1. **Title of the module**

HART8380 (HA838) – Key Concepts in History and Philosophy of Art *(Canterbury)*

HART8381 (HA838) – Key Concepts in History and Philosophy of Art *(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

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 understanding of and familiarity with basic key concepts and some classic texts in history and philosophy of art;

8.2 Demonstrate knowledge of conceptual tools and the appropriate methodology necessary for independent art historical and philosophical engagement in these areas;

8.3 Demonstrate their ability to develop argument, engage critically with relevant literature, and contextualise issues and materials within the framework of contemporary art historical and art theoretical thought.

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

9.1 Demonstrate advanced critical reading skills and a capacity to analyse complex arguments;

9.2 Demonstrate their written and oral communication and presentation skills, particularly regarding the expression of complex thoughts about the arts;

9.3 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;

9.4 Demonstrate their ability to conduct research and independent study into theoretical and historical materials;

9.5 Demonstrate their capacity to construct and evaluate arguments.

1. **A synopsis of the curriculum**

This module will introduce you to key concepts that are central to understand fundamental debates in history and philosophy of art as well as art criticism. Some examples of key concepts are the notion of originality, influence, race, the aesthetic, fiction, beauty, gender and taste. The key concepts discussed in the seminars are subject to change.

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

Barthes, R., (2000). *Camera Lucida*. London: Vintage

Baxandall, M., (1985). *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven: Yale University Press

Danto, A.C., (1981). *The Transfiguration of the Commonplace: A Philosophy of Art*. Cambridge, MA: Harvard University Press

Gombrich, E.H., (2000). *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Princeton: Princeton University Press

Schapiro, M., (1994). *Theory and Philosophy of Art: Style, Artist and Society*, New York: G. Braziller

Walton, K., (1990). *Mimesis as Make-Believe: On the Foundations of Representational Art*, Cambridge MA: Harvard University Press

Wollheim, R., (1987). *Painting as an Art*. London: Thames & Hudson

1. **Learning and teaching methods**

Total Contact Hours: 36

Private Study Hours: 264

Total Study Hours: 300

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

* Essay (4,000 words) – 80%
* Portfolio (2,000 words) – 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)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **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** |
| Portfolio | **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 (HART8380) and Paris (HART8381)

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 international practices in art and ideas developed by international historians and philosophers of art. Students also have the option of addressing international practices and theories of 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) |
|  |  |  |  |  |
|  |  |  |  |  |

|  |
| --- |
| Revised FSO Jan 2018 |