1. **Title of the module**

HART6600 (HA660) Dialogues: Global Perspectives on Art History (Level 5)

HART5910 (HA591) Dialogues: Global Perspectives on Art History (Level 6)

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 5 - HART6600

Level 6 – HART5910

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

Available as a wild module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**

8.1 demonstrate knowledge and understanding of the historical relationship and reciprocal influence of western and non-western traditions of art and visual culture from the Renaissance to the present;

8.2 demonstrate the ability to offer a selective comparison of the aesthetic theories that have shaped western and non-western traditions;

8.3 examine the influence of post-colonial theorists and other theoretical frameworks on the discussion and mediation of western and non-western visual culture;

8.4 examine a range of issues related to constructions of national and racial identity, artistic tradition and heritage through a selection of explanatory case studies;

8.5 demonstrate knowledge of subject-specific skills employed by art historians, in particular those relating to the visual analysis of works of art and to general visual literacy;

8.6 contextualise the artistic influences and interchanges between western and non-western cultures within broader histories of imperialism, colonialism, Empire and Globalisation**.**

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

8.7 Reflect more broadly on transcultural issues of influence, appropriation and hybridisation arising from the coverage of the module;

8.8 Evaluate and characterise issues arising from the broader coverage and occlusions of the art historical and cultural literature studied within the module.

1. **The intended generic learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**

9.1 develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving intrinsic to original and persuasive arguments;

9.2 develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;

9.3 communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;

9.4 read critically, analyse and use a range of primary and secondary texts;

9.5 locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;

9.6 employ information technologies to research and present their work.

**Additionally, upon the successful completion of the module, Level 6 students will be able to**:

9.7 demonstrate the ability to work and research in a semi-independent fashion consistent with the expectations of final year undergraduate study;

9.8 demonstrate skills of self-management in the setting and prioritisation of academic and module tasks and assignment tasks.

1. **A synopsis of the curriculum**

This module explores a range of interconnections and tensions between western and non-western art historical and visual traditions. The lectures and seminars identify and consider examples of transcultural 'encounter' between principally western and non-western countries and territories, as well as appropriations from, and differences between, traditions of representational and non-representational art. In examining the influences, appropriations and cross-fertilizations of western and non-western art and culture the course will also place these within broader political and social histories, the rise of nationalism, continental trade relations, the advent of war, tourism, colonialism and imperialism. More broadly, the module will explore the nature and modalities of 'dialogue' from various critical and art historical perspectives, including the terms, elisions and the failures of such between western and non-western traditions. Visual and textual examples will also encompass the exclusions, altercations, violations and marginalization of non-western cultures and their traditions within and across this framework.

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

Newall, D. (ed.) (2017), *Art & Its Global Histories: A Reader* (MUP)

Dohmen, R. (2018), *Empire and Art: British India* (MUP)

Carter, W. (2018), *Art after Empire: From Colonialism to Globalisation* (MUP)

Nochlin, L. (1983). ‘The Imaginary Orient’ in L. Nochlin, *The Politics of Vision: Essays on Nineteenth Century Art and Society*, New York: Harper and Rowe.

Said, E. (1978). *Orientalism*, Abingdon: Routledge.

Said. E. (1994). *Culture and Imperialism*, New York: Vintage

Young, R. J. C. (2004). *White Mythologies*, Abingdon: Routledge.

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 1 (1500 words) (35%)

Essay 2 (2500 words) (45%)

Seminar Preparation (20%)

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*** | ***9.6*** |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminars* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |
| *Lecture Sessions* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essays* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminar Preparation* | **X** | **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**

This module incorporates substantial internationally-focused content at its core. In particular, its teaching gives significant attention to a range of artwork by internationally-based practitioners from a range of cultures across the globe, and students are expected to address transcultural art practices in their assessment tasks.

**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) |
| 21/02/19 | Minor | September 2019 | 1 | No |
|  |  |  |  |  |

Revised FSO Jan 2018