

DE MONTFORT UNIVERSITY
Faculty of Art and Design
Department of History of Art and Material Culture
HAMC 3105, Semester 1, 2002-2003
Module Leader: Emily Baines

CULTURAL IDENTITY

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Introduction

This module provides students with an opportunity to research and analyse their specialist discipline in relation to issues of identity. What does it mean to establish, find or construct an identity? How does a personal identity as a designer or maker relate to company or organisational identities, or to social and political identities? How is one culture affected by its relations of power and trade with other cultures? Are the perceptions of other cultures and groups significant in forming an identity? How does all this affect design, ways of designing and actual products? The module will introduce a broad range of cultural theory, relevant to current debate on issues of identity, nationality, gender, the body, virtual realities and consumption, as applied to design of interiors, product ranges, craft and the promotion of organisations. Postmodernism, and its theoretical approaches, acts as a basis for interpreting multiple voices and sites of identity. The module provides design students, and those with an interest in material culture and its display, with an opportunity to develop theoretical and critical perspectives. The aim is to provoke critical debate and a deeper insight into cultural identity and the social context of design.

Aims

- To provide an opportunity for students to contextualise their studio work by examining the construction and development of cultural identities in relation to design.
- To provide an opportunity for students to explore a wide range of cultural identities and design from different cultures and periods and to research in more detail an aspect that particularly interests them
- To provide an opportunity to familiarise yourself with, and form a critical stance towards, the highly topical, multi-disciplinary theory of cultural studies and identity politics. This will provide an opportunity for students to develop knowledge that has a transferable theoretical basis, and will support academic work elsewhere in the curriculum.
- To provide an opportunity for students to develop skills in the analysis of texts, design and theory; in the construction of arguments; and in academic quality writing and professional quality presentations.

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Learning Outcomes

As a result of studying this module, you should be able to:

- Demonstrate an understanding of the range of theoretical perspectives used to explore the subject.
- Demonstrate the skills to research a theme in depth and show a complex understanding of the subject researched.
- Demonstrate understanding of a subject in ways that properly contextualise the issues (by referring to historical, political, social and economic factors).

- Demonstrate professionalism in terms of the presentation and management of learning, commensurate with the level of study.

The module should aid you in developing personal and professional transferable skills, in addition to developing a knowledge base relevant to your specialist area. Communication skills developed include: writing and giving an effective presentation; analysis of academic and journalistic texts; writing an essay; developing ideas as a team and in seminar discussion. Research skills and information technology skills should also develop to a good academic and professional level.

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Teaching and Learning

The format of the module is based on the separate elements of lectures, seminars and personal tutorials. Formal lectures will be complemented with visits, workshop discussion and activities, videos and student presentations. The student is expected to read around the issues discussed in lectures (developing a familiarity with academic cultural theory) and to maintain an active interest in design literature and the media for discussion of relevant issues.

The module leader is Emily Baines, based in room G4.3G (telephone ext. 7417, email EBaines@dmu.ac.uk). Richard Fynes (office in G4.3D, at the end of the corridor) will also be teaching on the module. In addition, there will be visiting speakers and other lecturers from the HAMC department contributing to the lecture programme. Tutorial appointments can be booked in the seminar or on the list outside G4.3G. Notes to notify of absence, etc, can be put under the door of G4.3G or given to Kathleen Proffitt (the HAMC secretary) who will forward them to the staff pigeonholes. Her office is in G6.3H (telephone 0116 2506371). She is available in the afternoons: if a problem occurs in the morning, leave a phone message, email or talk to Jenny Jones in G6.2A.

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Timetable

Week 1	Lecture:	Introduction to module
	Seminar:	
Week 2	Lecture:	Postmodernity, Power and Consumption
	Seminar:	Discussion of projects and introduction to text analysis
Week 3	Lecture:	National, Local and Ethnic Identity
	Seminar:	Research methods review
Week 4	Lecture:	Cultural Identity: Case Study of S. Asia
	Seminar:	Text analysis exercises

Week 5	Lecture:	Gender Identity
	Seminar:	Design Analysis; Workshop discussion
Week 6	Lecture:	Semiotics and Brand Identity
	Seminar:	Workshop discussion; Presentations
Week 7	Lecture:	Group Identity: Clubs, Sub-Cultures and Class
	Seminar:	Essay Discussion; Presentations
Week 8	Lecture:	Creative Identity and the Cult of the Designer
	Seminar:	Presentations; workshop on advertising/ marketing
Week 9	Lecture:	Design: Disability and Cultural Sensitivity
	Seminar:	Presentations; workshop discussion on ethics and social inclusion in design
Week 10	Lecture:	The Home as a Site of Identity: Case Study on Semiotics of Space in the Hindu Home
	Seminar:	Presentations; workshop discussion; feedback
Week 11	Lecture:	Adornment and Identity
	Seminar:	Presentations; workshop discussion
Week 12	Lecture:	Representing Identity: Material Culture in the Contemporary Museum
	Seminar:	Presentations; Discussion

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Assessment

The assessed components of this module are:

	Weighting
Seminar Presentation	30%
Research Report	10%
Essay	50%
Studentship	10%

For this semester (Semester 1, 2002-3), the research report, essay and studentship marks will be combined to make up the 70% coursework component shown on the module results forms. Assessment criteria for the presentation, report and essay is indicated in the mark sheets provided in Appendix A. Written work should be handed in for assessment at the Faculty Reception (Level One, above the Mezzanine, in the Fletcher Building). Make sure that a coversheet (with two coloured carbons) is attached to your work and is signed and dated by the Faculty receptionist. It should state the module leader (Emily Baines), module number (HAMC 3105), programme title (your degree: Surface Decoration, Design Management, etc) and the assignment title (essay or report). The work itself should also be clearly marked with

your name, your module tutor, the module name and module code (in case the coversheet is lost). It is also important to keep a copy of your work.

If having problems with the work, see your module tutor before the deadline! If you are ill or have other personal difficulties, an extension can be arranged. Evidence of mitigating circumstances (such as a doctor's note) should be provided, if possible. Students with dyslexia will also be given extensions, if needed. Note that if the work is late, without an extension, marks will be deducted according to HAMC regulations (10 marks deducted if within one week late: after one week, the work can be failed). If there are mitigating circumstances that resulted in non-completion of the module (e.g. essay not handed in or very late), the circumstances should be explained to the module tutor. An Extenuating Circumstances form must be filled in and relevant evidence forwarded to the Faculty committee via the Fletcher Faculty office. Check the deadline for these forms if there is any possibility of finding yourself in this situation! If the module is failed due to failure of the presentation, report or essay, you will be required to resubmit the failed work (if it is the presentation, a presentation report is submitted).

Deadlines

Research Report: **4/11/02 (Monday, Week 6)**

Presentation: **On the date specified by your seminar tutor.** If the presentation is not given on the correct date, a later slot will be given. In this case, 10 marks will be deducted for lateness, unless an extension has been given due to illness or other serious mitigating circumstances.

Essay: **18/12/02 (Wednesday, Week 12)**

Studentship

There is a 10% studentship mark to be awarded by your seminar tutor on the basis of attendance and active involvement in and contribution to the seminars. There will be preparation activities required for some seminars. Make sure that you sign your name at each lecture and that you are marked present for each seminar attended (check, if you were late). Doctor's notes or evidence from third parties should be provided for any absences. Notes for the module tutor can be left at G4.3G or given to the HAMC secretary, to be placed in staff pigeonholes.

The three other assessed components should be considered as a elements of a personal research project, relating an aspect of or issues in cultural identity to design in your subject area.

Presentation

Analyse a text and present the issues to the group. This can be in a group of 2 or 3, each presenting analysis of separate texts, but based around a common issue. The issue(s) should be relevant to your research project. The texts can be chosen from the bibliography or from recent design journals. When choosing your text, look for articles in journals that are issue driven or academic: you are likely to find more substantial points that will more readily lend itself to discussion. Your individual analysis of a text should be about 10 minutes long.

A text analysis should cover:

Appraisal

1) In what form does the text appear - an article in a journal or newspaper, an essay in an anthology, a complete book or a book commissioned as part of a series? Note the details of publication, the author, and editor if a collection of essays or commissioning editor if part of a series; the title of work, and the book, journal or series in which it appears; date originally published and current edition of work if in book form, or details of journal number and date, if applicable. If originally published in a different form, state the details.

2) What is the **subject position** of the author, and the context in which the piece appears? For example, does the author speak as an expert in a particular discipline? Is the journal, book or series based on a particular discipline or theoretical approach? Who is the expected readership, and what level of expertise with the subject matter is assumed?

3) Give a précis of the main content and arguments of the text.

Analysis of Methodology

1) Identify the sources used. How much original research has the author undertaken for the piece? How reliable are the secondary sources used? Consider the depth and type of reading demonstrated by the bibliography, footnotes or endnotes and the text itself. How recent is the research depended on by the text?

2) How effective is the methodology used? What gaps are there in the evidence, and how reliable does this make the interpretation and conclusions? Are statistically irrelevant sample sizes used, or unproven assumptions in the approach used? What are the disadvantages in this method of analysing the material? Could the approach be used as a model for other research?

Analysis of Theory

Identify theoretical approaches used (feminist, post-colonial, postmodernist, psychological, anthropological, semiotic, etc.). How has the author analysed the material (e.g. under period, style, material, designer, etc.) and what are the key concepts used?

Critical Assessment

1) Does this analysis shed new light on the subject? Is the text innovative in any way? For example, it may use a theoretical approach or research method not previously applied in this context. Does it perpetuate conventional ideas or stereotypes without analysis or justification?

2) Are the arguments and presentation of evidence clear? Is sufficient evidence or illustrations given to support the arguments? What is the quality of referencing? Credit should be given to sources of data and ideas, to guard against the charge of plagiarism. Sufficient details of these sources should be given to allow the references to be followed up. Illustrations and graphical presentations of data should be given sources and explanation, if necessary.

3) What is the quality of the overall presentation - layout, typography, illustrations?

Once the text has been analysed, **the issues should be brought out and their relevance to examples of recent design demonstrated**. It is useful to bring OHPs of relevant examples or actual design objects (you can use your own studio work as examples, if appropriate). It should then lead into a wider discussion of the issues within the seminar group. Discussion points should be developed in your group, to stimulate analysis of the issue in the seminar. The main points arising from the paper and the discussion questions can be put on OHP or given out as a handout.

Research Report

This should include:

- A statement of the subject (design area, exhibition, object/s or designer/s to be researched) and the issue to be examined. Will you use specific theorists?
- Notes on a literature search of the issue and subject area chosen, demonstrating that thorough research has been undertaken and adequate material is available for a good essay to be written.
- An essay plan, giving a broad structure of the argument.

A thorough literature search covers a range of search methods, e.g.:

- a) Printed reference indexes, bibliographies and dictionaries of design (available on Level 2 of the Kimberlin Library). Examples of general indexes are: *Designers International Index* (016.7454/DES), *A Bibliography of Design in Britain 1851-1970* (016.74544942/COU), *The Penguin Dictionary of Design and Designers* (745.03) and *The Penguin Dictionary of Decorative Arts* (745.03). Specialist bibliographies and indexes are also available: look through the collection to see which are relevant to you. Examples of these are: *The Directory of Interior Design* (747/DIR), *British Advertising in the 1930s: a Bibliography* (016.65910), *International Guide to Literature on Film* (011.32), *Select Bibliography of*

Clothing Sources (016.687) and *Needlework: a Selected Bibliography with special Reference to Embroidery and Needlepoint* (016.7464/SES). Business sources such as *Keynote Reports* may be useful.

References to journals can be found in the journal collection on Level 4 of the Kimberlin Library, behind the annual indexes and slide collection. The availability of particular journals can be checked using the OPAC Serials Catalogue: some of the journal collection is kept in store, but can be collected for you. Newspaper articles are available on microfilm, in the cabinets by the Level 4 photocopiers.

- b) Electronic databases of article abstracts. A wide range of such databases can be accessed from the dmU library website, from the library computers. The most relevant design databases are DAAI, Art Abstracts and Artbibliographies Modern, but Proquest (for newspaper articles), PCI, Zetoc, MINTTEL (business references) and World Textiles, among others, can be useful. Look through the lists to see whether there is a technology or subject-specific index relevant to your search. You will need to use your Athens password to access some of the databases on the network: for others you can only access them from DeMontfort University computers. The password should have come to your DMU email address automatically in your first year: if there is a problem, ask the library staff. Check the stand-alone computer on Floor 4 for the DAAI and Architectural Periodicals Index. You may find the printed annual indexes of design and newspapers useful, particularly if you have any trouble accessing the electronic databases. These are available on Level 4 of the Kimberlin Library, behind the slide library and current journals display.
- c) The OPAC system. Use the video catalogue as well as the general catalogue.
- d) Internet. Relevant websites can be found using a range of search engines and the ADAM gateway. There may be relevant archives of journal articles, image databases, etc. on the websites of specialist institutions, museums and publishers (e.g. the Crafts Council, the Embroiderers' Guild, the Middlesex University MODA wallpaper and textile image database, Oxford University Press, etc.) or general art/ design database sites such as artnet.com, HELIX or Axis (which can be found via DMU library databases), the Virtual Design Museum at io.tudelft.nl/public/vdm or the Victorian Web at scholars.nus.edu/landow/victorian.
- e) Illustration sources may also be useful (slide library, illustration index, microfiche collection - filed among the slide folders - and topic boxes).

Essay

Choose one of the following essays. If none of the questions is appropriate to your research interest, a modified version can be agreed with the module leader. Particular examples of design should be analysed in relation to one key issue. **Position the identity discussed in relation to relevant theoretical viewpoints.** Semiotic interpretation of the cultural meanings of design requires research of the social context.

- Examine the influence on one designer of another culture. How is the 'other' culture perceived, used and transformed?
- Compare three examples of designs (including their advertising, if available) from different dates to demonstrate the formation and development of a particular national identity over time. Analysis of the social context and comparative design examples will be necessary.
- Analyse the work of a designer who promotes a distinct subject position as part of their creative identity (i.e. who publicises an ethnic, national, religious, sexual, disabled, etc. identity). Do they appear to have an essentialist view of this subject position? How is their work influenced by this identity or constructed as representative of this identity?
- Examine the signifiers, ideology and social context defining a particular sub-culture. Which theorist do you find most relevant to understanding the sub-culture?
- Analyse the construction of a gendered cultural identity in products by two different designers from your subject area. Examine their approach in relation to a specific issue in gender theory. An awareness of social context should be demonstrated.
- Analyse three theoretical approaches to design for people with disabilities, using appropriate examples.
- Examine the public image of an industrial designer or craftworker and compare to the actual conditions of production and wider industrial context. How does this image relate to any company or institutional identity and wider cultural identities in the historiography and publicity of the designer?
- Examine the branding strategy adopted by a tourist board or regional development agency to promote a region/ town/ country, or the strategy of a company that uses a strong identity of place/ nationality to sell its products. How is the regional identity constructed in their marketing and how does it relate to other/ historic constructions of this identity?
- Analyse the advertising of two or three companies that use youth sub-culture and style to promote their products. Is this a misrepresentation of the cultural identity, exploitative or an unethical use of corporate power in forming media stereotypes? Could it be justified in terms of the corporate identity or consumer profile?
- Compare the brand identity strategies of two or three companies, in their marketing of products. Do they take a uniform, globalised approach or modify it for local cultural sensitivities and identities?
- Analyse how the identity of a company or institution has changed since it was first established, using relevant criteria such as corporate aims, strategy, scale, success, staff treatment, technology, product range, quality, price level, etc. Compare two advertisements or retail interiors to demonstrate how the corporate identity has changed and is represented to the public.

- Consider the relevance of Postmodernism to the work of one designer or company. Does the work demonstrate a Postmodern view of cultural identity?
- Analyse two interiors, indicating how the semiotics of space, decoration and furnishings establish a cultural identity (individual, subcultural, gendered, religious, etc. as relevant). Use comparative examples to substantiate the meaning of the signs used. Material culture theory should be used.
- Analyse a museum or art gallery exhibition, to show how the selection and display of artefacts and text creates a particular interpretation of cultural identity.

Note: A high quality essay should have:

- Clarity of structure. A focused process of analysis of the design subject using key points, structured by section titles.
- A high quality of critical analysis, of the subject, theories or analytical methods used and sources. This should demonstrate comprehension of the subject and theory, particularly key concepts used. The best essays have a significant degree of insight and originality (not uncritically derivative of sources used).
- Thorough substantiation of statements in your analysis with evidence, well referenced.
- Thorough research, indicated in the bibliography and apparent as the basis of the essay. Ideally, you should have a good range of sources for each theoretical approach as well as subject sources.
- Quality of language and writing style. Make sure that you use formal, analytical language in academic essays. You should use the third person as far as possible (it, rather than I). Check the grammar and spelling.
- Presentation. Legibility and clarity of structure are most important. Word-process your essay if possible. Make sure the essay is securely fastened together or bound in a lightweight folder, but avoid putting pages in individual sleeves.

Referencing and Bibliographies

The following layout should be used in a bibliography:

Conway, H. (ed.) Design History: A Students' Handbook, Unwin Hyman Ltd., 1987.

Articles should be listed as shown:

Dean, D. 'A Slipware Dish by Samuel Malkin: An Analysis of Vernacular Design',
Journal of Design History, Vol. 7, No. 3, 1994, pp153-168.

Citation is the system in which you give the source for quotes or key facts. You can reference works using footnotes or endnotes: a superscript number or a number in brackets is given at the end of a quote or the end of a sentence including key facts. This is linked to numbered

footnotes (at the base of the page) or endnotes (at the end of the essay or article), as follows:¹ To avoid repetition of source details in footnotes, use *ibid.* (to indicate the same source as the one listed in the previous reference)² or *op. cit.* (to indicate a source that has been previously referenced, with full details given, but not the one immediately before this one).³ Make sure that your references are all consecutively numbered (rather than numbered according to source).

Note: Plagiarism

Plagiarism is a serious matter, as I hope these notes make clear. A simple definition of plagiarism is "direct, unattributed quotation from the work of others", or in a word, "copying" the work of others. The University takes a very severe view of plagiarism, so briefly, DON'T DO IT!!

Misuse of academic conventions occurs when students may not adequately reference the material that they have used through ignorance of the correct procedures. Such misuse might involve not giving clear and accurate references to the material used in the assignment, or paraphrasing material without indicating the source, or quoting directly and failing to reference the source of the quoted passages or to place it in quotation marks. Misuse, or non-use, of academic conventions is a fault often encountered in the first year, when students are learning the 'tools of the trade.'

A much more serious matter is the misuse of the work of others with intent to deceive, and to gain an advantage by unfair means. Here "direct, unattributed quotation" from the work of others, or close paraphrasing without a reference to the source of the material, or even submitting the work of another student as your own are all very serious matters and you should NOT engage in them. You should note that where "extensive, direct, unattributed, quotation from the work of others" is found by staff in an essay this will in itself be taken as evidence of intent to deceive, and this is what is meant by "Plagiarism".

Always give references.

Always acknowledge quotations.

Always take references for whatever notes you take.

Always write your material in your words.

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¹ Bourdieu, P. *Distinction: A Social Critique of the Judgement of Taste*, Routledge & Kegan Paul, 1984, p92.

² *Ibid.*, p70.

³ Conway, H., *op. cit.*, p43.

Bibliography

As well as the academic sources listed below, it is expected that you will read widely in relevant design magazines, academic journals and newspapers.

As far as possible, the subject area bibliographies are structured into two sections, of cultural theory and relevant design analysis. Much of cultural studies writing is very dense in theory. Do not be put off! There are very useful ideas in these texts, which are relevant to design and craft practice.

General

- *Barker, C. *Cultural Studies: Theory and Practice*, Sage Publications, 2000.
- Billington, R. et al *Culture and Society*, MacMillan Press, 1991.
- *Dant, T. *Material Culture in the Social World*, Open University Press, 1999.
- During, S. (ed.) *The Cultural Studies Reader*, Routledge, 1993.
- Eagleton, T. *The Idea of Culture*, Blackwell Publishers, 2000.
- Fiske, J. *Understanding Popular Culture*, Unwin Hyman, 1989.
- Gergen, K. & Shotter, J. *Texts of Identity*, Sage, 1989.
- Hall, S. *Representation, Cultural Representations and Signifying Practices*, Sage and Open University, 1997.
- Hall, S. & du Gay, P. (eds) *Questions of Cultural Identity*, Sage Publications, 1996.
- Goffman, E. *The Presentation of the Self in Everyday Life*, Penguin Books, 1959.
- Lury, C. *Consumer Culture*, Polity Press, 1996.
- Rutherford, J.(ed) *Identity: Community, Culture, Difference*, Lawrence & Wishart, 1990.
- *Storey, J. *Cultural Consumption and Everyday Life*, Arnold, 1999.
- Storey, J. (ed) *What is Cultural Studies? A Reader*, Arnold, 1996.
- The Polity Reader in Cultural Theory*, Polity Press, 1994.

Postmodernism

- Connor, S. *Postmodernist Culture: An Introduction to Theories of the Contemporary*, Basil Blackwell, 1989.
- Featherstone, M. *Consumer Culture and Postmodernism*, Sage, 1991.
- Harvey, D. *The Condition of Postmodernity*, Blackwell, 1990.
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- Jencks, C. *The Post-Modern Reader*, Academy Editions, 1992.
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- Lyotard, J. *The Postmodern Condition: a Report on Knowledge*, Manchester University Press, 1992.
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- Del Vecchio, M. *Postmodern Ceramics*, Thames & Hudson, 2001.
- Dormer, P. *The New Jewelry: Trends and Traditions*, Thames & Hudson, 1994.
- Jencks, C. *What is Post-Modernism?*, Academy Editions, 1986 (3rd ed., 1989).

Semiotics

- Barker, C. *Cultural Studies: Theory and Practice*, Sage Publications, 2000.
- Barnard, M. *Fashion as Communication*, Routledge, 1996.
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- Barthes, R. 'The Rhetoric of the Image', in Gray, A. & McGuigan, J. (eds.) *Studying Culture: An Introductory Reader*, Arnold, 1993, pp15-27.
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- Foucault, M. *The Archaeology of Knowledge*, Routledge, 1972.
- Guiraud, P. *Semiology*, Routledge & Keegan Paul, 1975.
- Kuhn, A. *The Power of the Image: Essays on Representation and Sexuality*, Routledge, 1992 (first edition 1985).
- O'Sullivan, T. et al *Key Concepts in Communication and Cultural Studies*, Routledge, 1994.
- Walker, J.A. *Design History and the History of Design*, Pluto Press, 1989.
- Williamson, J. *Decoding Advertisements: Ideology and Meaning in Advertising*, Marion Boyars, 1984.

Nationality, Culture and Race

- Anderson, B. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, Verso, 1983.
- Ashcroft, B., Griffiths, G., Tiffin, H. *The Post-Colonial Studies Reader*, Routledge, 1995.
- Ashcroft, B. & Ahluwalia, P. *Edward Said: the Paradox of Identity*, Routledge, 1999.
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- Ifekwunigwe, J. *Scattered Belongings: Cultural Paradoxes of 'Race', Nation and Gender*, Routledge, 1999.
- King, R. *Orientalism and Religion: Postcolonial Theory, India and 'the mystic East'*, Routledge, 1999.
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- McClintock, A. 'The Angel of Progress: Pitfalls of the Term 'Postcolonialism'' in Barker, F., Hulme, P. & Iversen, M. (eds.) *Colonial Discourse/ Postcolonial Theory*, Manchester University Press, 1994.
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- Uncommon Beauty in Common Objects: the Legacy of African American Craft Art*, National Afro-American Museum and Cultural Center, Ohio, 1993.
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- Troy, N. 'The Logic of Fashion', *Journal of the Decorative Arts Society*, No. 19, 1995, pp1-7. (on Poiret's Oriental designs)
- Tulloch, C. 'That Little Magic Touch: the Headtie', in , pp63-78.
- Cormack, P. 'Recreating a Tradition: Christopher Whall (1849-1924) and the Arts and Crafts Renaissance of English Stained Glass' in Bowe, N. (ed.) *Art and the National Dream*, Irish Academic Press, 1993.
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- Merrett, D. & Whitwell, G. 'The Empire Strikes Back: Marketing Australian Beer and Wine in the United Kingdom', in Jones, G. & Morgan, N. (eds.) *Adding Value: Brands and Value in Food and Drink*, Routledge, 1994, pp162-188.
- McDermott, C. *Street Style: British Design in the 80s*, The Design Council, 1987.

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HAMC 3105: Cultural Identity

**ASSESSMENT SHEET
PRESENTATION**

STUDENT NAME:

TUTOR:

Tutor's Assessment

Ability to critically analyse the theoretical approach and argument of text	
Ability in assessing the source material and evidence basis of text	
Ability in developing points for group discussion	
Contextual research into subject demonstrated	
Organisation of Material	
Verbal ability and presentation of material	
Further Comments	

Date of seminar presentation:

Mark for consideration by the Subject Authority Board:

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**ASSESSMENT SHEET
RESEARCH REPORT**

STUDENT NAME:

Tutor's Assessment

Clarity of Essay Plan	
Level of theoretical preparation	
Quality of Research	
Quality of written communication	
Further comments	

Date of Assessment:

Mark for consideration by the Subject Authority Board:

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ASSESSMENT SHEET

ESSAY

STUDENT NAME:

Tutor's Assessment

Level of critical analysis	
Structure and sustained argument	
Quality of research and bibliography	
Substantiation of statements with evidence / referencing.	
Effective use of visual aids	
Quality of written communication	
Further comments	

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