (20%) • 2000-word essay (80%)
	Study Options 2/3: <ul style="list-style-type: none"> • 1,500-word essay (100%)
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Module Code	HA4104
Module Title	Design, Style and Image: Themes in Fashion History
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus students, as level 4
Module Content	<p>This module presents thematic approaches to the study of fashion as an historical subject through image-based lectures, screenings and study visits. Students will be introduced to the historical development of fashion and dress from the 1750s to the present day.</p> <p>Each session is intended to address particular ideas and practices that have shaped and constructed our contemporary understanding of fashion as both a productive profession and as a meaningful social and cultural activity. The module engages with critical texts to allow students to examine the relationship between theory and practice in fashion and design and to develop an understanding of the emergence of fashion design as a cultural response to modernity.</p> <p>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 technologies of fashion production, fashion consumer culture, the development of fashion imagery, the ethics of fashion, archiving</p>

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	<p>fashion, and the display and exhibition of fashion. Students are encouraged to begin to consider how current critical fashion debates across global contexts inform their practice as creative researchers and designers.</p> <p>Overall topics:</p> <ul style="list-style-type: none"> • An historical examination of the events and flows that have shaped the development of fashion as a global cultural practice (with an emphasis on 1750 to the present day) • The concepts that inform the relationship between fashion and individual and collective identities • Fashion’s response to modernity, post-modernity, globalisation, and future responsibility • The ethical, ecological, political, and sustainable implications of fashion industry practices • The changing technologies and techniques in the design, production and consumption of clothing • The development of fashion imagery, media and visual cultures • Fashion and consumer culture • The materiality of fashion • The display, exhibition and archiving of fashion <p>➤ Autumn Semester: Fashion & Identity, Fashion Cultures, Changing technologies of fashion production.</p> <ul style="list-style-type: none"> • Studying fashion seriously • The Fashioned Body: histories; gender; class • The Production of Fashion: the circuit of 'style-fashion-dress', histories of production and consumption. • Globalisation 1: Fashion ‘Flows’ - production-consumption- distribution; ethics and identities. • Globalisation 2: Fashion Identities: race, ethnicity, and cultural appropriation. • Inclusive fashion identities: Gender, sexualities, inclusivity and body politics. <p>➤ Spring Semester: Fashion Consumer Culture, development of fashion imagery, the ethics of fashion, archiving fashion, and the display and exhibition of fashion.</p> <ul style="list-style-type: none"> • Postmodernism : images, representation, discourse, the gaze • Fashion and Consumer Culture - Distinction, Class and Taste • Subversive style: Subcultures and post subculture - fashion, music, club culture, consumer 'communities' • Fashion media – the magazine, photography and ‘written’ fashion. • Creating the digital self: new media and celebrity culture
Teaching	Image-based lectures, discussions, screenings and study visits

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Assessment	Study Option 1:
	<ul style="list-style-type: none"> • 1000-word Fashion Object Analysis (20%) • 2000-word essay (80%)
	Study Option 2:
	<ul style="list-style-type: none"> • 2,000-word essay (100%)
	Study Option 3:
	<ul style="list-style-type: none"> • 2000-word essay (100%)
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Module Code	HA4105
Module Title	Situating the Interior: Themes in Design History
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus as Level 4
Module Content	<p>This module presents a thematic history of designed spaces through image-based lectures, discussions and study visits, situating in particular the emergence of the interior in modernity.</p> <p>The themes within this module 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 address particular ideas and practices that have shaped our contemporary understanding of designed spaces as part of meaningful social, cultural and economic activity.</p> <p>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.</p> <p>Overall topics:</p>

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Study Option 3 = Spring

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	<ul style="list-style-type: none"> • 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. <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Pre-Modernism: The Victorian Interior • European Early 20th Century Pioneers of Modern Design: Form, Function and the Total Work of Art • Modernism and Use of Space • Mid-Century Modernism in the United States • Mid-Century Modernism in Britain <p>➤ Spring semester:</p> <ul style="list-style-type: none"> • Changing Landscapes: Pop, 60s and Postmodernism • Adaptive Reuse of Buildings • Consumerism and Retail Space • Future Spaces- where next for interior design?
Teaching	Weekly image-based lectures, discussions, screenings and study visits
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Interior Space Analysis report (1000 words) (20%) • 2000-word (80%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • 2,000-word essay (100%) <p>Study Option 3:</p> <ul style="list-style-type: none"> • 2,000-word essay (100%)
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Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

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Module Code	HA4106
Module Title	Contextualising Contemporary Practice - Fine Art
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus as Level 4
Module Content	<p>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 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 in order to understand the development and contemporary situation of their discipline.</p> <p>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.</p> <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Engaging critically with art history • Questions of gender and art • What is Representation? • Modernism and Colonialism • The City: as site, as spectacle, as experience. The urban and modernity • Modernity and Modernism: The Avant-garde <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • 1960s Consumerism and the everyday • 1970s Conceptual Art & Performance • 1980s Post Modernism • The Social Turn: Dialogic practices/relational aesthetics/socially engaged art • What is the contemporary? Contemporaneity - the concept of now
Teaching	Lectures, student-led discussions, screenings and group and self-guided exhibition visits

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Study Option 2 = Autumn
Study Option 3 = Spring

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Assessment	Study Option 1:
	<ul style="list-style-type: none"> • 1000-word analysis (20%) • 2000-word essay (80%)
	Study Option 2:
	<ul style="list-style-type: none"> • 2,000-word essay (100%)
	Study option 3:
	<ul style="list-style-type: none"> • 2,000-word essay (100%)
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Module Code	HA4109
Module Title	Image and Text: Communication Design History for Illustration and Animation
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus as Level 4
Module Content	<p>This module introduces how students can think critically about the history of illustration animation, and how the knowledge produced can inform practice. This module addresses the categories and concepts, frameworks and tools used to understand illustration animation, how it has evolved, and how its histories interweave with those of film, graphic 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.</p> <p>The first part of the module examines the dominant ways histories of illustration animation 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 through different theoretical frames that speak to different ways of knowing.</p> <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • What is Decolonising? • (Re)Telling Illustration Animation History: History as Storytelling • (Re)Telling Illustration Animation History: Images in Contexts

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	<ul style="list-style-type: none"> • Unlearning Modernity and Modernism: Colonialism, Primitivism and Orientalism • Unlearning Modernity and Modernism: City and Empire • Unlearning Modernity and Modernism: Ideas into practice <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • Looking back and looking forwards: Decolonising Illustration Animation History • Unlearning Postmodernism: Alternative, Counter-, sub-culture: ideology and activism • Unlearning Postmodernism: Postmodernity and Pastiche • Platforms, Media & Materialities: Reportage: visual journalism and animated documentary • Platforms, Media & Materialities: Sensory Design touching film. • Platforms, Media & Materialities: Comics and visual narrative • Platforms, Media & Materialities: Information Design: Scientific Illustration and Visual Literacy • Platforms, Media & Materialities: Spatial Design: Environmental Illustration and Extracinematic Animation
Teaching	Image-based lectures, student-led discussions, screenings and study visits
Assessment	Study Option 1: <ul style="list-style-type: none"> • Image in Context assignment (1000 words) (20%) • 2000-word essay (80%)
	Study Option 2: <ul style="list-style-type: none"> • 2000-word essay (100%)
	Study option 3: <ul style="list-style-type: none"> • 2000-word essay (100%)
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Study Option 1 = Whole Year
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Module Code	HA4201
Module Title	Key Concepts: Research, Interpretation and Communication
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	None
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus as Level 4
Module Content	<p>This module focuses on key methods in the processes of research and its interpretation and communication. Through a series of thematically structured, contemporary focused encounters with key artefacts, texts, events and sites from the late 19th century to the present, it aims to develop students' knowledge and skills in a range of methods related to the history and theory of the production, consumption and mediation of art and design.</p> <p>The module interrogates core concepts in the disciplines of art history and theory and introduces key methods for the identification and interpretation of research material, including: including texts, screenings, exhibitions and museums, and will consider gendered approaches to art history, and identity politics.</p> <p>The module also introduces students to key methods in communicative and interpretative activities such as different curation and critical writing modes. This combination of methods will connect their research-based practice to contemporary audiences interested in art and design past and present, providing be key skills for professional careers. Finally, the module will develop students' critically informed awareness of their own research-based practice.</p> <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Introduction to key concepts • Realism - Manet & Courbet, Modernity • Modernisation of Paris • Gender in art. The Gendered City. Space and Place. Domestic Spaces. • Female Impressionists • What is 'cool': 16th century to the present • Kingston University Archive & Town House – visit • Portraiture – Genre • Presentation Skills <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • An introduction to Avant-Garde

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	<ul style="list-style-type: none"> • Semiotics: Rhetoric of the Image • Art and the Climatic Regime • Surrealism • Visit to Natural History Museum • Writing workshop • The Impact of Changing media in art practice from Duchamp to Hirst • Postmodernism and Death of the Author • Visit to the National Gallery
Teaching	Lectures, seminars, workshops, visits, individual and group tutorials
Assessment	Study Option 1: <ul style="list-style-type: none"> • Individual presentation on concept or genre in art history (30%) • Portfolio – 3 pieces of writing (70%): <ul style="list-style-type: none"> ○ tour review (600 – 800 words) ○ single image analysis (300 – 400 words) ○ visual essay (800 -1000 words)
	Study Option 2: <ul style="list-style-type: none"> • Individual presentation on concept or genre (100%)
	Study Option 3: <ul style="list-style-type: none"> • Portfolio (100%)
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LEVEL 5 – INTERMEDIATE

Module Code	HA5101
Module Title	Critical Issues in Fine Art: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of the visual arts useful.
Suitability	Study Options 1 or 2
Module Content	<p>This module engages students with the critical issues driving contemporary art practice within the expanded field in which it operates.</p> <p>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.</p> <p>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.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> ➤ Autumn semester: Global Contexts Now; Subjects: Identity and Representation; Contemporary Practices: Making, Exhibiting, Consuming • What is research? What are critical issues? • Globalisation and Contemporary art • Global practices, experiences, markets • Artwork – Images of Work and the Work of the Artist • Practices & Making: the post digital • Institutions and critique ➤ Spring semester: Research and Methodologies • Ways of looking: analysis

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Study Option 3 = Spring

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	<ul style="list-style-type: none"> • Ways of looking: curation • Curating images/critiquing curation • Theories and approaches: Self and other • Positionality • Theories and approaches: Texts and ideas • Textual analysis/ discourse
Teaching	Weekly 1-hour lectures and 2-hour seminars
Assessment	Study Option 1: <ul style="list-style-type: none"> • 2,500-word essay (50%) • Research portfolio – 1,500 words (50%)
	Study Option 2: <ul style="list-style-type: none"> • 2,500-word essay (100%)
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Study Option 1 = Whole Year
 Study Option 2 = Autumn
 Study Option 3 = Spring

**Art & Design: Critical and Historical Studies Modules for
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Module Code	HA5102
Module Title	Critical Issues in Photography: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of historical contexts of photography
Suitability	Study Options 1 or 2
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> • 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 • Critical thinking <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Exploring modes of teaching and learning, research strategies

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	<ul style="list-style-type: none"> • Space and Place: Themes (domestic, rural, urban, personal/private, public, institutional, architecture) • Space & Place: What lies beyond? 'space', family values, road trips, documenting people and environments • Landscape and Environment • Introduction to the Uncanny • Semiotics – Reading images – visual analysis • Identity politics • Postmodernism and Globalisation <p>➤ Spring Semester:</p> <p>Students will be encouraged and enabled to identify and experience the vital links between practice and research. The political, social, philosophical, identity and global politics, the aesthetic and other 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.</p>
Teaching	Lectures, seminars, workshops, screenings and visits
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500-word essay (50%) • Research portfolio (50%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> • 2,500-word essay (100%)
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Module Code	HA5103
Module Title	Critical Issues in Filmmaking: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of the visual arts useful.
Suitability	Study Options 1 <i>or</i> 2
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • 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 <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • Key Concepts and Theories—Feminism and Cinema • Laura Mulvey's 'Visual Pleasures and Narrative • Marxism and Cinema • Philosophy and Ontology of Cinema • Cinema and its Approaches

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Study Option 3 = Spring

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	<ul style="list-style-type: none"> • Introduction to Research Methods (Emphasis on Textual Analysis)
Teaching	Lectures, seminars, screenings, tutorials and visits
Assessment	Study Option 1: <ul style="list-style-type: none"> • 2,500-word essay (50%) • Research portfolio (50%)
	Study Option 2: <ul style="list-style-type: none"> • 2,500-word essay (100%)
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Module Code	HA5104
Module Title	Critical Issues in Product and Furniture Design: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of product and furniture design useful.
Suitability	Study Options 1 <i>or</i> 2
Module Content	<p>This module builds on the historical and thematic content introduced at Level 4 and emphasises the theorisation of contemporary furniture and product design practice.</p> <p>A series of lectures, seminars, workshops, tutorials, screenings 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.</p> <p>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.</p> <p>Topics covered may include:</p> <ul style="list-style-type: none"> • The material culture of technology • The dematerialisation of the product: converging devices • Domestic technology: more work for mother

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

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	<ul style="list-style-type: none"> • 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 <p>➤ Autumn semester:</p> <ul style="list-style-type: none"> • The Everyday: meaning and its relevance to design, incorporating discussion from major design theorists (Donald Norman, Elizabeth Shove) designers (Naoto Fukusawa) and writer-philosophers (Michel de Certeau, Joe Moran). • Sustainability and Globalisation • Gender and representation • Is there too much stuff - Fast fashion - prosumption - craftivism <p>➤ Spring semester:</p> <ul style="list-style-type: none"> • Image and object analysis • observation as a means of researching in design • Critical reading • Oral history/interviewing
Teaching	Lectures, seminars, workshops, tutorials, screenings
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500 word Essay (50%) • Research Portfolio (50%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> • 2.500-word essay (100%)
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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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Module Code	HA5105
Module Title	Critical Issues in Graphic Design: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of graphic design useful.
Suitability	Study Options 1 <i>or</i> 2
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>Topics covered may include:</p> <ul style="list-style-type: none"> ➤ Autumn semester: <ul style="list-style-type: none"> • What is Research? What Critical Issues? • The Everyday: Attentive & Critical Practice • Objects: Contexts & Relations • Meaningful Things • Identity and Representation • Selves: Biographies, Belonging, Battlegrounds • Global Contexts: Contemporary conditions: Globalisation, Capitalism, Refugees, Climate, Prosumption? • Design Ethics ➤ Spring semester: <ul style="list-style-type: none"> • Archiving/Collecting

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

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	<ul style="list-style-type: none"> • Analysis: explanation & interpretation • Recording & Voices • Curatorial Practices & Discourse Analysis • Journal Crits
Teaching	Lectures, seminars, tutorials, screenings and visits
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500 word Essay (50%) • Research Portfolio (50%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • 2.500-word essay (100%)
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Module Code	HA5106
Module Title	Critical Issues in Illustration and Animation: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of illustration and animation useful.
Suitability	Study Options 1 <i>or</i> 2
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>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 of context of design practice.</p>

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

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	<p>Topics covered may include:</p> <p>➤ Autumn semester:</p> <p>Exploration of critical issues in Illustration Animation under three major themes: Global Contexts, Self & Other (Representation and Identity), and Practices (Making, Using, Consuming). Disciplinary discussions in Seminars and Follow-up Tasks will help build research interests and critical skills towards the Essay assignment. Study Skills Lectures and Tutorials will develop research, planning and writing skills.</p> <p>➤ Spring Semester:</p> <p>Analysis specifically at the value and affordances of different modes of research. We will think about the different ways we interpret images, objects, spaces, and texts. These discussions and activities will feed into the design of the Level 6 dissertation projects.</p> <p>Students will be supported through Lectures, Workshops, Reviews and Tutorials in identifying independent research questions related to studio practice, articulating a personal standpoint, finding appropriate research methods and presenting research and development. Learning will continue to be documented in individual Reflective Study Journals(RSJ), presented as a ‘curated’ Research Portfolio pdf at the end of the year.</p>
Teaching	Lectures, seminars, workshops, tutorials
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500-word essay (50%) • Research Portfolio (50%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> • 2.500-word essay (100%)
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Module Code	HA5107
Module Title	Critical Issues in Fashion: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of fashion useful.
Suitability	Study Options 1 or 2 or 3
Module Content	<p>This module builds on the concepts and themes established at introductory level and focusses 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.</p> <p>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.</p> <p>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.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> • 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) • 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

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

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	<ul style="list-style-type: none"> • Fashion and the lived experience: oral history and interviewing • ‘On the street’: ethnography and observing everyday fashion • Critical thinking <p>➤ Autumn semester:</p> <ul style="list-style-type: none"> • What are the Critical Issues in Fashion? • Global Contexts 1: who makes Fashion? • Global Contexts 2: activism • Global Contexts 3: is there too much stuff? Prosumption, Craftivism • Global Contexts 4: Fashion as an interdisciplinary field <p>➤ Spring semester:</p> <ul style="list-style-type: none"> • Research methods 1: Ways of looking/visual analysis: images, performance and films • Research methods 2: ways of looking: objects - story telling (curation and archives) • Research methods 3: Theories and approaches: Seeing and Listening • Research methods 4: Theories and approaches • Research Case Studies briefing and workshop
Teaching	Lectures, seminars, workshops, tutorials
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500 word Essay (50%) • Research Portfolio (50%)
	<p>Study Option 2 or 3:</p> <ul style="list-style-type: none"> • 2,500-word essay or research portfolio (100%)
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Module Code	HA5108
Module Title	Critical Issues in Interior Design: Research & Practice
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of interior design useful.

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

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Suitability	Study Options 1 or 2
Module Content	<p>This module builds on the historical and thematic content introduced at Level 4 and emphasises the theorisation of interior design practice.</p> <p>A series of lectures, seminars, workshops, tutorials, screenings and visits 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.</p> <p>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.</p> <p>Topics:</p> <ul style="list-style-type: none"> • Non-physical definitions of the interior • Installation practice and temporary design • Urban interiority • Atmosphere and atmospherics • 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 <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • What is Research? What are Critical Issues? • The Everyday • Global Contexts • Identity and Representation • Practices <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • Research methods • Ways of Looking: Object Analysis • Ways of Looking: Image Analysis • Theories and Approaches 1: Oral History • Theories and Approaches 2: Discourses • Journal Crits

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

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Teaching	Lectures, seminars, workshops, tutorials
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2,500 word Essay (50%) • Research Portfolio (50%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> • 2,500-word essay (100%)
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Module Code	HA5201
Module Title	Researching the Contemporary
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	5
Prerequisites	Prior introductory study of the visual arts useful.
Suitability	Study Options 1 or 2 or 3
Module Content	<p>This module builds on students' introduction to key concepts in methods for research and its interpretation and communication at level 4. It updates the knowledge and skills acquired at level 4 and offers opportunities to apply these by focusing on the contemporary and interrogating studio-based practice.</p> <p>The module will focus on critical themes and issues in contemporary research practice in art and design history, as performed by researchers including academics, curators and art and design practitioners. The module will interrogate the shifting relationship between art and design history, theory and studio-based research practice. Students will correspondingly explore a range of creative interpretative and communicative research-based activities such as exhibition making, curation, policy writing, and academic publishing. This will develop skills in producing research for a variety of media, aims and audiences.</p> <p>The module is designed to support students' learning across intermediate-level (Level 5) study enabling them to create the critical framework within which to explore current issues in art and design practice, interpret the production, consumption and display of historical and contemporary artefacts, and develop their own informed practical approaches to the communication of art and design history and theory using these as disciplines with which to</p>

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

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	<p>interrogate contemporary art and design culture. Throughout, students will establish a clear position for themselves and present (in spoken and written form) their interests and perspectives.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> • Contemporary art and design history • The value of research • Current issues in research • Research and digital technologies • Challenges for contemporary research • Studio-based research practice • The ‘curatocracy’ • Politics, economy and research <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Defining the Contemporary • How to research the contemporary? Themes and methods: talking and listening to artists • Art Education and pedagogy: locating ourselves within the Art School • The Artist: As creative individual - inspiration and creative impulse, psychoanalysis and the psyche. • Creativity (1): Materials and methods- experimentation Artist's practices- Materials - 'spatiality' - Installation. visible/ invisibility, time based / performance: Artist case studies • The Artist (2) What is the role of an artist? Defining and considering 'shock ' and other values of a contemporary artwork. • Creativity (2): The artist's studio <p>➤ Spring Semester: Institutions and Contemporary Art</p> <ul style="list-style-type: none"> • Museums and Institutions: • Museum Culture: What is an exhibition / and Museum? • Collecting and Cultures of Display • Museums of modern art: MOMA / Pompidou / Tate • Audiences and participation: Relational Aesthetics • Exhibition visits • The Biennale & Global Art Fair • Visits: Stanley Picker House and Dorich House • The curator as artist as curator
Teaching	Lectures, seminars and visits
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Presentation (50%) • Research & Practice: Institutions and exhibitions (presentation & Curatorial project) (50%)

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	<p>Study Option 2:</p> <ul style="list-style-type: none"> • Presentation (100%)
	<p>Study Option 3:</p> <ul style="list-style-type: none"> • Research & Practice: Institutions and exhibitions (presentation & Curatorial project) (50%)
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LEVEL 6 – ADVANCED

Module Code	HA6005
Module Title	Special Topics in Art & Design History 2: Colonialism, Race, Postcolonialism
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	6
Prerequisites	Substantial prior study of art and design history
Suitability	Study Options 1 or 2 or 3

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

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<p>Module Content</p>	<p>The special topic is an opportunity for a responsive, research-led module. The specific subject can be defined in relation to a particular staff member’s research or may have a more thematic drive drawing on convergent aspects in interests across the staff team.</p> <p>The 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.</p> <p>➤ Autumn Semester:</p> <ul style="list-style-type: none"> • Introduction: power, observation • Orientalism: Exhibitionary order • Paradise Lost & Found • Abolition Myth • Signification • 'Primitivism, 'Art Negre', Surrealism • Mexico • Harlem Renaissance • Negritude, Caribbean Surrealism • Cannibal manifesto & women artists <p>➤ Spring Semester:</p> <ul style="list-style-type: none"> • Cannibal manifesto & women artists • India: Contact Zone, transculturation • Africa, the language of independence • Australia: Aboriginal Art • Masquerades, mimicry • Diaspora, Atlantic crossings, identity • Globalisation
<p>Teaching</p>	<p>Lectures, seminars, visits, workshops, study groups</p>
<p>Assessment</p>	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Portfolio part 1: 1500/2000-word essay (30/35%)

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

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	<ul style="list-style-type: none">• Portfolio part 2: extended essay 4000/4500 words (70/65%)
	Study Options 2/3 : <ul style="list-style-type: none">• 3,000-word essay (100%)
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