1. **Title of the module**

HIST7890 (HI789) - The Art of Death: Representations, Rituals, and Records in Medieval Europe

HIST7900 (HI790) - The Art of Death: Representations, Rituals, and Records in Medieval Europe

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

School of History

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

Level 5 (HIST7890)

Level 6 (HIST7900)

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 History (Joint and Single Honours)

1. **The intended subject specific learning outcomes.  
   On successfully completing the module level 5 students will be able to:**

8.1 Demonstrate skills that enable them to work with a variety of historical sources, including visual evidence (e.g., sculpture, paintings, stained glass) and documentary sources (e.g., wills and coroners’ records), and to evaluate their relative strengths and limitations, and to interpret these sources.

8.2 Provide an overview of the development of the visual culture of death in medieval Europe and an understanding of artistic innovations within the context of wider artistic, economic, devotional, social and epidemiological developments.

8.3 Demonstrate an awareness of different disciplinary approaches to the theme of death in the Middle Ages (especially art-historical, social-historical, theological, and literary), and to approach a specific monument with an understanding of its potential as evidence addressing different disciplinary concerns.

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

8.4 Demonstrate skills that enable them to work with a variety of complex historical sources, including visual evidence (e.g., sculpture, paintings, stained glass) and documentary sources (e.g., wills and coroners’ records), and to critically evaluate their relative strengths and limitations, and provide sophisticated interpretation of these sources.

8.5 Provide a detailed overview of the development of the visual culture of death in medieval Europe and a comprehensive understanding of artistic innovations within the context of wider artistic, economic, devotional, social and epidemiological developments.

8.6 Demonstrate a comprehensive understanding of different disciplinary approaches to the theme of death in the Middle Ages (especially art-historical, social-historical, theological, and literary), and to approach a specific monument with a thorough understanding of its potential as evidence addressing different disciplinary concerns.

1. **The intended generic learning outcomes.  
   On successfully completing the module level 5 students will be able to:**

9.1 Demonstrate the ability to construct robust historical arguments drawing intelligently on primary and secondary sources, and to present these arguments.

9.2 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness.

9.3 Demonstrate knowledge and understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.

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

9.4 Demonstrate the ability to construct robust and comprehensive historical arguments drawing intelligently on complex primary and secondary sources, and to present these arguments clearly.

9.5 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness and the ability to effectively apply these to complex historical problems and sources.

9.6 Demonstrate detailed knowledge and comprehensive understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.

1. **A synopsis of the curriculum**

This module explores the place of death within medieval European culture, focusing especially on the visual and material evidence of relics, tombs, architecture, wall paintings, and illuminated manuscripts. It will begin by examining how ideas about death and the dead were expressed in works of art from Late Antiquity until the arrival of the Black Death in 1348. Our primary sources will be set within the context of literary, visual, documentary and liturgical evidence. Together, we will examine these sources from different disciplinary perspectives in attempt to determine how the study of medieval death and contemporary anxieties about the afterlife can inform us about how people lived in the Middle Ages.

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

Binski, Paul (2004). Becket's Crown (New Haven, 2004)

Binski, Paul (1996). Medieval Death: Ritual and Representation (London, 1996)

Brown, Peter (1982). The Cult of the Saints (Chicago, 1982)

Camille, Michael (1992). Image on the Edge (London, 1992)

Horrox, Rosemary (1994): The Black Death (Manchester, 1994)

Le Goff, Jacques (1986). The Birth of Purgatory (Chicago, 1986)

Saul, Nigel (2001). Death, Art, and Memory in Medieval England (Oxford, 2001)

1. **Learning and teaching methods**

Total contact hours: 30

Private study hours: 270

Total study hours: 300

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

**Level 5 and 6**

Source Analysis 3000 words 20%

Term Paper 3000 words 20%

Examination 2 hours 60%

13.2 Reassessment methods

Reassessment Instrument: 100% coursework

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

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| --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1/8.4* | *8.2/8.5* | *8.3/8.6* | *9.1/9.4* | *9.2/9.5* | *9.3/9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |
| Lectures | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |
| Source Analysis | **X** | **X** | **X** | **X** | **X** |  |
| Term Paper | **X** | **X** | **X** | **X** | **X** | **X** |
| Examination | **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**

This is module adopts an interdisciplinary and transregional approach to the study of the Middle Ages. By examining text-based and visual primary sources with new digital tools and platforms, which allow our classroom to be virtually transported to European churches, these Internationalised methods will help our students to venture on a 'digital pilgrimage' and come face-to-face with many of the European sites we discuss in order to enhance the depth of their knowledge about medieval art and architecture as well as their analytical skills.

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

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 25/02/19 | Major | January 2020 | 1,8,9,10,11,13,14,17 | No |
|  |  |  |  |  |

Revised FSO Jan 2018