1. **Title of the module**

HART6990/HART7000 Sculpture

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

School of Arts (History of Art)

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

Level 5 (HART6990) and Level 6 (HART7000)

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 of Art (and available as a wild option)

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

On successfully completing the module, Level 5 students will be able to:

* 1. demonstrate knowledge and critical understanding of the lives and work of a number of key sculptors
	2. demonstrate knowledge and critical understanding of the range of functions that sculpture has performed in human society including memorial, monumental and cultic roles.
	3. demonstrate knowledge and critical understanding of a range of theories and themes associated with the study of sculpture, such as its problematic status in relation to definitions of art, the spatial and temporal qualities of sculpture, its tangibility, its relationship to colour, or to memory etc.
	4. demonstrate knowledge and critical understanding of the developing position of sculpture within the history of art and its relation to other art forms – such as painting, architecture and performance – in particular with regard to the place of sculpture within modernism and in contemporary art practice (e.g. taking into account such artistic phenomena as the ‘object trouvé’, the readymade, the combine, installations and land art).

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

* 1. demonstrate a good knowledge and critical understanding of the lives and work of a number of key sculptors
	2. Demonstrate a good knowledge and critical understanding of the range of functions that sculpture has performed in human society including memorial, monumental and cultic roles.
	3. demonstrate a good knowledge and critical understanding of a range of theories and themes associated with the study of sculpture, such as its problematic status in relation to definitions of art, the spatial and temporal qualities of sculpture, its tangibility, its relationship to colour, or to memory etc.
	4. demonstrate a good knowledge and critical understanding of the developing position of sculpture within the history of art and its relation to other art forms – such as painting, architecture and performance – in particular with regard to the place of sculpture within modernism and in contemporary art practice (e.g. taking into account such artistic phenomena as the ‘object trouvé’, the readymade, the combine, installations and land art).
	5. demonstrate knowledge and critical understanding of a range of key texts, controversies and debates, of significance for the history of sculpture (including, for example, the so-called ‘paragone’ debate comparing painting with sculpture).
1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

On successfully competing the module, Level 5 students will be able to:

* 1. demonstrate knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
	2. present, evaluate and interpret different forms of data, developing lines of argument to make connections between various phenomena, and making sound judgments and critical evaluations in line with basic theories introduced in this module.
	3. communicate the results of study accurately and reliably, with structured and coherent arguments.
	4. demonstrate that they have developed study skills in order to research and present their work, including appropriate Information Technologies.
	5. demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

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

* 1. demonstrate a good knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
	2. present, evaluate and interpret different forms of data to a high standard, developing persuasive lines of argument to make connections between various phenomena, and making good judgments and critical evaluations in line with basic theories introduced in this module.
	3. communicate the results of study to a high standard, with structured and coherent arguments.
	4. demonstrate that they have developed study skills to a high level of competence in order to research and present their work, including appropriate Information Technologies.
	5. demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills to a high level necessary for employment.
1. **A synopsis of the curriculum**

This module will provide a critical survey of the problematic position of sculpture within the history of art: sculpture has often been seen as a lesser art form, subsidiary to architecture or inferior to painting, and lacking theoretical definition. Sculpture’s monumental or cultic functions place it nearer to the idol or votive offering than to the ‘work of art’ conceived of by aesthetic theories. At the beginning of the modern era Baudelaire dismissed sculpture as ‘boring’, and yet since the Second World War various developments have led to a situation where sculpture, more broadly conceived (often in relation to performance), is leading artistic developments. The module will explore this dynamic while also touching on several of the themes which have characterised the study and appreciation of sculpture (such as the relation of sight to touch, the absence or presence of colour, the materials of sculpture etc.). The work of a number of key artists will be discussed as representative case studies from across the history of art.

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

Sarah Blake McHam (ed.)(1998) *Looking at Italian Renaissance Sculpture*, Cambridge: Cambridge University Press.

Causey, A. (1998) *Sculpture Since 1945*, Oxford: Oxford University Press.

Hall, J. (1999) *The World as Sculpture: The Changing Status of Sculpture from the Renaissance to the Present Day*, London: Chatto and Windus.

Lichtenstein, J. (2008) *The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age*, trans. Chris Miller, Los Angeles: Getty Research Institute.

Penny, N (1993) *The Materials of Sculpture*, New Haven and London: Yale University Press.

Potts, A. (2000) *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press.

Read, H. (2007) *Modern Sculpture: A Concise History*, London: Thames & Hudson.

Wittkower, R. (1977) *Sculpture*, Harmondsworth: Penguin.

Wood, J., Hulks, D. and Potts, A. (eds) (2012), *Modern Sculpture Reader*, Leeds and Los Angeles: The Henry Moore Foundation and Getty Publications, 2nd edition.

1. **Learning and teaching methods**

Total Contact Hours: 50

Independent Study Hours: 250

Total Study Hours: 300

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

HART6990 (Level 5):

Critical analysis 2000 words: 40%

Essay 2500 words: 60%

HART7000 (Level 6):

Critical analysis 2500 words: 40%

Essay 3000 Words: 60%.

* 1. Reassessment methods

Like-for-like (both Levels 5 & 6)

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* |  |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |
| Lecture | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |
| Seminar | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |
| Trip | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Critical Analysis of a Single Sculpture | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |
| Essay | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |  |

1. **Inclusive module design**

The School of Arts 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 module recognises sculpture, or the creation of three-dimensional objects of monumental, cultic or symbolic meaning, as a recurring feature of most human cultures. The study of sculpture, therefore, provides an opportunity for students to make comparisons and analyse phenomena across historical periods and cultures, and thereby to develop an international perspective. The module will range widely not confining its focus to the sculpture produced in one nation or historical period. Consequently, internationalisation is intended to be fully integrated in the subject content, assessment tasks and teaching and support activities of this module.

**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) |
|  |  |  |  |  |
|  |  |  |  |  |