1. **Title of the module**

HART6530 (HA653) Exposed: The Aesthetics of The Body, Sexuality, and Erotic Art (Level 5)

HART6490 (HA649) Exposed: The Aesthetics of The Body, Sexuality, and Erotic 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 - HART6530

Level 6 - HART6490

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 and associated programmes

Available as a wild module

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

8.1 gained an introduction to key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality;

8.2 understand some models for the informed critical analysis of images of sexuality in art and society;

8.3 demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;

8.4 develop their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.

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

8.5 have actively and critically developed their general ‘visual literacy’

1. **The intended generic learning outcomes.
On successfully completing the module Level 5 and 6 students will be able to:**

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;

9.6 employ information technologies to research and present their work.

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

9.7 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;

9.8 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**

Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. This module will explore different aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses.

Here are some of the indicative questions this module will investigate:

* What is erotic art?
* In which respect and to what extent is it different from pornography?
* Is ‘pornographic art’ an oxymoron?
* What is the relation between erotic experience and aesthetic experience and are they at all compatible?
* What are the differences and similarities between voyeurism and aesthetic interest?
* What is the role of transgression in art?
* Are obscenity and art mutually exclusive?

To answer these questions certain fundamental issues in the philosophy of art will need to be addressed. We will therefore engage with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art. However, more is involved than just an abstract philosophical problem. The sexual and the erotic have often caused controversy in the history of art, and especially in the contemporary world of art (construed in the broadest sense) there are many works that consciously explore the boundaries between erotic art and pornography. Any investigation of our central theme would not be complete without a careful examination of such works. Thus, the module will draw on a variety of sources and disciplines (art history, film studies, literary theory, sociology and cultural theory) to study the sexually charged work of traditional, modern and contemporary artists, such as: Titian, Boucher, Courbet, Hokusai, Schiele, John Currin, Robert Mapplethorpe, Thomas Ruff, Nan Goldin, Larry Clark, Nagisa Oshima, Michael Winterbottom, Virginie Despentes, Nicholson Baker, Catherine Millet, Alan Moore.

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

Levinson, Jerrold (2005), ‘Erotic Art and Pornographic Pictures,’ *Philosophy and Literature*, 29.

Maes, Hans (2011), ‘Drawing the Line: Art versus Pornography,’ *Philosophy Compass*.

Mahon, Alyce (2005), *Eroticism & Art*, Oxford: OUP.

Nead, Lynda (1992), *The Female Nude: Art, Obscenity and Sexuality*, London: Routledge.

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

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

HA653:

Essay (2500 words) (50%)

Seminar Diary (maximum 6000 words) (50%)

HA649:

Essay (2500 words) (50%)

Seminar Diary and Portfolio (maximum 7400 words) (50%)

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*** | ***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** |
| *Seminars* | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lecture Sessions* | **x** | **x** | **x** | **x** |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |
| *Seminar Dairy*  | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminar Dairy and Portfolio* | **x** | **x** | **x** | **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**

Like other History of Art modules, this module incorporates substantial internationally-focused content. In particular, its teaching gives significant attention to a range of artworks by internationally-based practitioners, and theories developed by internationally-based writers. Students also have the option of addressing international features of culture and practices in art in their assessment.

**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) |
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Revised FSO Jan 2018