1. **Title of the module**

HART6930 (HA693) Surrealism: Myth and Modernity (Level 5)

HART6940 (HA694) Surrealism: Myth and Modernity (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 - HART6930

Level 6 – HART6940

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 critical understanding of the lives and work of a group of key surrealist artists

8.2 demonstrate knowledge and critical understanding of the range of visual artists belonging to the Surrealist group

8.3 demonstrate knowledge and critical understanding of artists associated with, and providing inspiration for, but not members of the Surrealist group

8.4 demonstrate knowledge and critical understanding of the position of women artists in relation to Surrealism

8.5 demonstrate knowledge and critical understanding of a range of key texts, controversies and debates, and experimental practices, of significance for the history of the Surrealist group

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

8.6 demonstrate a systematic understanding and a detailed knowledge of the lives and work of a group of key surrealist artists

8.7 demonstrate a systematic understanding and detailed knowledge of the range of visual artists belonging to the Surrealist group

8.8 demonstrate a systematic understanding and detailed knowledge of artists associated with, and providing inspiration for, but not members of the Surrealist group

8.9 demonstrate a systematic understanding and detailed knowledge of the position of women artists in relation to Surrealism

8.10 demonstrate a systematic understanding and detailed knowledge of a range of key texts, controversies, debates, and experimental practices, of significance for the history of the Surrealist group

8.11 demonstrate a critical understanding of key surrealist themes such as collage, myth, objective chance, psychic automatism and the paranoiac-critical method and their relation to the broader cultural history of the Twentieth Century

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

9.1 demonstrate knowledge of the underlying concepts and principles associated with the Humanities, evaluating and interpreting these in the context of the area of study;

9.2 present, evaluate and interpret data, developing lines of argument to make connections between specific phenomena and broader trends, and making sound judgments and critical evaluations in line with basic theories introduced in this module;

9.3 communicate the results of study accurately and reliably, with structured and coherent arguments.

9.4 demonstrate that they have developed study skills in order to research and present their work, including appropriate Information Technologies;

9.5 demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

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

9.6 demonstrate a systematic understanding and detailed knowledge of the underlying concepts and principles associated with the Humanities, evaluating and interpreting these in the context of the area of study;

9.7 present, evaluate and interpret data in a systematic and detailed manner, developing lines of argument to make connections between specific phenomena and broader trends, and making sound judgments and critical evaluations in line with basic theories introduced in this module;

9.8 communicate the results of study accurately and reliably, with structured and coherent arguments demonstrating detailed knowledge and systematic understanding;

9.9 demonstrate that they have developed study skills to a higher level in order to research and present their work, including appropriate Information Technologies;

9.10 demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

1. **A synopsis of the curriculum**

This module will explore the impact of Surrealism on the visual arts. It will focus in detail on a small group of key surrealist artists, such as Man Ray, Max Ernst, and Salvador Dali; while also, in order to understand the scope and definition of Surrealism, considering further artists in some detail who were associated with Surrealism but who denied that they were indeed surrealists, such as Frida Kahlo or Pavel Tchelitchew. In addition the module will survey the work of those artists formally associated with the Surrealist group, and the contribution of Dadaist precursors and contemporary artists who exercised a profound influence on Surrealism. While hardly feminist, Surrealism did provide a supportive forum for a number of innovative female artists, arguably enabling the artistic careers of more women than other avant-garde movements in the first half of the Twentieth Century. The relationship of women artists to Surrealism will, therefore, be a key theme of the course. Surrealism was not, however, principally a phenomenon of the visual arts, or a conventional artistic movement: the surrealists sought to reconnect moral and artistic forces, to achieve liberation through emotional intensification (‘a systematic derangement of the senses’), and by this means to revolutionize society. They drew inspiration from Sigmund Freud’s psychoanalytical theories to explore the workings of the unconscious and the ‘over-determined’ symbolism of dreams, and also what Gaston Bachelard called the new scientific spirit of the ‘why not’. Characteristic methods included pure psychic automatism, objective chance, the paranoiac-critical method, the double image, dislocation, and collage. Particularly at Level 6, this module will explore the broader implications of these surrealist themes, for example the question of whether myth is an expression of society, or constitutive of it, which was a key concern for the Surrealists. Indeed, André Breton described Surrealism as ‘a method of creating a collective myth’ in 1933. These thematic aspects of the module should make it an interesting wild option for students studying literature, twentieth-century history or cultural history, in addition to history of art students.

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

Breton, A. (1972) *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press

Breton, A. (2002) *Surrealism and Painting*, trans. Simon Watson Taylor, Boston: MFA Publications

Chadwick, W. (1985), *Women Artists and the Surrealist Movement*, London: Thames & Hudson

Ernst, M. (2009) *Beyond Painting*, Chicago: Solar Books

Foster, H. (1993) *Compulsive Beauty*, Cambridge, Mass., and London: MIT Press

Mahon, A. (2005) *Surrealism and the Politics of Eros*, London: Thames & Hudson, 2005.

Nadeau, M. (1973), *The History of Surrealism*, trans. Richard Howard, London: Pelican

1. **Learning and teaching methods**

Total contact hours: 44 plus 6 hours for trip

Private study hours: 250

Total study hours: 300

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

HART6930 – Level 5

Creative Portfolio (3000 – 4000 words) (40%)

Essay (2500 words) (60%)

HART6940 – Level 6

Creative Portfolio (3000 – 4000 words) (40%)

Essay (3500 words) (60%)

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)***

**Level 5**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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** |
| **Lecture** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| **Seminar** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Trip** | **X** | **X** | **X** | **X** |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Creative Portfolio* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Essay* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

**Level 6**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.6* | *8.7* | *8.8* | *8.9* | *8.10* | *8.11* | *9.6* | *9.7* | *9.8* | *9.9* | *9.10* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Lecture** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| **Seminar** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Trip** | **X** | **X** | **X** | **X** |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| *Creative Portfolio* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Essay* | **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 internationally-based artists, as well as theoretical work 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) |
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Revised FSO Jan 2018