1. **Title of the module**

HART8410 (HA841) – Modern Art in Paris

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 7

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**

MA History & Philosophy of Art

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

8.1 Demonstrate an advanced knowledge of themes within the development of modern art in Paris;

8.2 Demonstrate a full understanding of the major art-historical and critical paradigms in the scholarship on this field;

8.3 Demonstrate an in-depth knowledge of particular manifestations of artistic innovations during the period studied;

8.4 Demonstrate skills of critical visual analysis through close study of works of art encountered in the original in Paris collections and exhibitions.

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

9.1 Demonstrate their written and oral communication and presentation skills, especially regarding the expression of complex thoughts about the visual arts;

9.2 Demonstrate their capacity to listen attentively and critically to the views of others, whether spoken or written, and to make a relevant response that furthers the investigation;

9.3 Demonstrate their capacity to conduct research and independent study into theoretical and art-historical materials;

9.4 Demonstrate their ability to construct and evaluate arguments.

1. **A synopsis of the curriculum**

The module will focus on Paris as a centre of artistic experimentation. The city served as the launch pad for key artistic movements from the mid-19th century through to the period after the Second World War (Impressionism, Cubism, Surrealism, etc.), and as a magnet for budding and established artists from all around the world. The module will take advantage of the great museum collections that encapsulate such developments (Musées d’Arte Moderne and d’Orsay, Rodin and Picasso Museums, Beaubourg, Quai Branly, etc.) and also of the major exhibitions on show in Paris in any given year.

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

Clark, T.J. (1999), Farewell to an Idea, New Haven: Yale UP.

Clark, T.J. (1985), The Painting of Modern Life: Paris in the Painting of Manet and His Followers, London: Thames & Hudson

Foster, Hal, et al. (2004), Art Since 1900, London: Thames & Hudson.

Harrison, Charles, and Paul Wood (eds.) (2003), Art in Theory 1900-2000, Oxford: Blackwell.

Rilke, Rainer Maria (2006), Auguste Rodin, New York: Dover.

Wood, Paul, et al. (1993), Modernism in Dispute, New Haven: Yale UP.

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Essay (5,000 words) – 80%
* Presentation (15-20 minutes) – 20%
	1. 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)**

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Presentation |  |  |  |  | **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**

Paris

1. **Internationalisation**

Like other History of Art modules, this module incorporates substantial internationally-focused content. In particular, its teaching gives significant attention to French art, artists, movements, and critics. Students are also expected to address French art and culture in their assessments.

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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) |
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| Revised FSO Jan 2018 |