



BA (Hons) History of Art and Design

Student Handbook 2015-2016

**Department of Design and Critical Studies
Bath School of Art and Design**

BA (Hons) History and Art and Design

Table of Contents

1. INTRODUCTION.....	3
2. COURSE CONTENT	4
3. COURSE AIMS – what you will learn	5
3.1. Knowledge	5
3.2. Thinking skills	6
3.3. Subject-based practical skills	6
3.4. Skills for life and work	6
3.5. Qualities for Citizenship and social engagement (global and national)	7
4. LEARNING ENVIRONMENT.....	7
5. ASSESSMENT.....	9
6. WORK EXPERIENCE AND PLACEMENT OPPORTUNITIES	11
7. CAREERS AND PERSONAL DEVELOPMENT	11
7.1. History of Art and Design, Careers and Employability	11
8. ADDED VALUE	12
9. HOW WE SUPPORT YOU	12
10. HOW WE ASSURE THE QUALITY OF THE COURSE	14
11. HOW WE MONITOR THE QUALITY OF THE COURSE	14
12. THE ROLE OF THE DEPARTMENTAL BOARD	15
13. THE ROLE OF EXTERNAL EXAMINERS.....	15
14. LISTENING TO THE VIEWS OF STUDENTS.....	15
15. LISTENING TO THE VIEWS OF OTHERS.....	15
16. HYPERLINKS TO APPROPRIATE REGULATIONS, POLICIES AND GUIDANCE	16
17. EQUAL OPPORTUNITIES STATEMENT	16
18. STAFF PROFILES	18
19. MODULE DESCRIPTORS.....	20
APPENDIX A: Mapping of FHEQ Criteria and Skillset key skills	58

Major, Joint or Minor	Single, Major, Joint or Minor
School	Bath School of Art and Design
Department	Department of Design and Critical Studies
Campus	Newton Park and Sion Hill
Final award	BA Single or Combined Honours in History of Art and Design
Intermediate awards available	N/A
UCAS Code	R327 (single honours); I1V3 (Combined with Creative Computing); V7V3 (combined with Heritage); Q3V3 (Combined with English Literature); V3P4 (Combined with Publishing)
Details of professional body accreditation	N/A
Relevant QAA Benchmark statements	History of Art, Architecture and Design (2008)
Date specification last updated	September 2014

1. INTRODUCTION

This Handbook

The main purpose of this Handbook is to answer your queries about History of Art and Design at Bath Spa University. It should be the first place you turn to for information about the programme. It includes details of all this year's History of Art and Design modules, and a full range of staff profiles. It also contains essential information about the course's structure and assessments. Please read these pages very carefully. We have tried to make the handbook as easy as possible to use, but if you have any helpful suggestions for improvements, let us know.

About History of Art and Design

History of Art and Design at Bath Spa University is a rich, diverse and exciting B.A. Honours programme. It is enriched by Bath School of Art and Design's established position (since 1854) in one of this country's two World Heritage cities, the school's extensive links with local, national and international museums and galleries, and the research interests of its teaching staff. The subject offers a route to a wide range of possible careers in the creative industries. Its modules are designed to equip you with key skills and attributes so that you may become a confident, authoritative professional in the art and design career of your choice. It provides information about objects of art and design in themselves; exposure to key ideas and theories that have shaped our understanding of them, and support for your own learning.

Your work will be assessed formally and informally, with the balance between formal teaching and independent work changing as you progress from levels four to six, as we expect more independent thinking and research from you in preparation for life after graduation. Subject-specific modules are offered alongside modules designed to support your development of research and study skills, to introduce the professional world via our museum and gallery connections, and to explore the art and design publishing sector

through the School's publishing imprint, the Wunderkammer Press. Opportunities to gain international experience are offered through the GALA network of University partners operated by Bath Spa University, and by the University's membership of the ERASMUS scheme.

History of Art and Design at Bath Spa University offers a rewarding and enjoyable academic journey through its subject. It will provide a supportive learning environment and a wide variety of teaching from an experienced team of tutors, all of whom are specialists in their fields. They will share their enthusiasm and passion for their subjects with you, and in return we will expect equal enthusiasm and commitment to learning from you: for example through active participation in class discussions and debates, and undertaking set reading and preparation ahead of lectures, seminars and other teaching.

We are confident you will enjoy your time with us studying art and design history, and welcome your suggestions as to how we can make the experience even more rewarding.

2. COURSE CONTENT

The Modules

These are the core and optional requirements for the single and combined pathways for this programme.

Not all of these modules run in any given academic year.

For some examples of how to put a History of Art and Design programme together and for full module outlines, please see below. The Course Leader is available to advise on ways of combining modules.

Single Honours Route:

Code Level 4	Title	Credits	Status Single	Status Major, Minor and Joint
HA4001-40	Renaissance Art, Design and Culture	40	Core	Core
HA4002-20	Bath and Beyond: 18 th and 19 th Centuries	20	Compulsory	Option
HA4003-20	Historiography and Developing the Canon	20	Compulsory	Option
HA4004-20	Professional Contexts 1: Working in the Arts	20	Compulsory	Option
HA4005-20	The Cabinet of Curiosities: The meaning of things	20	Compulsory	Option

Code Level 5	Title	Credits	Status Single	Status Major, Minor and Joint
HA5001-40	Cradles of Modernism: London, Paris and	40	Core	Core

	Berlin			
HA5002-20	Visual Art and Contemporary Culture: Production, Process, Practice	20	Option	Option
HA5003-20	Making (and) the Contemporary	20	Option	Option
HA5004-20	Seeing the frame within the image	20	Option	Option
HA5005-20	Ethical art and design in an era of globalisation	20	Option	Option
HA5006-20	The shape of things	20	Option	Option
HA5007-20	Of design and the city	20	Option	Option
HA5008-20	Textiles, Fashion and Art: Critical crossovers	20	Option	Option
HA5009-20	Professional Contexts 2:Publishing & Curating	20	Compulsory	Option
HA50010-20	Ways of seeing: Critical and Theoretical Studies	20	Compulsory	Option

Code Level 6	Title	Credits	Status Single	Status Major, Minor and Joint
HA6001-20	Self-Directed Project: publishing/curating	20	Compulsory	Option
HA6002-20	Professional Contexts 3: Establishing your online and offline profile and identity	20	Compulsory	Option
HA6003-40	Art & Design since 1945: New York and LA	40	Compulsory	Option
HA6004-40	Dissertation or Research project	40	Compulsory	Option

Example Route for Major/Minor combination (with Heritage)

Code Level 4	Title	Credits	Status
HA4001-40	Renaissance Art, Design and Culture	40	Core
HT4005-40	Heritage and Public History	40	Core
	A total of 40 credits from:		
HA4002-20	Bath and Beyond: 18 th and 19 th Centuries	20	Option
HA4003-20	Historiography and Developing the Canon	20	Option
HA4004-20	Professional Contexts 1: Working in the Arts	20	Option
HA4005-20	The Cabinet of Curiosities: The meaning of things	20	Option

Code Level 5	Title	Credits	Status Single
HA5001-40	Cradles of Modernism: London, Paris and Berlin	40	Core
HT5001-40	Heritage in Practice	40	Core
	A total of 40 credits from:		
HA5002-20	Visual Art and Contemporary Culture: Production, Process, Practice	20	Option

HA5003-20	Making (and) the Contemporary	20	Option
HA5004-20	Seeing the frame within the image	20	Option
HA5005-20	Ethical art and design in an era of globalisation	20	Option
HA5006-20	The shape of things	20	Option
HA5007-20	Of design and the city	20	Option
HA5008-20	Textiles, Fashion and Art: Critical crossovers	20	Option
HA5009-20	Professional Contexts 2:Publishing & Curating	20	Option
HA50010-20	Ways of seeing: Critical and Theoretical Studies	20	Option

Code Level 6	Title	Credits	Status Single
HA6003-40	Art & Design since 1945: New York and LA	40	Core
	A total of 40 credits from:		
HA6001-20	Self-Directed Project: publishing/curating	20	Option
HA6002-20	Professional Contexts 3: Establishing your online and offline profile and identity	20	Option
HA6004-40	Dissertation or Research project	40	Option
	A total of 40 credits from:		
HT6001-40	Heritage Placement and Project	40	Option
HT6002-20	Heritage at Work	20	Option
HT6-14-20	People in a Landscape	20	Option

Example Route for Joint combination (with Publishing)

Code Level 4	Title	Credits	Status
HA4001-40	Renaissance Art, Design and Culture	40	Core
PB4001-40	Editorial: Copywriting and Editing	40	Core
	One module from:		
HA4002-20	Bath and Beyond: 18 th and 19 th Centuries	20	Option
HA4003-20	Historiography and Developing the Canon	20	Option
HA4004-20	Professional Contexts 1: Working in the Arts	20	Option
HA4005-20	The Cabinet of Curiosities: The meaning of things	20	Option
	One module from:		
PB4006-20	Create Lab	20	Option
MC4001-20	Media Today	20	Option

Code Level 5	Title	Credits	Status Single
HA5001-40	Cradles of Modernism: London, Paris and Berlin	40	Core
PB5003-40	Contemporary Publishing	40	Core

	One module from:		
HA5002-20	Visual Art and Contemporary Culture: Production, Process, Practice	20	Option
HA5003-20	Making (and) the Contemporary	20	Option
HA5004-20	Seeing the frame within the image	20	Option
HA5005-20	Ethical art and design in an era of globalisation	20	Option
HA5006-20	The shape of things	20	Option
HA5007-20	Of design and the city	20	Option
HA5008-20	Textiles, Fashion and Art: Critical crossovers	20	Option
HA5009-20	Professional Contexts 2:Publishing & Curating	20	Option
HA50010-20	Ways of seeing: Critical and Theoretical Studies	20	Option
	One module from:		
PB5006-20	The Editor	20	Option
PB5008-20	Commissioning and Editing Images	20	Option
PB5009-20	Audience and the Fiction Market	20	Option

Code Level 6	Title	Credits	Status Single
	A total of 60 credits from:		
HA6003-40	Art & Design since 1945: New York and LA	40	Option
HA6001-20	Self-Directed Project: publishing/curating	20	Option
HA6002-20	Professional Contexts 3: Establishing your online and offline profile and identity	20	Option
HA6004-40	Dissertation or Research project	40	Option
	Plus:		
PB6001-40	Digital Publishing	40	Core
	...and one module from:		
PB6006-20	Food Writing and Editing	20	Option
PB6007-20	Make a Book	20	Option
PB6008-20	Literature in the Digital Age	20	Option

3. COURSE AIMS – WHAT WILL YOU LEARN?

This programme of study will deliver the following aspects of the FHEQ: (1) Knowledge; (2) intellectual skills; (3) subject practical skills; (4) transferable/key skills; and (5) qualities of citizenship and social engagement (not part of the FHEQ). The first four of these points are all linked with the Quality Assurance Agency (QAA) guidelines for what is expected of a graduate level student. These are taken from the *Framework for Higher Education in England, Wales and Northern Ireland* (2008). It is expected that the modules you study will encompass all of the skills and knowledge listed below.

This course is designed to:

- Provide students from a variety of subject backgrounds with an education in the History of Art and Design to degree level

- Equip students with the skills to understand and critically evaluate the art and design of Europe and America from the Renaissance period to the present day.
- Provide a basis of knowledge and skills which enable students to undertake further self directed study or to follow a programme of study within an HE context
- Equip students with the skills to define, research and write (in accordance with the appropriate conventions of presentation) a research project or its equivalent in their chosen professional fields
- Provide a knowledge and understanding of the processes through which artefacts are designed, made and traded; and of how the development of the field and its key intellectual tools has informed approaches to these processes
- Equip students with the knowledge and understanding to make use of their acquired skills and knowledge in a number of professional employment contexts including publishing and the curation of art and design artefacts.

3.1. Knowledge:

- A broad, comparative knowledge of the history of art and design as it relates to Europe and America
- A deeper, specialist knowledge of aspects of European and/or American art and design history achieved through independent study and research
- A knowledge and understanding of the processes through which art and design artefacts have been designed and made in Europe and America
- Familiarity with current research, concepts, values and debates in the areas of the history of art and design addressed by the programme.
- A knowledge of the development of the subject and how this influences current debates.

3.2. Thinking skills:

- skills of analysis, synthesis and effective summary
- critical judgement: the ability to discriminate between alternative arguments and approaches, making use of where necessary appropriate specialist literature
- problem-solving: the ability to apply knowledge and experience resourcefully in complex and open-ended contexts; selecting relevant evidence and applying it to the examination of historical issues and problems
- research: the capacity for critical, effective and verifiable information retrieval and organisation relevant to a given task
- open-mindedness: the ability to be open and receptive to unfamiliar artefacts, issues and ideas and to deploy these constructively; the ability to deploy productive criticism of familiar artefacts and arguments; and to draw upon personal responses to artefacts while recognising how these should be distinguished from other relevant meanings

3.3. Subject-based practical skills:

- the ability to use accurately critical skills of visual observation, description and interpretation; describing art and design artefacts with clarity and precision and using ordinary and specialist language as appropriate to the topic and the intended audience

- the ability to locate and interpret artefacts within appropriate historical, intellectual, cultural or institutional contexts whilst recognising their role as carriers of meaning and value and the interrelation between forms and genres
- the ability to locate and evaluate evidence from a wide range of primary and secondary sources (visual, oral or textual) and interpret it in relation to relevant issues and enquiries using appropriate methodologies
- the ability to evaluate a range of different methodologies and approaches within the subject
- the ability to produce well-structured and relevant arguments that are informed by but not dependent on authorities in the history of art and design; supported by visual, textual or other evidence as appropriate
- the ability to balance and present alternative points of view held within the subject, to use unfamiliar arguments and artefacts constructively, and to engage critically with familiar or established ideas.
- the ability to develop arguments concerning production processes, formal and functional ambitions and cultural functions of artefacts from their close observation
- the ability to design and carry out an independent research project with limited tutorial guidance

3.4. Skills for life and work

- the ability to form, structure and communicate ideas and arguments confidently, cogently and effectively in written, spoken or other form, with appropriate use of visual aids
- the ability to listen effectively and so to learn from and participate constructively in discussion
- the ability to work constructively and productively in groups
- the ability to work diligently and independently, to fulfil briefs and deadlines, to define one's own brief and to take responsibility for one's own work
- the ability to make effective use of IT for research and communication
- the ability to independently update knowledge and skills, seek and use feedback, reflect on, and improve performance.

3.5. Qualities for Citizenship and social engagement (Global and National)

- Independence and adaptability
- Motivation and confidence
- Tolerance and intercultural understanding
- Appreciation of cultural systems, beliefs and values

4. LEARNING ENVIRONMENT

Learning is encouraged through participation in a wide variety of activities. Each module has a variable number of hours of formal contact per week (depending on the module's level) but you should allow yourself as many additional hours each week for private study as possible. Each 20 credit module represents 200 hours of study –independent and directed – in total.

History of art and design encompasses the following forms of teaching and learning. Not all of the following will be used in any one module:

- lectures which may be delivered online as well as in person
- seminars providing the context for group work, small-group discussions and team-based exercises. They may be virtual seminars and may be led by the students as well as by the tutor
- student presentations or online discussions amongst students, providing opportunities for oral communication and argument
- problem-based learning where students explore problems or questions in groups
- tutorials offering structured, regular contact with tutors and supervisors
- directed reading, viewing or handling
- study visits including international trips
- still and moving-image presentations
- object-based work, including demonstrations, artefact handling and identification
- workplace experience
- Independent research activities including work in libraries and via online resources

Minerva: Virtual Learning Environment (VLE)

History of Art and Design makes considerable use of the University's Virtual Learning Environment, known as Minerva. You will be introduced to this learning facility as part of your induction programme. Minerva provides access to lecture notes, seminar notes and other learning resources (bibliographies, web links, videos etc). You will also be able to access your assignment briefs and upload your written coursework via Minerva.

Sion Hill

Sion Hill is the main site in the University for the provision of Art and Design courses and is where most of the workshops devoted to these activities are located. You will spend a significant amount of time at Sion Hill whilst following the course and are likely to make use of the following facilities:

Space: Lecture Theatre with 160+ seating with HD projector, Mac, symposium, and Speaker system with the ability to record and output audio recordings of lectures. A variety of other rooms with Audio Visual facilities - projectors and sound systems throughout the school including a seminar room seating approximately 40.

Technical Resources: 66 Apple Macintosh computers along with 5 colour and 5 black and white printers across eight spaces in the School. The School has a print media facility that includes a Konica C65 digital commercial grade printer, a Canon large format B0 colour managed proofer and printer and associated colour management equipment. An Epson 7900 A1 colour proofer/ printer, an Epson 7600 printer, an Epson 10000 A3 professional digital scanner, a power guillotine for paper and card, a perfect binding machine for books, an A3 fast back binder for booklets. Print finishing facilities also include booklet making equipment for creasing, saddle stapling and proper laminating.

Our photographic facilities include a nine enlarger darkroom with desktop print processor and facilities to tray print, a digital suite with two wide format Epson inkjet printers, A3 scanners and printers, high end slide scanner, mounting/laminating facilities; two lighting studios equipped with a range of flash and constant lighting and high end studio cameras; an equipment loan room with a range of digital (Nikon D90) and analogue (Pentax K1000) cameras and photographic equipment for the students to borrow.

Our AV loans room offers audio recording and playing equipment (sound recorders, speakers microphones); visual recording and playing equipment (Video Cameras, Projectors, TVs, DVD players); IT Equipment (Laptops, Wacom tablets, hard drives, iPads); other equipment including Video lights, Track /dollies, tripods, steadycams.

Workshops are open 9.30am-4.45pm during the working week. Before you are given individual access to the workshops and specialist support you are required to sign-up and complete a health and safety induction.

In addition to workshops managed by the Department of Design and Critical Studies, some aspects of your studies may require access to the following specialist workshops supported by technical demonstrators at Bath School of Art and Design:

- Ceramics
- Digital prototyping and 3D printing
- Metalworking
- Plastics
- Textiles
- Woodworking

Newton Park and the Commons Building

The course will make significant use of the Commons building at the University's Newton Park site. The Commons building provides 8,500 sqm of academic facilities and an overview of the building is available at:

<http://www.bathspa.ac.uk/development/academic-building>

There are six main types of space in the Commons:

- Atrium
- Studio space
- Teaching
- Meeting rooms
- Learning commons
- Staff commons

While a high specification wired IT infrastructure is available and some fixed equipment will be provided, the vision is that students will bring their own devices (BYOD) and use the pervasive high-band wifi in the building designed to support up to 500 concurrent users running video streaming applications. A BYOD specification has been developed and communicated to existing and potential students. This can be found at:

<http://www.bathspa.ac.uk/study-with-us/your-computing-devices>

Alongside comprehensive infrastructure to allow the training of creative professionals in the areas of film, TV, Audio and New Media, on the ground floor is a Digital Creativity Suite with an Apple Mac publishing lab, editing and teaching facilities.

Library and Learning Services

Sion Hill Library is open from 8.45 am to 7 pm, Monday to Friday and 1 pm to 5 pm at weekends. Whichever campus you study on, you will have access to the University Library at

Newton Park which is open 8 am to midnight, Monday to Friday and 9 am to 8 pm at weekends. There is a group working area and a bookable room for student project work, as well as traditional quiet and silent study facilities. These are supplemented by more collaborative spaces, bookable pods and quiet study rooms in the Learning Commons, available 24/7.

In addition to print books, the Library provides a range of DVDs and CDs, and a wealth of electronic resources, including over 4,000 e-books and around 20,000 academic e-journals. Key texts and journal articles are increasingly available in e-format, to ensure you have 24/7 access to them.

BA (Hons) History of Art & Design is supported by a dedicated Subject Librarian with subject knowledge in your area. They provide training with online library resources and can offer advice with your research. You can also register with the SCONUL Access scheme, which enables you to use other UK academic libraries.

For further information, including access to the catalogue, opening times and contact details, please see the [Library website](#).

Writing and Learning Centre

The [Writing and Learning Centre](#) (WLC) is provided by the Library. This service is available to all students and WLC staff can assist with academic writing, referencing, and critical thinking to help you reach your full potential during your degree.

Students with dyslexia or other specific learning needs are welcome to use the WLC but should also contact Student Support.

5. ASSESSMENT

Our aims in assessing our students are to motivate them to learn; to create learning opportunities; to establish what they have learned; to provide feedback to students and staff; to provide marks and grades and to check standards. We believe that to achieve the above, assessment must be:

- Reliable, in that learning outcomes and criteria should be equally clear to all who are undertaking the assignment.
- Valid in that the assessment actually does assess what it sets out to assess.
- Relevant, in that it aligns with the learning outcomes and leads on from what has been taught.
- Clear about criteria, ensuring in particular that students are advised as to how to achieve improved marks or grades.
- Clear about purpose, as to whether the assessment is intended to be formative or summative.
- Clear about standards, in particular whether students are assessed in relation to each other or in relation to some independent criteria.

Students are assessed by a variety of assessment methods, including essays, seminar presentation and practical projects (for example in curating or publication). The most common type of summative assessment is coursework (with a few exams and other forms of visual or oral tests). For formative assessment peer review, presentations and discussions are commonly used alongside such techniques as audio feedback. We aim to align with

University expectations in getting feedback on assessments to students in timely fashion (within three working weeks).

Teaching and learning is generally structured as lecture, seminar, workshop and tutorial in form. Other aspects of teaching and learning will include trips and visits (of varying length), presentations, on-line learning and independent guided study. Further support is provided by academic counselling, study skills tuition and pastoral guidance. Specifically, you will experience some or all of the following:

- Lectures are mainly formal tutor-led presentations, designed to convey important ideas and information. Special lectures, presented by visiting speakers, help to highlight particular and/or unusual aspects of the topic being covered.
- Academic tutorials are student-centred learning situations. They operate largely within a pre-determined framework associated, for example, with projects and other assignments (during preparation and by way of feedback); with follow-up tutor-led activities; and with general monitoring and discussion of individual students' progress.
- Seminars are mainly interactive learning situations, which may be student or tutor-led. A wide variety of formats are possible, including formal student presentations and discussion groups.
- Workshops are student-centred learning situations, which, with the aid of appropriate resources and staff and peer support, will permit students to fulfil their individual learning needs in a supportive environment.
- Guided independent study includes preparatory research for, and completion of, individual as well as group assignments; and preparation/follow-up work associated with lectures, seminars, workshops and visits. The importance of this mode of learning is substantial given the emphasis placed on effective independent learning.
- Projects further develop practical, analytical and presentational skills, and are specifically designed to encourage students to initiate, plan and execute research programmes. Smaller group projects are also used to develop teamwork in addition to these skills.
- Academic counseling, provided on a collective and individual basis, will inform students of the rationale, aims and objectives associated with the degree programme as a whole and with its component parts; will advise students of the specific learning opportunities available to them (for example, in relation to the availability of optional courses); will provide information relating to timetables, learning activities and assessment; and will facilitate discussion of expectations and anxieties, especially in the earlier stages of the course.
- Pastoral tuition, provided on an individual basis, will cater in a general way (that is, excluding areas for which specialist provision is available) for students who experience difficulties bearing directly or indirectly on their studies. Also provided collectively (in small groups), it will serve to promote inter-student and staff-student relations.

6. WORK EXPERIENCE AND PLACEMENT OPPORTUNITIES

Although we have no formal work placement arrangements, we encourage work experience of every kind, particularly when it is relevant to your course and your career interests. Local organisations with which the School has worked recently include the Holburne Museum, the Museum of Bath at Work, the Fashion Museum and the BRSLI. Wider institutional links exist with the National Gallery (London) the National Gallery of Wales and the Arnolfini (Bristol), among others. Our Professional Contexts modules offer the potential to experience work with private and public galleries, picture research libraries, archives, art and design publishers, the Jerwood Drawing Prize project and other private and public-sector bodies outside of Bath Spa University.

You may also have the chance to go on an ERASMUS exchange at another European university, or in the United States, where we have exchange arrangements. For more information about overseas opportunities, talk to XXX, the International Link tutor for Bath School of Art and Design.

7. CAREERS & PERSONAL DEVELOPMENT

What career opportunities are open to me after studying History of Art and Design?

A degree in the History of Art and Design is appropriate for numerous careers in the creative sector and beyond. These include Arts Administrator; Auctioneer; Conservator: Ceramics & Glass; Conservator: Easel Paintings; Conservator: Paper Conservator: Textiles; Lecturer: Universities; Lecturer: Open University; Art History Lecturer: Art & Design Schools; Teacher: Schools; Lecturer: Lifelong Learning & Adult Education; Tutor: Workers' Educational Association; Art and Design Journalism (newspaper and magazine); Art and Design journalism (broadcast); art and design journalism (online); Art History Tour Lecturer; Freelance Art Historian; Archivist; Art Librarian; Image Librarian/Visual Resources Creator; Museums Communications Officer; Curator: National Museums; Curator: Local Authority Museum; Curator: Country House; Curator: Decorative Arts; Curator: Exhibitions; Commercial Gallerist; Educator: National Museums; Educator: Local Museums; Events Manager; Museum Registrar; Museum Retail; Postdoctoral Funding Opportunities; Postdoctoral Research Fellowships. Details of the Bath Spa Career service are below.

7.1. History of Art and Design, Careers and Employability

It's never too early to plan your career. We aim to enhance your prospects and realise your career ambitions through making the best possible use of your time at university. Careers advice, jobs and employer information, a checking service for CVs and job applications are available, as is advice on further study, working and studying abroad, and voluntary opportunities. We can also offer help and guidance in finding both paid and unpaid placements. For further information visit our website www.bathspa.ac.uk/careers.

We also know that for many reasons, you may wish to combine paid employment while studying for your degree. The Job Shop is Bath Spa's in-house recruitment service. It advertises selected part-time, paid vacancies for jobs within the University and in the local area.

Bath Spa Plus can help you acquire essential personal and professional skills while at University. You will find employer events, Careers workshops sessions led by the Student

Study Skills Centre and Just V - the University's volunteering programme - plus a host of other activities. Whether you want to acquire new skills or brush up existing ones, you can find out more at www.bathspa.ac.uk/plus. Last year, the BBC, Virgin Mobile, the Civil Service and Sue Ryder Care ran careers events at Newton Park campus. Bath Spa Careers and Job Shop are based in Newton Park Library.

8. ADDED VALUE

At BSU we consider the following to be aspects of our distinctive offering:

- Extensive personal support from a friendly and caring staff
- A good practical and theoretical education
- Availability of careers advice and support
- A wide range of optional and open modules available to you in order to enhance your core studies.
- A range of high quality online resources to supplement good library holdings

9. HOW WE SUPPORT YOU

Further details of support can be accessed here:

- [Personal tutoring](#)
- [Personal development planning](#)
- [Student Services](#)
- [Writing and Learning Centre](#)

All students have a personal tutor allocated to them at the beginning of their course. For further advice and support each student year group in History of Art and Design has its own nominated year tutor, who can respond to queries on matters such as modular scheme regulation, module choices, route combinations, re-sits and so on.

History of Art and Design staff aim to be accessible to students, normally during their published office hours and at other times by appointment. Office hours are displayed on staff office doors and also on a list in the main administration office. Please note that some of your tutors work part-time, so may not be available all of the time. We also employ specialist contracted tutors who do not have office hours. In those cases, if you want advice outside teaching hours please consult your module coordinator.

During a core module at level 4 (Research and Study Skills 1) you will be introduced to a range of university services including the Library's Writing and Learning Centre. This centre offers support on all aspects of academic writing and planning. Within each module, the production of research journals, logs, reflective writing, and/or verbal presentation will help you to develop planning skills, and reflect on your learning and your personal goals.

Bath Spa University also offers a range of support mechanisms to all students:

- One-week induction programme for orientation and familiarisation, followed by further orientation at subject level.

- Programme Handbook and Module Guides detailing course content, required reading/activities, learning outcomes and assessment modes and deadlines.
- Assessment Guides outlining assignment requirements and procedures
- Module readers containing essential resources for students.
- Library and study skills packages
- Extensive library and other learning resources.
- Staff tutors and mentors who assist you with academic problems, to advise on pastoral issues, offer guidance and assist you in liaising with Student Services (counseling, disability, finance, etc.)
- Access to student counselors
- Access to assistance and guidance (for example, regarding dyslexia) from learning and teaching support services.
- Opportunities for overseas study.

Students are allocated a personal support tutor upon registration at the start of their studies at Bath Spa University. They are encouraged to meet their tutor several times in their first year. The allocated tutor is the first port of call for advice or guidance on academic or personal issues, or any matter about which a student needs to inform the University. The tutor will advise, direct, guide, or oversee tutees' academic wellbeing as appropriate. However, sometimes students may prefer to approach another member of staff (such as one of their lecturers/tutors). This is also perfectly acceptable: all staff members are ready to assist any student who seeks their advice.

We recognise that students commence their degree from a variety of backgrounds (mature students, A level students, BTEC students, etc.). Bearing this in mind, we provide support during the first year (specifically the first term) to help students identify how to reach their individual potential. This is done through one-to-one feedback and personal development meetings.

The department also assigns year tutors for the History of Art and Design programme (typically staff who teach you during the first year of study):

The Year 1 tutor is XXX
 The Year 2 tutor is XXX
 The Year 3 tutor is XXX

Students seeking advice on disability issues should contact the School's Disability Officer, who can provide advice and information related to University Services:

TBC
 SH XXX
 01225 XXX
 email: XXX

10. HOW WE ASSURE THE QUALITY OF THE COURSE

Before the course started, a process of course approval took place which included consultation with academic and industry subject experts. The following was checked:

- There are enough qualified staff to teach the course

- Adequate resources are in place
- Overall aims and objectives are appropriate
- Content of the course meets requirements of Quality Assurance Agency for Higher Education and European Standards and Guidelines
- The course maps to subject benchmark statements
- The course meets relevant professional/statutory body requirements
- The course meets internal quality criteria relating to admissions policy, teaching, learning and assessment strategy and student support mechanisms.

11. HOW WE MONITOR THE QUALITY OF THE COURSE

The quality of the course is annually monitored through evaluating:

- External examiner reports (considering quality and standards)
- Peer observation of teaching and staff development review
- University surveys
- Statistical information, considering issues such as pass rate
- Student feedback, including module evaluation questionnaires
- National Student Survey (NSS) data
- Formal and informal feedback from our industry partners in publishing, curatorial practice etc., on the quality of our facilities and the appropriateness of our module design.

The course team uses this information to undertake annual monitoring, which, in turn, is monitored by the University's Academic Quality and Standards Committee.

Every six years an in-depth review of the subject area is undertaken by a review panel, which includes at least two external subject (academic and industry) specialists. The panel considers documents, and meets with current/former students and staff before drawing its conclusions. This results in a report highlighting good practice and identifying areas where action is needed.

12. THE ROLE OF THE COURSE COMMITTEE

This course has a properly representative course committee comprising relevant teaching staff, student representatives and others who make a contribution towards the effective operation of the course (for example library and technical staff). The committee has responsibilities for the quality of the course and plays a critical role in the University's quality assurance procedures.

13. THE ROLE OF EXTERNAL EXAMINERS

The standards of this programme are monitored by two external examiners from other universities. External examiners have two primary responsibilities:

- To ensure the standard of the programme
- To ensure that the assessment practices of the subject are equitable, appropriate and comparable with those of other universities.

The external examiner for this course is XXX

14. LISTENING TO THE VIEWS OF STUDENTS

[Student Charter](#)

Student feedback is important and is obtained through:

- Module evaluations.
- Student representation on the Departmental Board and the School Board
- Student representation on the BSAD/SU forum
- Personal tutors and module leaders
- The departmental staff/student forum

Students are notified of action taken in response to feedback through:

- Feedback from student reps
- Module evaluation summaries presented to the Departmental Board
- Module handbooks listing all changes that have resulted from student feedback in previous years
- 'You said/we did' postings on the student noticeboard and appropriate sections of the course's Minerva pages, summarising actions taken.

Student representatives are given training by the Bath Spa University Student Union, which is supported in this by the University. Contact details of the current representatives are published on core module VLE sites and representatives are introduced to the student body in the first sessions of each core module.

15. LISTENING TO THE VIEWS OF OTHERS

The views of other interested parties are obtained – for example, from:

- Former students.
- Employer/professional statutory regulatory liaison committee

Actions taken in response to feedback are reported to students by:

- Student representatives on the departmental board
- The student forum
- 'You said/we did' notices on the student noticeboard and on Minerva

16. HYPERLINKS TO APPROPRIATE REGULATIONS, POLICIES AND GUIDANCE

- [Undergraduate Modular Scheme regulations](#)
- [Anonymous marking policy](#)
- [Plagiarism/unfair practice policy](#)
- [Referencing guidance](#)
- [Equal opportunities statement](#)

17. EQUAL OPPORTUNITIES STATEMENT

We want to ensure that your needs are met. If you require this information in any other format, please contact XXX, the School's Disability Coordinator.

Bath Spa University welcomes diversity amongst its students, staff and visitors, recognising the contributions that can be made by individuals from a wide range of backgrounds and experiences.

Our aim is that all staff students, both existing and potential should receive equal and fair treatment in all aspects of University life. The University seeks to ensure that a suitable working and studying environment is provided which is free from discrimination and where all members of the University community are treated with dignity and respect and are valued as individuals.

This Student Handbook is designed to provide you with a central point of reference, containing detailed information concerning your course. We want to ensure that the needs of all students are met in every aspect of every course that we offer. A key way in which we ensure this is to monitor student feedback on each academic module undertaken. The results of this provide us with essential information on our progress to ensuring equality of access and opportunity for all students.

Should you have any concerns at any time regarding your course, any of the information contained within this Handbook, or any other aspect of University life, you should discuss this in the first instance with Student Support Services staff who will assist in identifying the types of support available to you. Examples of these types of support are:

- Arranging appropriate teaching and examination arrangements;
- Assisting with the provision of scribes, readers and note-takers or interpreters;
- Assisting you with applications for financial assistance;
- Assisting you with any concerns you may have regarding any work experience you may undertake
- Helping you to identify technology and other support appropriate to individual needs;
- Advising on study and arranging loan of equipment;
- Liaising with members of academic staff in relation to access to the curricula.

18. STAFF PROFILES

Dr Graham McLaren

Head of Department, Design and Critical Studies

Tel: 01225 875520

Email: g.mclaren@bathspa.ac.uk

Office: SH.T3.03

Dr Graham McLaren is head of the department of Design and Critical Studies. He is a historian of art and design with particular interests in the history of ceramics and glass, and in art and design ethics. The author of several books dealing with aspects of the history of design, he is currently a co-investigator on the major AHRC Bristol and Bath by Design project that seeks to understand better the role and significance of design to these communities.

Davinia Gregory

Tel: c/o 01225 875647

Email: d.gregory@bathspa.ac.uk

Office: SH.T3.02

Davinia Gregory is a lecturer and academic in the field of design history, with research examining and combining 20th century city planning/redevelopment/lived experience and the effects of decolonisation and subsequent multiculturalism on western material culture. Projects span the fields of visual culture, architectural and social history, cultural geography and post-colonial studies.

Robin Marriner

Tel: 01225 875594

Email: r.marriner@bathspa.ac.uk

Office: SH.T3.05

Robin Marriner is an art historian whose central interest is in how visual objects mean and what is sayable (verbalisable) about that. His research and teaching explores, philosophically and theoretically at a general level and in relation to specific examples the conditions of meaning of art objects, (and on occasion, the implications of that for enabling an understanding of that meaning). The terrain over which these concerns are addressed (and to which contributions are sometimes made) is contemporary art culture: the relationships between theory and criticism and contemporary art practice, particularly that of painting, photography, and sculpture.

Paul Minott

Tel: 01225 876101

Email: p.minott@bathspa.ac.uk

Office: SH.T1.12

Paul Minott is a designer and historian whose professional experience has been primarily as a graphic design consultant working in print, packaging and brand development. He has worked for both large and small consultancies, for his own partnership, and for his own limited company. His pedagogical practice emphasises the benefits for both undergraduate and postgraduates of a rich cultural and historical diet that extends to issues beyond the mere mechanics of design: history, literature, aesthetics and poetics. In relation to this, he has developed a number of projects and presentations exploring key figures in the history of visual culture and focusing in particular on film and early twentieth-century avant-gardes. This research tests the capacity of key graphic design skills (writing, editing, montage and

typography) to elucidate and re-animate the often complex and 'difficult' territory of avant-garde experimentation.

Prof Mike Tooby

Tel: 012256244

Email: m.tooby@bathspa.ac.uk

Office: SH.T307

Mike Tooby is an independent curator and researcher based in Cardiff, Wales. His particular interests lie in integrating the practices which are often separated in curating in the arts and heritage settings: display, promotion, participation and learning. He has been actively involved in developing participation and learning as a curatorial concept and practice since the 1980s. His own practice centres on curating in collaborative or site-specific contexts, where negotiating and celebrating relationships with audiences are at the core of projects.

Mike is a Senior Research Fellow at the Henry Moore Institute, Leeds, for 2014-15.

Dr Jo Turney

Tel: 01225 875552

Email: j.turney@bathspa.ac.uk

Office: SH.T306

Dr Jo Turney is a Design Historian with a keen interest in the study of the everyday and the ways in which objects inform experience, in particular the ways in which the ordinary can become extraordinary. She specialises in textiles and fashion as material culture, using an ethnographic approach to her research, as demonstrated in the following selected publications: R Harden & J Turney (2007) *Floral Frocks*, Antiques Collector's Club, J Turney (2009) *The Culture of Knitting*, Berg, Æsa Sigurjónsdóttir, Michael A. Langkjær & Jo Turney (ed.s) [2011] *Images in Time*, Wunderkammer, including J Turney (ed) [2016] *Fashion and Crime*, I B Tauris and J Turney (2016) *Decadence and Decay: fashion in the 1970s*, Intellect. She is Commissioning editor of *Clothing Cultures* and is a member of the editorial board of *Textile: the Journal of cloth and culture*.

Rachel Withers

Tel: c/o 01225 875647

Email: r.withers@bathspa.ac.uk

Office: SH.T3.02

Rachel Withers is an art historian and critic based in the U.K. Since the late 1990s she has been a frequent contributor to *Artforum International*. She has also written for the *Guardian*, the *New Statesman*, *Nu: the Nordic Art Review*, and the Nordic daily *Aftonbladet* (amongst other publications) and various online publications, including *artforum.com* and *The Conversation*. She has contributed to the first *Tate Modern Handbook*, Phaidon's *Vitamin P* and *Vitamin 3D* survey volumes, and assorted catalogues of the Venice and Sydney biennials (2002, 2005 and 2011). In 2007 Dumont Verlag published her illustrated monograph on the Swiss artist Roman Signer, and in 2014 her comprehensive series of texts on the work of La Ribot, 1980s-2014, was launched online. She helped judge the Jerwood Sculpture Prize (2003) and the Max Mara Art Prize for Women (2009-10), and served on the jury of the 2014 International Awards for Art Criticism, awarded in November 2014 in Shanghai. She is Secretary of the UK branch of AICA (the Association of International Critics of Art).

19. MODULE DESCRIPTORS

Code	HA4001-40	
Title	Renaissance Art, Design and Culture	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	4	
Credits	40	
ECTS	20	
Contact time	104 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for all pathways	
Module Co-ordinator	xxx	
Description		
<p>This module examines the 16th and 17th century cultural developments in Europe known as the Renaissance from a number of perspectives. Crucially, it considers how the Renaissance provides a key foundation point for modern modes of thinking, talking and writing about art, architecture and design. The traditional view of this explosion of activity has been that it was founded in Italian city states such as Florence and Venice. The module will critically examine the basis for this view as well as exploring alternative positions. We will look at the city as a trading point for culture, the evolution of early modern patterns of consumption and patronage, the role of travel and transport systems, the contribution of scientific and philosophical thought and the Renaissance basis for our understanding of important terms and concepts such as 'craft' and 'design'. The module will be complemented by an optional residential visit to Italy during the year.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>The principal methods of delivery are lectures, seminar presentations, workshops, reading groups and discussions led by either the tutor or student cohort. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.</p> <p>Content:</p> <ul style="list-style-type: none"> • The City state as Renaissance Nexus • The changing contexts and status of the artist and designer • Production, consumption and life in the Renaissance • Pleasure, taste and experience • The role of the patron 		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • Demonstrate understanding of the contribution of renaissance attitudes to art, architecture and design to contemporary approaches to these disciplines • Communicate knowledge about 16th and 17th century art, architecture and design in Europe and its cultural background, using different approaches to understanding its significance as required 		<p>3</p> <p>1,3</p>

<ul style="list-style-type: none"> contextualise Renaissance art, architecture and design against developments in trade, transport, religion, science and philosophy Demonstrate knowledge about developments during the period taking place outside the city state nexus of Italy. 	1,3 2
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> Maintained module diary discussed in individual tutorial (x2) Written draft oral presentation plan Written plans for 2500 word essays <p>Summative:</p> <p>1. An essay of 2500 words.</p> <p>2. An essay of 2500 words.</p> <p>3. Delivery and management of an oral presentation (10 minutes)</p>	40% 40% 20%
Reading Lists/Key Texts & Websites	
<p>Caferro, W (2011). <i>Contesting the Renaissance</i>. Oxford: Wiley-Blackwell.</p> <p>Campbell, SJ & Cole, MW (2012) <i>A New History of Italian Renaissance Art</i>. London: Thames and Hudson</p> <p>Currie, C (2006). <i>Inside the Renaissance House</i>. London: V&A publishing</p> <p>O'Malley, M & Welch, E (eds) (2010) <i>The Material Renaissance (Studies in Design)</i>. Manchester: Manchester University Press</p> <p>Vasari, G (Translated by Gaston Du C. De Vere) (1996). <i>Lives of the Painters, Sculptors, and Architects</i>. New York: Everyman.</p> <p>Weiss, R (1969). <i>The Renaissance Discovery of Classical Antiquity</i>. Oxford: Blackwell.</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA4002-20	
Title	Bath and Beyond: 18th and 19th Centuries	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	4	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXX	
Description		
<p>Histories of art, architecture and design often focus attention heavily on national capitals and major metropolises, overlooking the significance of cultural production and consumption in the local centres that were home to a large proportion of national populations. A case study of the unique evolution of art, architecture and design in Bath during the 18th and 19th centuries, and its interaction with wider cultural, political and economic changes, offers fascinating insights into, and an alternative view of, British and Western European cultural developments and art and design history.</p> <p>Bath's role as a recreational centre attracting cosmopolitan cultural consumers, and its proximity to the major port of Bristol, made it a crucible of important activity in art, design and architecture in the two centuries under study in this module. The cultural expectations and financial capital of Bath's visitors and residents supported the creation the magnificent architectural heritage that we know today. The building of Bath's remarkable cityscape and the production of the material culture that furnished its interiors required the presence of a community of often world-class artists, architects and artisans. This module examines this dynamic environment and plots its connections to national and international cultural and social change.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>The principal methods of delivery are lectures and seminar presentations and discussions led by the option tutor. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.</p> <p>Content:</p> <ul style="list-style-type: none"> • Bath at the cutting edge: Palladianism, the Sublime, the Picturesque and the Gothic • Trade, empire and consumption: Bath and Bristol • Cultures of tourism and the Bathonian scene • Bath in the age of revolutions 		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • communicate a good understanding of the evolution of art, architecture and design in the Bath and Bristol region from the eighteenth century to the mid nineteenth century • place the visual culture of the Bath and Bristol region in its national and international contexts • utilise different methodological tools to understand the role of 		<p>1,2</p> <p>1</p> <p>1</p>

<p>trade, consumption and travel as catalysts to change in visual culture</p> <ul style="list-style-type: none"> • apply the skills and methods developed through these studies to the analysis of the visual culture of other cities and regions 	1
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • Presentation of developing research portfolio & bibliography relating to module-aligned local site or exhibit to tutor, (Subject negotiated in advance in Seminar with tutor) • Written draft of 2000-word oral presentation script utilising portfolio research <p>Summative:</p> <p>1. Completed research portfolio, annotated bibliography and 2000-word (20 minute) oral presentation script, placing a module-aligned local site or exhibit in a relevant art- or design-historical context, attempting relevant comparison and evidencing methodological reflection</p> <p>2. Delivery and management of 20-minute oral presentation of the prepared script, including relevant supporting material (e.g. illustrations, plans, diagrams, sourced quotations)</p>	<p>75%</p> <p>25%</p>
Reading Lists/Key Texts & Websites	
<p>Borsay, P (1991). <i>The English Urban Renaissance: Culture and Society in the Provincial Town, 1660-1770</i>. London: Clarendon Press</p> <p>Davidoff, L. & Hall, C (2002). <i>Family Fortunes: Men and Women of the English Middle Class 1780-1850</i>. London: Routledge</p> <p>McLynn, F (2005) <i>1759: The Year Britain Became Master of the World</i> London: Pimlico</p> <p>Morgan, K (2004). <i>Bristol and the Atlantic Trade in the Eighteenth Century</i>. Cambridge: Cambridge University Press</p> <p>Saumarez Smith, C (2000). <i>The Rise of Design: Design and Domestic Interior in Eighteenth Century England</i>. London: Pimlico</p> <p>Solkin, D. H. (1993) <i>Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century England</i> Yale: Yale University Press</p> <p>Summerson, J (1993) <i>Architecture in Britain 1530-1830</i> Yale and Harmondsworth: Yale UP and Penguin Books</p> <p>Summerson, J (1980) <i>The Classical Language of Architecture</i> London: Thames and Hudson</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p> <p>Access to local museums, galleries and archives</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA4003-20	
Title	Historiography and Developing the Canon	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	4	
Credits	20	
ECTS	10	
Contact time	54 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXXX	
Description		
<p>This module introduces key knowledge, skills and abilities that you will require both for the study of art and design history, and professional practice in the field. It will explore basic questions about what art and design history is, why it matters, how it has changed, and how particular facts or artefacts come to be contextualised as historically valuable or discarded as valueless. To develop your insight into these debates, you will be introduced to a range of competing models of art and design history and to the concept of canonical works and histories. The module will also cover key research concepts within art and design history, such as the distinction between primary and secondary sources and quantitative and qualitative research methods. It will discuss the use of institutional on- and offline resources including libraries, archives and museums, and show how non-institutional, “anti-canonical” sources and artefacts can also become valuable resources for the inquisitive historian.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • An introduction to key questions in art and design history • Establishing the canon, attacking the canon: key voices • Art and design history that matters: thinking and writing critically • Adventures in research: established and innovative methods <p>Teaching and learning will be by a combination of lectures, seminars, workshops, tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will entail a significant amount of reading on a week to week basis. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module’s dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge of basic processes of research in art and design history • Make effective use of library resources, offline and online • Show knowledge of the underlying concepts and principles relating to art and design history, critically evaluating and interpreting 		<p>1</p> <p>1</p> <p>1,2</p>

<p>different approaches to historical material</p> <ul style="list-style-type: none"> • undertake basic analysis of images and objects, placing them in their social and cultural contexts and communicating the results accurately and reliably 	2
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • A series of tests of the effectiveness of your research techniques in relation to your studies in the History of Art and Design. • A plan for your 2500 word written task <p>Summative:</p> <ol style="list-style-type: none"> 1. A 1,500 word contextualisation and evaluation of two contrasting art and/or design history surveys, plus annotated bibliography 2. A one-hour classroom test of images related to the module 	<p>80%</p> <p>20%</p>
Reading Lists/Key Texts & Websites	
<p>Arnold, D (2004) <i>Art History: A Very Short Introduction</i> Oxford: Oxford Paperbacks Browne, M N; Keeley, S M. (2013). <i>Asking the Right Questions: A Guide to Critical Thinking</i>, London: Longman Carr, E H (2001) <i>What is History?</i> Basingstoke: Palgrave Conway, H. (2001) <i>Design History: A Students' Handbook</i>, London: Routledge Edwards, S (1999) <i>Art and its Histories</i> Yale & Milton Keynes: Yale UP and the Open University Elkins, J (2002) <i>Stories of Art</i> London: Routledge Fallan, K (2010) <i>Design History: Understanding theory and method</i> Oxford: Berg Lees-Maffei, G (ed) [2010] <i>The Design History Reader</i> Oxford: Berg Spencer, J. (1996) <i>The Art History Study Guide</i>, London: Thames and Hudson</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA4004-20	
Title	Professional Contexts 1: Working in the Arts	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	4	
Credits	20	
ECTS	10	
Contact time	54 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXXX	
Description		
<p>This module introduces and examines the employment opportunities for graduates of the History of Art and Design in the Creative Industries. It explores the diversity of professional practices to which the discipline can be applied and the contexts in which it operates. It will look at in-house and freelance roles within public and private enterprises, in the museum and gallery context, art and design publishing in print and in the digital domain, and work in education at all levels. It also introduces the ethical, social, economic and cultural issues that workers in the creative industries need to consider.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Managing a career in the creative industries • Employment in the global context: real world, digital universe • Ethical, social, economic and cultural issues • Case Studies of employment experiences in art and design <p>Teaching and learning will be by a combination of lectures, seminars, tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge of the various contexts within which graduates of the history of art and design work in the Creative Industries • independently identify and examine potential areas for your own employability and the further skills you will require to achieve your employment ambitions • show awareness of ethical, social, economic and cultural issues pertaining to employment in the Creative Industries • understand some of the implications of globalisation and electronic communications for a career in the Creative Industries 		<p>1,2</p> <p>2</p> <p>2</p> <p>1</p>
Assessment Scheme		Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • Peer assessment of oral presentation (proforma supplied) • Written plan for 2,000 word article tailored to conform to editorial 		

format of existing publication (e.g. newspaper feature, magazine review, online site, exhibition catalogue)	
Summative:	
1. Delivery and management of a 10-minute oral presentation	40%
2. 2,000 word article tailored to conform to editorial format of existing publication (e.g. newspaper feature, art or design magazine review, online site, exhibition catalogue)	60%

Reading Lists/Key Texts & Websites

Abbing, H (2003) *Why Are Artists Poor?* Amsterdam: University of Amsterdam Press

Attfield, R. (2012). *Ethics: An Overview*, London: Continuum

Cleaver, P. (2014). *What They Didn't Teach You in Design School: What You Actually Need to Know to Make a Success in the Industry*, New York: ILEX

Edwards, S, and Wood, P. eds. (2013). *Art & Visual Culture 1850 - 2010: Modernity to Globalisation*, London: Tate Publishing

Hartley, J. ed. (2005). *Creative Industries*, London: Wiley-Blackwell

Julier, G, and Moor, L. (2009). *Design and Creativity: Policy, Management and Practice*. London: Bloomsbury

McRobbie, A (1999) *In the Culture Society: Art, Fashion and Popular Music* London: Routledge

O'Neill, P. (2012). *The Culture of Curating and the Curating of Culture(s)*, MIT Press

Gold, M ed.. (2012) *Debates in the Digital Humanities* Minnesota: University of Minnesota Press

Smith, K. (2012). *The Publishing Business: From p-books to e-books (Creative Careers)*, London: AVA Publishing

Wu, Chin-Tao (2002) *Privatising Culture* London: Verso

Learning Resources

The learning resources for this module will include:

Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.

University Library print and electronic resources

Access to museums, galleries and publishers.

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA4005-20	
Title	The cabinet of curiosities: The meaning of things	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	4	
Credits	20	
ECTS	10	
Contact time	54 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXXX	
Description		
<p>This module introduces students to ways in which we understand and interact with objects. How do changed contexts (from the hoarder's apartment or the scrapheap to the museum, the gallery and the archive) alter our perception, understanding and evaluation of objects? How does the assignment of categories such as "fine art" or "design" affect the significance and value of particular cultural artefacts? This module aims to consider objects as historical documents that may offer insights into processes of production, manufacture and consumption, as well as past ideals, aspirations, daily duties, and relationships, Introducing terms such as taxonomy and museology, it will explore how cultures of collecting, curating and display can reveal, obscure and transform the testimony of material objects.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Opening the cabinet of curiosities: classification and taxonomy • Institutional objects: histories of collecting and display • Knowledge is power: hierarchies of taste • Understanding objects and their contexts • Cultures of contemporary display <p>Teaching and learning will be by a combination of lectures, seminars, workshops and tutorials along with opportunities for independent study and learning reflected in a learning log that you will maintain.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge of objects and their place in art and design history • Make effective use of library resources, offline and online, and show an awareness of museum collections and archives nationally and internationally • Analyse images and objects and the social and cultural contexts in which they have been placed in a structured and coherent manner. 		<p>2</p> <p>1</p> <p>2</p>
Assessment Scheme		Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> •A series of formative tests to support the development of your abilities in image and object analysis, critical reading and analysis and 		

<p>the use of online and offline research methods. .</p> <ul style="list-style-type: none"> •A written plan for your 2500 word essay <p>Summative:</p> <ol style="list-style-type: none"> 1. A 2500 word illustrated essay that analyses the significance of an object or collection of objects in understanding the past. The subject of this essay is to be agreed in advance with your tutor. 2. A one hour classroom object test. 	<p>80%</p> <p>20%</p>
--	-----------------------

Reading Lists/Key Texts & Websites

Appadurai, A (1988) *The Social Life of Things: commodities in cultural perspective*, Cambridge University Press

Attfield, J (2000) *Wild Things*, Berg

Bautista, S (2014) *Museums in the Digital Age* Lanham and Plymouth: AltaMira Press

Bayley, S (1989) *Commerce and Culture: from pre-industrial art to post-industrial value*, Fourth Estate

Crimp, D (1993) *On the Museum's Ruins* Cambridge, Mass: MIT Press

Dudley, S H (2012) *Museum Objects: experiencing the properties of things*, Routledge

Elsner, J and Cardinal R (1994) *The Cultures of Collecting* London: Reaktion Books

Godfrey, T (2009) *Understanding Art Objects: thinking through the eye*, Lund Humphries

Hodder, I (1991) *The Meaning of Things: material culture and symbolic expression*, Harper Collins

Monti, F & Keene, S (2013) *Museums and Silent Objects: designing effective exhibitions*, Ashgate Publishing Ltd

Van Alphen, Ernst (2014) *Staging the Archive: Art and Photography in the Age of New Media* London: Reaktion Books

Learning Resources

The learning resources for this module will include:

Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.

Museum and gallery visits

University Library print and electronic resources

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5001-40	
Title	Cradles of Modernism: London, Paris and Berlin	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	40	
ECTS	20	
Contact time	104 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for all pathways	
Module Co-ordinator	Xxx	
Description		
<p>This module will examine the meaning of the terms Modernism and modernity in the context of later histories of nineteenth and early twentieth century art, architecture and design. It will focus on the development of modernity and Modernism in a number of European urban centres, examining the larger background of national and supranational politics and exploring relationships between modern visual artefacts and other cultural forms, including poetry, the novel, drama, dance, music and film. Potential foci include Paris in the nineteenth and twentieth centuries; <i>fin de siècle</i> Vienna, where the 'birth' of modernist ideas is typified by historians as having emerged from a crisis of political and social disintegration; the concretisation of modern ideals in the academic structures and urban landscapes of Weimar Germany, or London before and after the Second World War. The module will connect its case-studies to the transmission of modern cultural forms and ideas across the continent, and the cross-fertilisation of American and European cultural thought and practice in the period under examination. It will be complimented by the option of a study visit to a key European site of modernist art, design and cultural practice (examples: Paris, Berlin)</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>The principal methods of delivery are lectures and seminar presentations and discussions led by the tutor. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.</p> <p>Content:</p> <ul style="list-style-type: none"> • Modernity and Modernism: historical contexts, cultural practices • The City Rises: case studies of modernity in European centres • Modern Times: industry, war, revolution and their cultural impacts • Appearance and Idea: Modernism as style, modernity as philosophy • Farewell to an Idea: avant-gardism and its legacies 		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a high level of understanding of how concepts of modernism and modernity shape our approach to twentieth century visual culture • Effectively recognise the value of, and utilise sources (primary and secondary) pertaining to twentieth century art and design • Analyse issues of 'style and 'movement', and be able to apply this analysis to contexts other than those under direct study in the 		<p>1,</p> <p>1,2,</p> <p>1,2,</p>

<p>module in an effective manner</p> <ul style="list-style-type: none"> Explore the advantages and limitations of the theories that underpin our understanding of the modern period in art, architecture and design, and utilise them effectively 	1,
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> A written plan for the 5000 word essay A written plan for the 25 minute oral presentation Peer assessment of oral presentation (proforma supplied) <p>Summative:</p> <p>1. Essay of 5000 words</p> <p>2. Delivery and management of a 25 minute oral presentation Presentations must include statements on research methodology and reference a suitable range of appropriate textual material.</p>	<p>75%</p> <p>25%</p>
Reading Lists/Key Texts & Websites	
<p>Armstrong, T (2005). <i>Modernism: A Cultural History</i>. Cambridge: Polity Press</p> <p>Burger, P (1984). <i>Theory of the Avant-Garde</i>. Manchester: Manchester University Press, 1984.</p> <p>Berman, M (1982) <i>All that Is Solid Melts Into Air: The Experience of Modernity</i> London: Verso</p> <p>Caws, M A, (ed) (2001). <i>Manifesto: A Century of Isms</i>. Lincoln: University of Nebraska Press.</p> <p>Clark, T.J. (2001) <i>Farewell to an Idea</i> Yale: Yale University Press</p> <p>Curtis, W. J.R. (1982) <i>Modern Architecture Since 1900</i> Oxford: Phaidon Press</p> <p>Dettmar, K J H, Watt, S (eds) (1996). <i>Marketing Modernisms: Self-Promotion, Canonization and Rereading</i>. Ann Arbor: University of Michigan Press.</p> <p>Frascina, F and Harrison, C (1982) <i>Modern Art and Modernism: A Critical Anthology</i> New York: Harper & Row, 1982.</p> <p>Scott, B K, (ed) (2007). <i>Gender in Modernism: New Geographies, Complex Intersections</i>. Urbana: University of Illinois Press.</p> <p>Williams, R (1998) <i>The Politics of Modernism: Against the New Conformists</i>. London: Verso.</p> <p>Wollen, P (2008) <i>Raiding the Icebox</i> London: Verso</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p> <p>Museum and gallery visits</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5002-20	
Title	Visual Art and Contemporary Culture: Production, Process, Practice	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	XXX	
Description		
<p>Today culture is described as increasingly hybrid, developing interdependencies between disciplines and permeating non-art spheres in complex ways. During the module you will develop an understanding of the relationship between practice and theory in the later twentieth and twenty first centuries; investigate some of the major debates on the relationship between art and everyday life, and consider ways in which these ideas have impacted on current artistic and cultural practice.</p> <p>This module aims to</p> <ul style="list-style-type: none"> • Explore the interactions between fine art, media and social practices • Understand the concept of fine art in the “post-medium” condition • Consider current social and political trends and issues in relation to recent and contemporary art • Explore the impact of technology and new media on art and cultural value • Examine relationships between artist, artwork and culture through their materials and modes of production 		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • The intersection of visual art and mass culture • “Relational” Art: society, media communication • The impact of globalisation • Beyond Vision and Representation: A New Aesthetic? • <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module’s dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> • Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay 		1

<ul style="list-style-type: none"> Effective, scholarly communication of information, arguments and analysis in written form 	1
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> Written plan for 5000 word essay <p>Summative:</p> <p>1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.</p>	100%
Reading Lists/Key Texts & Websites	
<p>Bourdieu, P. (1993) <i>The Field of Cultural Production</i>. London, Polity Press Bourriaud, N (1998) <i>Relational Aesthetics</i> Paris: Les Presses du Réel Bourriaud, N (2007) <i>Postproduction</i> Berlin: Lukas and Sternberg Collins, J (1989) <i>Uncommon Cultures: Popular Culture and Postmodernism</i>. London, Routledge. Coulter-Smith, G (2004-5) <i>Deconstructing Installation Art</i> AHRC: e-book Harris, J (2011) <i>Globalisation and Contemporary Art</i> Oxford: Wiley-Blackwell Foster, H et. al (2012) <i>Art Since 1900</i> London: Thames and Hudson Jones, A (2010) <i>The Feminism and Visual Culture Reader</i>. London: Routledge McRobbie, A (1999) <i>In the Culture Society: Art, Fashion and Popular Music</i>. London: Routledge. McNeil, J and Stubbs, P (2014) <i>Art and the Internet</i> London: Black Dog</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5003-20	
Title	Making and the Contemporary	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	XXX	
Description		
<p>For the last twenty five or so years there have been many claims that we no longer live in a Modernist but in a Postmodernist Era. Even if we are persuaded by these claims what exactly they amount to is still very much in contention. Amongst the on-going debates perhaps one issue over which there is some agreement is that from one period to another there is never a clean break but that 'each period is a palimpsest of emergent and residual forms' (Foster). (Modernist) models of working that emerged in the Fifties, Sixties and Seventies are still being articulated in current visual practice and models that have emerged since then (in their postmodernism) are related to the former – in the extreme by way of opposition, negation or critique – but increasingly more subtly. For example as Barry Schwabsky has claimed:</p> <p><i>Contemporary painting retains from its Modernist and Conceptualist background the belief that every artist's work should stake out a position- that a painting is not only a painting but also the representation of an idea about painting.</i></p> <p>"Painting in the Interrogative Mode", <i>Vitamin P</i> (2002) Phaidon Press (p.3)</p> <p>This option will explore the pertinence of the ideas embodied in the above commentary not just to painting but in relation to a breadth of recent art practice. It will investigate the complex relations between what has been designated as Late Modernist and Postmodernist works and the ways in which those (still unsettled) relations permeate contemporary preoccupations and practice.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Representation: Swansong or Redefinition? • Conceptual Art • Three-dimensional work from Object to Sign? • Representation and the Real • Authorship and Originality • Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page. 		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> • Identification and application of a suitable range of research 		1

<p>techniques to the definition and development of a self-directed essay</p> <ul style="list-style-type: none"> • Effective, scholarly communication of information, arguments and analysis in written form 	1
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • Written plan for 5000 word essay <p>Summative:</p> <p>1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.</p>	100%
Reading Lists/Key Texts & Websites	
<p>Connor, S (1997) <i>Postmodernist Culture: An Introduction to Theories of the Contemporary</i>. London: Basil Blackwell.</p> <p>Crimp, D (1993) <i>On the Museum's Ruins</i>. Ann Arbor: MIT Press.</p> <p>Derrida, J (1987) <i>The Truth in Painting</i>. Chicago: University of Chicago.</p> <p>Foster, H et al (2004) <i>Art since 1900: Modernism, anti-modernism, postmodernism</i>. London: Thames & Hudson.</p> <p>Harvey, D (1989) <i>The Condition of Postmodernity</i>. London: Basil Blackwell.</p> <p>Lyotard, J F (1984) <i>The Postmodern Condition: A Report on Knowledge</i>. Manchester: Manchester University Press</p> <p>Marriner, R (2002) "Derrida and the Parergon" in Smith P & Wilde C, <i>A Companion to Art Theory</i>. Oxford: Blackwells</p> <p>Taylor, B (March 1987) 'After Post -Modernism' <i>Art Monthly</i></p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5004-20	
Title	Seeing the frame within the image	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	XXX	
Description		
<p>A cursory study of the history of photography might suggest that the medium's development has been linear since its inception in 1839. In practice the way in which the medium has been used and the assumptions that support its development are in flux.</p> <p>It is rare that images are delivered without some form of supporting text and photographs always have a considerable contextual framework. Some theorists, for example Roland Barthes have suggested that that photographic images should themselves be understood as texts and that images are always 'open', 'polysemic', susceptible of many readings, and that it is their accompanying (verbal) text and context that close those meanings down.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Debates about the status and nature of photography in the century of its emergence • Semiotics: How do photographs mean? • Photography as Art/ Art as Photography. • Photographs and materiality <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> • Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay 		1
<ul style="list-style-type: none"> • Effective, scholarly communication of information, arguments and analysis in written form 		1
Assessment Scheme		Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • Written plan for 5000 word essay 		

<p>Summative:</p> <p>1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.</p>	<p>100%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>Barthes R (1987) <i>Image Music Text</i>. London: Fontana Burgin V (1982) <i>Thinking Photography</i>. London: Macmillan. Cotton C <i>The Photograph in Contemporary Art</i>. London: Thames and Hudson. Foster, H et al (2004) <i>Art since 1900: Modernism, anti-modernism, postmodernism</i>. London: Thames & Hudson. Friedlander, L. (2008) <i>Lee Friedlander photographs: Frederick Law Olmstead landscape</i>. New York: Distributed Art Publishers. Godeau A S (1984) 'Winning the Game when the Rules have been Changed: Photography & Post-Modernism' <i>Screen</i> Vol 25, No 6. Linker K (1984) 'From Imitation to the Copy to Just Effect' <i>Artforum</i>, April. Williamson J (1983) 'Images of Women: the photographs of Cindy Sherman' <i>Screen</i>, Vol 24 No 6, Nov/Dec.</p>	
<p>Learning Resources</p>	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5005-20	
Title	Ethical art and design in an era of globalisation	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	Graham McLaren	
Description		
<p>Is being a successful artist, designer and/or craftsperson and being ethical incompatible? This option will directly address a key question facing contemporary artists and makers. The importance of being good at what you do has long been recognised, but it has only been in the past quarter of a century or so that 'good' has been directly equated with being 'ethical' in the context of contemporary practice. Creative practitioners, as the makers and specifiers of goods whether artistic, hand-made or mass-produced are increasingly being expected to shoulder responsibility for the social, cultural and environmental impact of the things that they make. All of this takes place against a background of truly global commerce.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> Ethics in the Creative Context Ethics under globalisation The challenges of new media Questions of production and consumption Sustainability: Meanings and Contexts <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay 		1
<ul style="list-style-type: none"> Effective, scholarly communication of information, arguments and analysis in written form 		1
Assessment Scheme		Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> Written plan for 5000 word essay 		
<p>Summative:</p>		

1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.	100%
Reading Lists/Key Texts & Websites	
<p>Cranmer, J & Zappaterra, Y (2003) <i>Conscientious objectives: Designing for an ethical message</i>. RotoVision</p> <p>Gordon, A D & Kitross J M (1999) <i>Controversies in Media Ethics</i>. London, Bantam</p> <p>Klein, N (2001) <i>No Logo</i>. Flamingo</p> <p>Merchant, C (1992) <i>Radical Ecology: The search for a livable world</i>. London: Routledge</p> <p>Papanek, V (1973) <i>Design for the Real World: Human ecology and social change</i>. London, Bantam</p> <p>Schlosser, E (2002) <i>Fast food nation: What the all-American meal is doing to the world</i>. London: Penguin</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5006-20	
Title	The shape of things	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	xxx	
Description		
<p>This deliberately eclectic option breaks down several components which shape our experience of the world, and explores how they are used as tools of graphic communication.</p> <p>Referencing art, graphic design, typography, illustration, photography, sound and film, the option combines theoretical issues with historical examples which can be applied to students' own enquiries.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Word and Image • Grid and Map • The Screen • Shop and Brand • The Toy • <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation • Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay • Effective, scholarly communication of information, arguments and analysis in written form 		<p>1</p> <p>1</p> <p>1</p>
Assessment Scheme		Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> • Written plan for 5000 word essay <p>Summative:</p>		

1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.	100%
Reading Lists/Key Texts & Websites	
<p>Crow, D. (2010). <i>Visible Signs</i>. London: AVA Publishing</p> <p>McCoy, K, 'Countering the tradition of the apolitical designer' IN <i>Essays on Design 1: AGI's Designers of Influence</i>, Booth-Clibborn Editions, 1997, pp 86-92</p> <p>Burger, P (1984) <i>Theory of the Avant-Garde</i>. Minnesota University Press</p> <p>Roberts L & Thrift J (2005) <i>The Designer and the Grid</i>. London: Rotovision</p> <p>Goddard, A (2002) 'How Does that Sound' in <i>The Language of Advertising</i> London: Routledge</p> <p>Miller, Daniel. (1998). <i>Material Culture: Why Some Things Matter</i>. London: University of Chicago Press</p> <p>Wexman, V W (2003). <i>Film and authorship</i>. Rutgers University Press.</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5007-20	
Title	Of design and the city	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	xxx	
Description		
<p>Director Terrence Davis' beautiful film 'Of Time and the City' is a touching account of the struggles and miraculous development and redevelopment of the city in which he was raised, Liverpool. Liverpool is just one of many cities that have been redesigned or rebranded over the past 100 years, and in any city where this happens, designers have amazing opportunities to make names for themselves and to make or break the environment around them.</p> <p>This module is a journey through a number of cities; you will learn about how design and the arts have changed the fortunes of London, Barcelona, Paris, Liverpool, Chicago, and Istanbul. You will also learn how it has created community from scratch, either successfully or otherwise, in the new town of Milton Keynes.</p> <p>The module will touch on the roles of furniture designers, graphic designers, architects and planners, fashion designers and of course the ever-important generalist, in creating and branding urban environments, as well as theories surrounding cosmopolitanism and urbanism.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • The city from scratch • Culture as a remodeling force in the urban environment • Modelling the industrial city • The urban as a centre for avant gardism • Non-Western models for the urban under regeneration <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> • Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay 		1
		1

<ul style="list-style-type: none"> Effective, scholarly communication of information, arguments and analysis in written form 	
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> Written plan for 5000 word essay <p>Summative:</p> <ol style="list-style-type: none"> Essay of 5000 words on topic aligned to module and agreed in advance with tutor. 	100%
Reading Lists/Key Texts & Websites	
<p>Ackroyd, P (2009) <i>London: A Biography</i>. Knopf Doubleday.</p> <p>Ashworth, G J (ed) (2010) <i>Towards effective place brand management: Branding European Cities</i>. London: Edward Elgar Publishing</p> <p>Bourdieu, P (1993) <i>The Field of Cultural Production</i>. London: Polity Press.</p> <p>Conekin, B (2003). <i>The Autobiography of a Nation: The 1951 Festival of Britain</i>. Manchester: Manchester University Press,</p> <p>Marshall, T (2004) <i>Transforming Barcelona</i>. London: Routledge.</p> <p>Sorkin, M (1992). <i>Variations on a Theme Park: The new American City and the end of public Space</i>. Hilland Wang.</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5008-20	
Title	Textiles, Fashion and Art: Critical Crossovers	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Option	
Module Co-ordinator	xxxx	
Description		
<p>A number of philosophers and critics have reconsidered the relationship between fashion and fine art. Hollander discusses how 'dress is a form of visual art, a creation of images with the visible self as the medium.' Dress as performance. It can also be asserted that art, within this context signifies a breakdown of its traditional role in high culture and begins to circulate within a series of meanings about consumption, popular culture and the everyday. Throughout the 20th and 21st centuries artists such as Picasso and Matisse have designed costumes for the stage. Russian Constructivists such as Rodchenko and Popova, as well as designing theatrical costumes, designed textiles, as did Picasso, Heron and Scott. Fine artists have frequently sought their inspiration in fashion and textiles and both textile and fashion designers have been inspired by movements such as Surrealism, Op Art and Minimalism in Fine Art. This option will look at the critical crossovers and boundaries with Design and Fine Art.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • The Downton Abbey Effect: The influence of the English country house style • Impressionism, Post Impressionism and Art Nouveau: Textiles and past styles • Textiles under mod to late modernism • The culture of knitting and textiles <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<ul style="list-style-type: none"> • Understanding and use of an appropriate range of methods of critical analysis and interpretation 		1
<ul style="list-style-type: none"> • Identification and application of a suitable range of research techniques to the definition and development of a self-directed essay 		1
<ul style="list-style-type: none"> • Effective, scholarly communication of information, arguments and analysis in written form 		1
Assessment Scheme		Weighting %

<p>Formative:</p> <ul style="list-style-type: none"> • Written plan for 5000 word essay <p>Summative:</p> <p>1. Essay of 5000 words on topic aligned to module and agreed in advance with tutor.</p>	<p>100%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>Coxon, A (2010) <i>Louise Bourgeois</i>. London: Tate Publishing. Geczy, A (2013) <i>Fashion & Orientalism</i>. London: Bloomsbury. Geczy, A & Karaminas, V (2012) <i>Fashion & Art</i>. London: Berg. Hollander, A (1999) <i>Feeding the Eye</i>. London: University of California Press. Townsend, C (2002) <i>Rapture: Art's Seduction by Fashion</i>. London and New York: Thames & Hudson. Weltge, S W (1998) <i>Bauhaus textiles: women artists and the weaving Workshop</i>. London & New York: Thames & Hudson.</p>	
<p>Learning Resources</p>	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5009-20	
Title	Professional Contexts 2: Publishing & Curating	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	52 hours	
Acceptable for		
Excluded combinations		
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	Xxx	
Description		
<p>This module provides you with a detailed understanding of two career paths for historians of art and design, namely specialist publishing and curating. The module will examine the various opportunities that these career paths offer you and will give you the opportunity to experience the working environments of both through engagement with our partners in the worlds of publishing and museums and art galleries. The curriculum will be enhanced where appropriate with visits and with talks by visiting professionals from these sectors.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • The history, nature and structure of the art and design publishing industry • Publishing: The challenges and opportunities of technology • Case Studies of publishing in art and design • Curating: The public and private contexts • Curatorial practice in an era of globalisation <p>Researching career opportunities in publishing and curating.</p> <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • Evidence a detailed knowledge of the structures, operation and career opportunities of the areas of curatorial practice and art and design publishing in contexts appropriate to a qualification in the history of art and design. • Have a focused understanding of the career opportunities that a degree in the history of art and design offers and the further training and development required to pursue particular employment outcomes • independently research and identify career opportunities germane to your qualifications, interests and enthusiasms. 		<p>1,2</p> <p>1,2</p> <p>1</p>
Assessment Scheme		Weighting %

<p>Formative:</p> <ul style="list-style-type: none"> • Analysis of maintained module diary in individual tutorial (x2) • draft oral presentation plan • Peer assessment of oral presentation (proforma supplied) • plan for 2500 word essay <p>Summative:</p> <ol style="list-style-type: none"> 1. A 2500 word essay 2. Delivery and management of a twenty-minute oral presentation that presents the main findings of your essay to the group. 	<p>70%</p> <p>30%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>Assoc of Art Historians (2013) <i>Careers in Art History</i>. London: Association of Art Historians Black, G (2011) <i>Transforming Museums in the Twenty-First Century</i>. London: Routledge Feather, J (2005) <i>A History of British Publishing</i>. London: Routledge O’Neil, P (2012) <i>The Culture of Curating and the Curating of Culture(s)</i>. Cambridge, Mass: MIT Press Smith, K (2012) <i>The Publishing Business: From p-books to e-books (Creative Careers)</i>. London: AVA Publishing. Thompson, J B (2012) <i>Merchants of Culture: The Publishing Business in the Twenty-First Century</i>. London: Polity</p>	
<p>Learning Resources</p>	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA5010-20	
Title	Ways of seeing: Deconstructing the Canon	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	54 hours	
Acceptable for		
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXXX	
Description		
<p>This module advances your understanding of the methodologies supporting and underpinning the study of the history of art and design by exploring the theoretical and philosophical approaches that are utilised by the subject. It will demonstrate how the subject has drawn from a range of theoretical ‘tools’ from across academic disciplines, synthesising them as necessary to its needs.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Empiricism and theory in art and design history • Approaches to consumption • Race and gender • Structuralism and semiotics • Psychoanalysis • The methodological contribution of other disciplines • • Teaching and learning will be by a combination of lectures, seminars, workshops and tutorials and along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will entail a significant amount of reading on a week-to-week basis. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module’s dedicated Minerva page. 		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • effectively communicate knowledge of how the development of key theoretical approaches have in turn influenced the development of art and design history • Use these approaches as appropriate to inform and support the development of your own research in the subject • Demonstrate understanding of how specific areas of the subject utilise particular theoretical approaches in support of their study • Utilise theoretical approaches to undertake advanced analysis of objects and images. 		<p>1,2,</p> <p>2</p> <p>1,2,</p> <p>1</p>
Assessment Scheme		Weighting %

<p>Formative:</p> <ul style="list-style-type: none"> •Written oral presentation plan •Written plan for 2500 word essay <p>Summative:</p> <ol style="list-style-type: none"> 1. A 2500 word illustrated essay 2. Delivery and management of a 20 minute oral presentation 	<p>70%</p> <p>30%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>D'Alleva, A. (2012) <i>Methods & theories of art history</i>, London: Laurence King Conway, H. (2001) <i>Design History: A Students' Handbook</i>, London: Routledge Edwards, S. (1999) <i>Art and its histories</i>, New Haven and London: Yale UP/Open University Lees-Maffei, G and Houze, R (eds). (2010) <i>The Design History Reader</i>. Oxford: Berg Dochartaigh, N. (2012) <i>Internet Research Skills</i>, London: Sage Spencer, J. (1996) <i>The Art History Study Guide</i>, London: Thames and Hudson Walker, J A. (1989). <i>Design history and the history of design</i>. London: Pluto Press</p>	
<p>Learning Resources</p>	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals.</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA6001-20	
Title	Self-Directed Project: Publishing/curating	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	6	
Credits	20	
ECTS	10	
Contact time	10 hours	
Acceptable for	BA History of Art and Design All combinations with History of Art and Design	
Excluded combinations	None	
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXX	
Description		
<p>This module supports you to create an independently researched and produced artefact for public display as either an example of art and design publishing or as an example of curatorship. Typical examples of outcomes include a book or journal (including ebook publishing) or a small exhibition or display (including online). You will use the knowledge and understanding of the history of art and design that you have developed during levels 4 and 5 as the foundation point for this exercise and you will be supported to understand the production sequence and processes underpinning these activities, the key issues surrounding liaison with the various individuals, bodies and institutions involved and the quality assurance and implantation requirements of producing work for public consumption and display.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Publishing and curating in the public realm: Ethical and professional issues • Understanding markets and opportunities for publishing and displaying art and design history • The exhibition process, planning and timescales • The publishing process and timescales • Quality assurance and management in publication and display <p>Teaching and learning will be by a combination of workshops, tutorials and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will entail a significant amount of independent management of time and communication with individuals and organisations. The module will make use of visiting professionals where appropriate and be supported by materials lodged on the module's dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • Independently devise and present an exhibition or a publication to a chosen audience, making use of appropriate methods, materials and techniques as necessary • Demonstrate a knowledge of the opportunities and potential for publishing and curatorship of art and design and a capacity to apply this to projects 		<p>1</p> <p>1</p>

<ul style="list-style-type: none"> • Show an accurate understanding of the issues to be considered in developing curation and publication projects for consumption by different audiences • Have a capacity to revise and adapt exhibition or publication plans in response to learning, research, independent reflection and critical appraisal from others • Demonstrate an appreciation of the significance of issues of quality assurance and control, and ethical conduct that underpin approaches to curating and publication, and an ability to respond to these in the development of projects. 	1 1 1
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> •Development of written project proposal <p>Summative:</p> <ol style="list-style-type: none"> 1. A portfolio reflecting the experience of creating a published artefact or exhibition which would normally be expected to include: 2. -a reflective report on the experience -a record of the work produced to be published/exhibited -project diary -project evaluation 	100%
Reading Lists/Key Texts & Websites	
The key texts and websites for this module build on those of HAD4004 and HAD5009 but will by the nature of the module be specific to each student's individual project and to the nature of the publishing or gallery environment that they choose.	
Learning Resources	
<p>Lecture Theatre Seminar Rooms University Library print and electronic resources Minerva On-line learning resources Access to publishing or exhibition facilities as defined by nature of project.</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA6002-20	
Title	Professional Contexts 3: Establishing your online and offline profile and identity	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	5	
Credits	20	
ECTS	10	
Contact time	39 hours	
Acceptable for		
Excluded combinations		
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	xxx	
Description		
<p>This module prepares you for a wide variety of potential careers in the creative sector and elsewhere. It discusses how to strengthen your professional communication and networking skills and develop a distinctive professional profile. It will show you how to develop your professional online identity thoughtfully and effectively, through website and blog development, social media networking and other means. You will also have an opportunity to benefit from mentoring conversations with employers from the cultural sector. The module will also prepare you for life after university through discussion of the complex, competitive and often inequitable economic arenas which often face workers in art and design, and the problems surrounding the concepts of the “culturepreneur” and the “creative industries”.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Realistic goals and effective forward planning • Establishing a profile live and in print: speaking to groups, CVs, statements, biographies • Networking in the arts and design fields: work experience, conference attendance, joining professional associations • Life on Screen: Websites, blogs, internet presence • Claiming your work: copyright issues, contracts, Creative Commons • Selling out? The “cruel economy” of the arts and the merchandising of culture • Employer mentoring workshop <p>Teaching and learning will be by a combination of lectures, seminars (including online seminars), technical workshops, tutorials, critiques (‘crits’) and visits along with opportunities for independent study and learning reflected in a learning log that you will maintain. The module will make use of visiting professionals (including potential employers) where appropriate and be supported by materials lodged on the module’s dedicated Minerva page.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • Show a systematic understanding of how to develop and maintain a coherent and robust online and offline identity for yourself and your work, recognising the needs of different audiences. • Demonstrate a detailed understanding of the issues involved in managing a professional identity within the creative and cultural sector, and the ways in which this identity can be supported in its evolution 		<p>1,3,</p> <p>1,2</p> <p>2,3</p>

<ul style="list-style-type: none"> Evaluate and utilise a range of online and offline contact development and networking skills to your employment advantage and identify further training opportunities in this area as necessary. 	
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> A written plan for the 25 minute oral presentation Peer assessment of oral presentation (proforma supplied) <p>Summative:</p> <ol style="list-style-type: none"> A personal critical portfolio (not less than 2500 words) presented in blog format of materials supporting your employment profile and career aspirations. The blog will typically contain: <ul style="list-style-type: none"> -commentary and analysis of key texts, articles etc. -Employment opportunities identified -Contacts made A fifteen-minute oral presentation presenting your profile, and the thinking and planning behind it. An accompanying learning log that relates the learning and teaching on the course to your career interests and goals 	<p>60%</p> <p>30%</p> <p>10%</p>
Reading Lists/Key Texts & Websites	
<p>Abbing, H (2003) <i>Why Are Artists Poor?</i> Amsterdam: University of Amsterdam Press</p> <p>a-n Resources (online resource, ongoing) https://www.a-n.co.uk/tag/making-a-living</p> <p>Houghton, R (2012) <i>Bloggng for Creatives: How designers, artists, crafters and writers can blog to make contacts, win business and build success</i>, London: ILEX</p> <p>D’Agostino, G (2010) <i>Copyright, Contracts, Creators: New Media, New Rules</i> Cheltenham: Edward Elgar</p> <p>Lanier, J (2011) <i>You Are Not a Gadget</i> Harmondsworth: Penguin Books</p> <p>McRobbie, A (2002) <i>Clubs to Companies: Notes on the Decline of Political Culture in Speeded-up Creative Worlds</i> Cultural Studies Vol 16 issue 4</p> <p>Purkiss, J, and Royston-Lee, D. (2012) <i>Brand You: Turn Your Unique Talents into a Winning Formula</i>, London. Pearson</p> <p>Raunig, G et. al. (2011) <i>Critique of Creativity: Precarity, Subjectivity and Resistance in the “Creative Industries”</i> London: Mayfly</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals. Access to computing workshops (including web development facilities)</p> <p>University Library print and electronic resources</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.

ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA6003-40	
Title	Art & Design since 1945: New York and LA	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	6	
Credits	40	
ECTS	20	
Contact time	39 Hours	
Acceptable for	All routes	
Excluded combinations	None	
Core/Optional	Core	
Module Co-ordinator	XXX	
Description		
<p>This module extends consideration of the evolution of art and design in the urban context, by considering the ways in which American art and design after 1945 has played a significant role in shaping thinking, practice and consumption internationally. Taking New York and Los Angeles as case studies, the module provides a framework for understanding American art from the pre-Second World War to the post-millennium. It will examine the discourses and practices informing rise and fall of Modernism and the “postmodern turn”, and map the impact of globalisation on present-day art and design production and consumption, charting the rise of America as the pre-eminent global manufacturing superpower and the significance of American-led approaches to art and design. The module will contrast mass design and mass consumption with the evolution of the designed object as gallery exhibit over the period studied, and consider the changed status of art objects in the “post-medium condition” It will offer the option of a residential study visit to New York and Los Angeles in the course of the module.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Content:</p> <ul style="list-style-type: none"> • Abstract Expressionism and its Opponents • Pop Art, pop design and the Postmodern • Conceptualism, performance and the “post-medium condition” • Globalism and post-millennial art and design culture <p>The principal methods of delivery are lectures and seminar presentations and discussions led by the tutor. Students are encouraged to undertake preparation and to participate fully in each seminar. Supporting material includes written handouts, slides, videos, films and, where appropriate, visits.</p> <ul style="list-style-type: none"> • 		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module you will be able to:</p> <ul style="list-style-type: none"> • demonstrate an accurate and systematic understanding of key histories and debates on American art and design since 1945, choosing and using as appropriate sources and theories at the forefront of the discipline • Demonstrate an ability to summarise and intervene in relevant debates in the area, via the assessment task • Understand and discuss the complex relationships between contemporary art and design and evolving systems of consumption 		<p>1</p> <p>1</p> <p>3</p>

<p>in the Western world</p> <ul style="list-style-type: none"> Understand, discuss and evaluate the role of the critic in shaping our understanding of art and design post 1945. 	2
Assessment Scheme	Weighting %
<p>Formative:</p> <ul style="list-style-type: none"> A written plan for the 5000 word essay A written plan for the 25 minute oral presentation Peer assessment of oral presentation (proforma supplied) <p>Summative:</p> <ol style="list-style-type: none"> Essay of 5000 words Delivery and management of a 25 minute oral presentation 2,000 word annotated bibliography and timeline relating to post-war consumption and consumerism 	<p>50%</p> <p>25%</p> <p>25%</p>
Reading Lists/Key Texts & Websites	
<p>Ashton, D (1992) <i>The New York School: A cultural reckoning</i>. Berkeley: University of California Press</p> <p>Baudrillard, J (2010) <i>America</i> London: Verso</p> <p>Curtis, W. J.R. (1982) <i>Modern Architecture Since 1900</i> Oxford: Phaidon Press</p> <p>Flinchum, R (2008) <i>American Design</i>. New York: MOMA</p> <p>Foster, H (1985) <i>Postmodern Culture</i> London: Pluto Press</p> <p>Foster, H et. al. (2012) <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i> (second edition) London: Thames and Hudson</p> <p>Garells, G (1989) <i>The Work of Andy Warhol</i> Seattle: Bay Press</p> <p>Graw, I (2014) <i>Painting Beyond Itself: The Medium in the Post-Medium Condition</i> Berlin: Sternberg Press</p> <p>Hopkins, D (2000) <i>After Modern Art 1945-2000</i>. Oxford: Oxford UP</p> <p>Jones, C (1996) <i>Machine in the studio: Constructing the postwar American artist</i>. Chicago: The University of Chicago Press</p> <p>Venturi, R et al. <i>Learning from Las Vegas</i> Massachusetts: MIT Press</p> <p>Votolato, G (1998) <i>American Design in the Twentieth Century</i> Manchester & Vancouver: Manchester University Press and University of British Columbia Press</p> <p>Woodham, J M (1997) <i>Twentieth Century Design</i>. Oxford: Oxford University Press</p>	
Learning Resources	
<p>The learning resources for this module will include:</p> <p>Minerva VLE: Lecture materials; reading lists; research databases; links to external resources; links to online journals. Access to computing workshops (including web development facilities)</p> <p>University Library print and electronic resources</p> <p>Visits to museums, galleries and archives.</p>	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
 ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit

Code	HA6004-40	
Title	Dissertation or Research Project	
Subject area	History of Art and Design	
Pathway	Single, Joint, Major, Minor	
Level	6	
Credits	40	
ECTS	20	
Contact time	10 Hours	
Acceptable for		
Excluded combinations		
Core/Optional	Core for single honours, optional for combined awards	
Module Co-ordinator	XXX	
Description		
<p>Description</p> <p>This module has one component: The completion of a substantial (9,000 word minimum, 10,000 word maximum) piece of individual research on a subject/topic of your own choice, developed in consultation and agreement with the supervisor and appropriate to the History of Art and Design subject area.</p> <p>Aims</p> <ul style="list-style-type: none"> • To enable students to select for extended study subjects which they consider pertinent to their specialist interests in the subject area and to their career planning • To allow students to demonstrate their ability to independently research to completion an extended project of their choice • To encourage further application of methods of visual and textual interpretation and analysis introduced in previous modules • To develop the skills needed to structure an extended argument and to support arguments by a suitable level of discussion, detailed documentation and demonstration. 		
Outline Syllabus & Teaching & Learning Methods		
<p>Outline Syllabus</p> <p>There is no set syllabus as students continue with the individual programmes of work once approved.</p> <p>Teaching and Learning Methods</p> <p>Each student has a supervising tutor. There are taught sessions, access to online learning resources and students are encouraged to work in small groups. Tutors arrange to see students at regular intervals to advise on work in progress, including the planned format, structure and argument of the submission. They read work in draft form and return it in tutorials with comments and advice.</p>		
Intended Learning Outcomes		Assessment criteria
<p>On completion of this module students will have:</p> <ul style="list-style-type: none"> • Demonstrated ability to formulate a viable independent research question and investigate a clearly focused subject of individual interest • Understood how to conduct a systematic extended programme of research and to select and organise their data • Shown the ability to deploy methods of interpretation and analysis to primary and secondary evidence with accuracy and criticality • Demonstrated independent judgement, inventiveness clarity of thought, and articulacy in developing and sustaining their investigation 		<p>1</p> <p>1</p> <p>1</p> <p>1</p>

<ul style="list-style-type: none"> • Demonstrated the ability to devise and sustain a relevant argument in the context of an extended research project • 	1
Assessment Scheme	Weighting %
Formative: <ul style="list-style-type: none"> •Written draft of project to tutor by agreed, specified date •Oral presentation of project to seminar group Summative: Written dissertation or equivalent research project of no less than 9,000 words and no more than 10,000 words including (as appropriate) visual and other materials	1 100%
Reading Lists/Key Texts & Websites	
Students are expected to identify appropriate sources supported by guidance and advice from tutors.	
Learning Resources	
Lecture Theatre Seminar Rooms University Library print and electronic resources Minerva On-line learning resources	

* *eg examination, presentation, coursework, performance, case study, portfolio, etc.
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit.

END