1. **Title of the module**

HART6840 (HA684) Genius: Perspectives on Artistic Creation (Level 5)

HART6850 (HA685) Genius: Perspectives on Artistic Creation (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 - HART6840

Level 6 – HART6850

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 Level 5 students will be able to:**

8.1 gain an introduction to the historical and philosophical understanding of artistic creation;

8.2 understand some models for the informed critical analysis of genius and creativity;

8.3 practice and reflect upon some methods used to foster creativity in art education;

8.4 demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;

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

8.5 gain a detailed and in-depth understanding of the historical development of conceptions of artistic creativity;

8.6 actively and critically engage with questions concerning artistic creation in philosophy, art practice, or art education.

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, that will allow for the construction of original and persuasive arguments;

9.2 develop the skills of communication, improving performance, problem-solving, and working with others;

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.

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

9.7 demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;

9.8 approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

This innovative module examines artistic creation from historical, philosophical and practice-based perspectives. It examines topics such as the development of the idea of genius in ancient Greece and Renaissance Italy, the Romantic and Kantian conceptions of genius, and the “democratisation” of the notion, culminating in the idea that everyone has the capacity for artistic creativity, as expressed in the work of mid-twentieth century thinkers such as John Dewey and Erich Fromm. It looks at how the concepts of genius and creativity came under attack from “theory” later in the twentieth century, and considers the recent resurgence of interest in creativity, in academia and the broader culture. Students will also take part in exercises designed to foster artistic creativity. These will include a selection of approaches such as Surrealist, Bauhaus and Oulipo methods for encouraging creativity. These different perspectives will allow students to develop a well-rounded, critical and active understanding of the topic, and to understand – and perhaps develop – their own capacity for creativity.

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

Roland Barthes, 'The Death of the Author', in Roland Barthes, Image Music Text, edited and translated by Stephen Heath, London: Fontana Press, 1977, pp. 142–148.

Margaret A. Boden, The Creative Mind: Myths and Mechanisms, London: Weidenfeld & Nicolson, 1990.

John Dewey, Art as Experience, New York: Perigee Books, 2009, esp. ch. 4.

Richard Florida, The Rise of the Creative Class: And How It’s Transforming Work, Leisure, Community and Everyday Life, Christchurch, NZ: Hazard Press, 2003.

Immanuel Kant, Critique of the Power of Judgment, ed. Paul Guyer, trans. Paul Guyer and Eric Mathews, Cambridge and New York: Cambridge University Press, 2000, esp. sections 46–50.

Rosalind E. Krauss, ‘The Originality of the Avant-Garde’, in Rosalind E. Krauss, The Originality of the Avant-Garde and Other Modernist Myths, Cambridge, Mass.: MIT Press, 1986.

Michael Krausz, Denis Dutton and Karen Bardsley (eds.), The Idea of Creativity, Leiden & Boston: Brill, 2009.

Darrin M. McMahon, Divine Fury: A History of Genius, New York: Basic Books, 2013.

Harold Rosenberg, ‘The American Action Painters’, in Harold Rosenberg, The Tradition of the New, London: Thames & Hudson, 1962.

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

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

HART6840 – Level 5

Essay 1 (1000 words) (30%)

Essay 2 (2500 words) (50%)

Seminar and Workshop Diary (20%)

HART6850 – Level 6

Essay 1 (1500 words) (30%)

Essay 2 (3000 words) (50%)

Seminar and Workshop Diary (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*** | ***9.7*** | ***9.8*** |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay 1* | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Essay 2* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Seminar Diary* | **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 internationally-based artists, and theoretical approaches developed by internationally-based writers. Students also have the option of addressing international features of culture and practices 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