1. **Title of the module**

HART5540 (HA554) From Warhol to Whiteread: Postmodernity & Visual Art Practice (Level 6)

HART6790 (HA679) From Warhol to Whiteread: Postmodernity & Visual Art Practice (Level 5)

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6 - HART5540

Level 5 - HART6790

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Art History

Also available as a Wild Module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**
   1. evaluate concepts (and chronologies) of the Postmodern with particular reference to painting, installation, sculpture and performance art practice from the post-war to the 1990s;
   2. identify, define and situate key terms within contemporary art theory and practice;
   3. describe influential and alternative approaches to ways of making and conceptualising art which have characterised the Postmodern period;
   4. explore the demise of Modernism, and consider the plurality of art practice and theories which followed as a partial response to earlier visual and critical orthodoxies.

**On successfully completing the Level 6 module, students will also be able to:**

* 1. evaluate and analyse the approaches to conceptualising postmodern art with reference to theoretical and critical paradigms identifying the under-pinning assumptions.
  2. account for and situate the reasons for the eclipse of Modernism and explore the theoretical frameworks which critique the relationship between Modernism and Postmodernism

1. **The intended generic learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**
   1. develop skills of critical and historical analysis of the visual arts, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
   2. develop the skills of communication, improving performance, problem-solving, and working with others;
   3. communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form;
   4. read critically, analyse and use a range of primary and secondary texts;
   5. locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
   6. employ information technologies to research and present their work.

**On successfully completing the module Level 6 students will also be able to:**

* 1. demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
  2. engage with creative problem-solving approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

This module explores a range of neo-avant-garde and post-war art practice from the 1960s through to the contemporary; from the Minimalism & Pop Art of the 1960s through to the YBAs and after. It will introduce and discuss some of the key artistic figures within the period, exploring their practice, critical contexts and legacy. Taking a thematic approach to one of the most innovative and stylistically diverse art historical periods, the module will consider a range of genres – painting, sculpture, installation, performance and land art – exploring how artists have re-defined and developed their practice in the cultural period following Modernism. Artists examined will typically include Jake and Dinos Chapman, Gilbert & George, Eva Hesse, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Hopkins, David (2000), *After Modern Art 1945-2000* Oxford: Oxford University Press

Pooke, Grant (2010) *Contemporary British Art: An Introduction* London: Routledge

Stallabrass,Julian (2006) *High Art Lite: The Rise & Fall of Brit Art* London: Verso

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total Study hours: 300

1. **Assessment methods**
   1. Main assessment methods

HART6790 – Level 5

Gallery Evaluation (c. 1500 words) (35%)

Essay (c.2500 words) (45%)

Seminar Reading Synopses (20%)

HART5540 – Level 6

Gallery Evaluation (2,000-2500 words) (35%)

Essay (c.3000 words) (45%)

Seminar Reading Synopses (20%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* | *9.7* | *9.8* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lectures | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  | **x** | **x** | **x** | **x** | **x** |
| Seminaries | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Words gallery evaluation Level 6 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay Lvl 6 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar reading synopses | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Words gallery evaluation  Level 5 | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| Essay Lvl 5 | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** |  |  |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module addresses a range of international artists, transcultural connections and movements from across Europe and America. The curriculum takes into account the international nature of both art history and the diverse demographic of the student body.

In compiling the reading list, consideration has been given to the range of texts that are available internationally and a selection of texts has been identified to complement the delivery of the material.

The support the School provides to its students is also internationally attuned given our international student body.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 26/05/17 | Minor | September 2018 | 13 + new template | No |
|  |  |  |  |  |

Revised FSO Jan 2018