1. **Title of the module**

MEMS8030 (MT803) - Gothic Art and Architecture, c. 1100 - 1350 (Canterbury)

MEMS8031 (MT803) - Gothic Art and Architecture, c. 1100 - 1350 (Paris)

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

Centre for Medieval and Early Modern Studies

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 Medieval & Early Modern Studies and the MA in MEMS with Paris

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

8.1 demonstrate a systematic understanding of the visual, architectural, material, and

 devotional culture of Gothic art and architecture in Europe c.1100-1350

8.2 demonstrate a critical awareness of both traditional and current methodological and

 historiographical approaches to the history of art and architecture in the High Middle Ages in Europe, as well as an understanding of how these have changed in recent scholarship.

8.3 demonstrate a comprehensive understanding of techniques applicable to the study of medieval paintings, manuscripts, metalwork, sculpture, stained glass and architecture, as well as an appreciation of the level of analysis needed to examine these types of source material.

8.4 demonstrate a strong independent ability to identify, locate and interrogate the most appropriate primary and secondary resources for the study of the Gothic imagination in

 medieval Europe.

8.5 critically evaluate models of change and continuity over the course of the

 development of the Gothic style in Europe and describe how these may be combined to form an overall assessment of the period.

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

9.1 acquire advanced level skills of critical reading and analysis of a range of primary and

 secondary sources.

9.2 acquire an advanced level in the key skills of written communication, problem solving and

 attained responsibility for their own learning.

9.3 acquire an advanced level in the key skills of oral communication and working with others in

 a group, as well as gaining programme outcomes.

9.4 develop their use of relevant learning and reference resources (including visual resources).

9.5  improve their ability to write coherent, informed and logical arguments in a well-organised and

 well-presented essay.

1. **A synopsis of the curriculum**

This module explores the dynamic relationship between the cult of relics and Gothic art. It will begin by retracing the aesthetics of devotion across Western Christendom, culminating in the creation of towering Gothic cathedrals. Throughout history, the design of cult images could reveal sacred presence, testify to miracle-working powers, and explicate the significance of a holy place using visual narratives. Through pilgrimage, gift-giving, and even theft, people acquired relics and 'invented' new cults. The success of a relic cult would benefit from the design of a magnificent reliquary, the depiction of pictorial programmes (in glass, sculpture, and painting), and the placement of the relic within a spectacular architectural setting. Together we will explore the development of Gothic art in light of changing devotional needs. Using a number of diverse case studies, students will acquire a wealth of historical information and develop a variety of intellectual approaches to function and significance of visual culture. Beginning with Paris and its surrounding cathedrals, we will extend our analysis to Gothic Canterbury, London, Castile, Prague, Siena, and Florence. Above all, this course will encourage students to think critically about the influence of art in the religious imagination.

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

Bony, J., French Gothic Architecture of the 12th & 13th Centuries (Berkeley, 1983)

Frankl, P. revised by Crossley, P., Gothic Architecture (London, 2000)

Mâle, E., The Gothic Image: Religious Art in France of the Thirteenth Century (New York, 1972)

Treasures of Heaven, ex. cat. (London, 2011)

Williamson, P., Gothic Sculpture, 1140-1300 (New Haven, 1995)

Wilson, C., The Gothic Cathedral (London, 1990)

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 5000 words 100%

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)**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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** |
| Seminars | **x** | **x** | **X** | **X** | **X** | **X** | **x** | **x** | **x** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Essay | **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, Paris, Brussels, Rome

1. **Internationalisation**

This module adopts an interdisciplinary and transregional approach to the study of Gothic Art and Architecture in medieval Europe. 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.

**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) |
| 24/01/2019 | Major | January 2020 | 16 | No |
|  |  |  |  |  |

Revised FSO Jan 2018