1. **Title of the module**

HART5590 (HA559) Abstract Art (Level 5)

HART6630 (HA663) Abstract Art (Level 6)

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 5 / Level 6

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 Term or Spring Term

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

None

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

BA Art History (Single Honours & Joint Honours)

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

**For both HA663 and 559 (level 5 and 6):**

8.1 Demonstrate an understanding of the principal figures, histories and debates relating to abstraction;

* 1. Exercise knowledge of methodological approaches to the interpretation of non-figurative and non-representational art;
	2. Use an appropriate vocabulary for describing and addressing abstract works.

**For HA559 (level 6) only:**

* 1. Understand the philosophical, cultural and theoretical presuppositions and implications of the major approaches to abstraction employed by artists, critics, theorists and (other) audiences.
1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:
For both HA663 and HA 559 (level 5 and 6):**

9.1 develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;

9.2 develop the skills of communication, improving performance, problem-solving, and working with others;

9.3 communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;

9.4 read critically, analyse and use a range of primary and secondary texts;

9.5 locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;

* 1. employ information technologies to research and present their work.
	2. Use an appropriate vocabulary for describing and addressing abstract artworks.

**For HA559 (level 6) only:**

9.8 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;

9.9 approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these 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**

The development of Abstract Art is one of the distinctive features of the 20th Century. This module examines the roots of the aspiration to allow ‘the object to evaporate like smoke’ in European and American. The spiritual and philosophical and social ideas of key artists (such as Georgiana Houghton, Hilma af Klimt, Wassily Kandinsky and Piet Mondrian are considered in relation to their artistic practice; the work and ideas of American abstractionists are addressed through an examination of legendary figures such as Mark Rothko, Jackson Pollock, Helen Frankenthaler and Agnes Martin. Finally, we will explore how contemporary artists make use of this ‘radical tradition’. Throughout the module we will raise the question of how to make, think about and respond to an ‘art without objects’.

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

Fer, Briony. *On Abstract Art*. New Haven and London: Yale University Press, 1997.

Harrison, Charles, and Paul Wood (eds.). *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 2003.

Hoptman, Laura. *The Forever Now: Contemporary Painting in an Atemporal World*, New York: Museum of Modern Art, 2014.

Moszynska, Anna. *Abstract Art.* London: Thames and Hudson (World of Art series), 1990.

Newall, Michael. *What is a Picture? Depiction Realism and Abstraction*, Basingstoke, Palgrave Macmillan, 2010.

1. **Learning and teaching methods**

Contact hours: 40

Private study hours: 260

Total study hours: 300

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

HA663 (Level 5)

Short Essay (1000 words) (30%)
Long Essay (2000 words) (50%)
Seminar Preparation (20%)

HA559 (Level 6)

Short Essay (1500 words) (30%)
Long Essay (3000 words) (50%)
Seminar Presentation (10%)
Seminar Preparation(10%)

*Note that seminar presentation is assessed by submitted notes made in response to questions addressing assigned seminar readings.*

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 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 | 9.8 | 9.9 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Lectures  | **X** | **X** | **X** | **X** |  |  |  |  |  |  |  |  |  |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  | **X** | **X** | **X** |  |
| Short Essay | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Long Essay | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminar Presentation | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminar Preparation | **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’s major focus is on abstract art produced in Europe and the US. Understanding abstract art is a central part or prerequisite for understanding international modern and contemporary art, and so this module plays an important role in training students to conduct research, scholarship and engage in the art industry in an international context.

**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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 28/02/19 | Major | September 2019 | 1 | no |
|  |  |  |  |  |