1. **Title of the module**

HART8280 (HA828) – Philosophical Issues in Art History and Visual Culture

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)**

Spring

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 a systematic understanding of a range of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture;

8.2 Demonstrate comprehensive understanding of the conceptual tools and methods necessary for independent art historical and philosophical engagement in these areas;

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

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

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

9.2 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;

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

9.4 Demonstrate their capacity to construct and evaluate arguments.

1. **A synopsis of the curriculum**

This module gives students an advanced understanding of a range of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture. It seeks to apply a broadly analytic approach in philosophy to a range of subjects in high art and popular culture, often taken to be on the periphery of analytic philosophy of art. Topics of study may include: the uncanny, wonder, , concepts of genius and creativity, disgust, cuteness, interactivity, philosophical issues around teaching art, the aesthetics of cultural forms such as automotive design, and the place and nature of kitsch in low and high culture.

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

Bois, Y-A. and Rosalind E. Krauss, (1997). *Formless: A User’s Guide*, New York: Zone Books

Dutton, D. (2009). *The Art Instinct: Beauty, Pleasure and Human Evolution*, Oxford: OUP

Gaiger, J. (2008). *Aesthetics and Painting*, London: Continuum

Greenberg, C. (1988-1993). *The Collected Essays and Criticism*, ed. John O’Brian, 4 vols. Chicago: University of Chicago Press

Gombrich, E.H. (2004). *Art and Illusion: A Study in the Psychology of Pictorial Representation*, London: Phaidon Press

Kulka, T. (1996). *Kitsch and Art*, Pennsylvania: Pennsylvania State University Press

Meskin, A. and Roy T. Cook (eds.), (2012). *The Art of Comics: A Philosophical Approach*, London: Wiley-Blackwell

Wölfflin, W. (1932). *Principles of Art History: The Problem and Development of Style in Later Art*, New York: Dover

1. **Learning and teaching methods**

Total Contact Hours: 30

Private Study Hours: 270

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Essay (4,000 words) – 80%
* Seminar Participation Notes – (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)**

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Seminar Participation Notes |  |  | **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 theories developed by internationally based theorists and artwork by internationally-based practitioner. 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.**

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