1. **Title of the module**

HART5730 (HA573) Print Collecting and Curating

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 6

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

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

8.1 identify and evaluate different types of prints in terms of technique (engraving, etching, mezzotint, mixed medium etc.), subject and engraver;

8.2 acquire the discipline of object-based research and description essential for the process of cataloguing (a development from learning outcome 8.1 above). This process also involves developing a sense of how the market value of collectable items relates to their historic and aesthetic value;

8.3 acquire a good knowledge of the history of printmaking and be able to relate this to the history of other visual arts, as well as to broader themes of cultural history;

8.4 acquire, through practical and responsible involvement in developing a departmental collection, a good understanding of the nature and history of collecting as an art historical practice;

8.5 design and budget for an exhibition bid;

8.6 structure and arrange a collection of objects, together with the critical information relating to those objects in a clear and useful way (e.g. the basic skills of archival practice).

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

9.1 acquire skills of project management (necessary for putting on an exhibition, for example);

9.2 work with others to achieve collectively agreed aims and objectives, within a timetable and budget, thereby developing skills of oral and written communication and problem solving;

9.3 acquire skills of promotion and publicity (for example, by advertising and disseminating information about an exhibition);

9.4 use appropriate Information Technologies to research and present their work;

9.5 further develop the key skills of critical reading and visual analysis, and the analysis of primary and secondary sources.

1. **A synopsis of the curriculum**

The module provides a practice-based approach to art history to complement the academic approach of other modules in the History of Art programmes. By focusing on prints it will aim to provide students with an “apprenticeship” in two practical areas of art history, namely collecting and curating. The module will involve students in the full cycle of these two interrelated processes: from identifying and acquiring a print, to cataloguing and curating it, to making sense of it to a wider public by placing it in the context of a themed exhibition. In the first assessment task each student will submit an “exhibition bid” proposing an idea for an exhibition based on the existing collection and suggesting new acquisitions (and possibly loans) to realise the idea. The concepts for exhibitions could derive from the subject matter or techniques of prints in the collection, or they could involve focussing on a particular artist or period. The best conceived bid will then be adopted by the group who will work collectively to put on the exhibition. At this stage students will visit dealers and auction houses and carry out object-based research in order to secure new acquisitions. A study diary will be kept by each student to record this process and will be submitted at the end of the module as part of the overall assessment. As prints are acquired they will be catalogued to a professional standard format and these entries will form the basis of a catalogue to accompany the exhibition that will be the culmination of the module. Putting on the exhibition will require practical team-work to frame and hang the prints, to write and produce labels and illustrative material, and to staff and publicise the exhibition.

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

Gascoigne, B. (1986), *How to Identify Prints*, London: Thames and Hudson.

Griffiths, A. (1996) *Prints and Printmaking. An introduction to the history and techniques*, London: British Museum.

Hyatt Mayor, A. (1971) *Prints & People: a social history of printed pictures*, New York: Metropolitan Museum.

Lambert, S. (2001) *Prints. Art and Techniques*, London: Victoria and Albert Museum.

1. **Learning and teaching methods**

Total contact hours: 48

Private study hours: 252

Total study hours: 300

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

Exhibition Bid (2500 – 4000 words) (30%)

Log Book (4000 – 6000 words) (40%)

Exhibition (20%)

Project Performance (10%)

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* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/**  **teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |
| **Seminars** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |
| **Private Study** |  | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment**  **method** |  |  |  |  |  |  |  |  |  |  |  |
| *Bid* | **X** | **X** |  |  | **X** | **X** |  |  |  |  |  |
| *Log book* | **X** | **X** | **X** | **X** | **X** | **X** |  |  |  |  |  |
| *Exhibition* |  |  |  |  |  |  | **X** | **X** | **X** |  | **X** |
| *Performance* | **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.

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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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 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