1. **Title of the module**

HART8420 (HA842) – Advanced Study of a Single Artist *(Canterbury)*

HART8421 (HA842) – Advanced Study of a Single Artist *(Paris)*

HART8422 (HA842) – Advanced Study of a Single Artist *(Rome)*

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)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

MA History of Art; 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 an advanced and systematic knowledge of central trajectories and themes within the development of art;

8.2 Demonstrate a developed comprehensive understanding of the major art-historical and critical paradigms in the scholarship on this field;

8.3 Demonstrate advanced knowledge of the particular manifestation of artistic production during the period studied;

8.4 Demonstrate complex skills of critical visual analysis through close study of works of art in the original;

8.5 Reflect upon the specific problems of interpretation associated with studying art in relation to the career, biography, psychology and formulate intentions of its individual maker.

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

9.1 Demonstrate advanced written and oral communication and presentation skills, especially regarding the expression of complex thoughts about the visual arts;

9.2 Demonstrate their capacity to listen attentively and critically evaluate the views of others, whether spoken or written, and to make a relevant response that furthers the investigation;

9.3 Demonstrate their capacity to conduct independent research and further study into theoretical and art-historical materials;

9.4 Demonstrate their ability to further construct and evaluate arguments.

1. **A synopsis of the curriculum**

The module will involve the study of a single artist of significance for the history of art. Through the in depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist’s life and oeuvre, students will be introduced to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

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

Baxandall, M. (1985). *Patterns of Intention: On the Historical Explanation of Pictures*, New Haven & London: Yale University Press

Burke, S. (2010). *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault, and Derrida*, Edinburgh: Edinburgh University Press

Lee, H. (2011). *Biography: A Very Short Introduction*, Oxford: Oxford University Press

Wollheim, R. (1987). *Painting as an Art*, London: Thames & Hudson

These works introduce broad themes relating to the study of individual artists. The reading list will change with the choice of artist.

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%
* Portfolio -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* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| Site Visit | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Portfolio |  |  |  |  |  | **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 (HART8420), Paris (HART8421), and Rome (HART8422)

1. **Internationalisation**

This module has the scope to incorporate substantial internationally-focused content, depending on the focus artist. Aside from that, in contextualising the practice of the focus artist, the module gives significant attention to a range of theories developed by internationally based theorists and artwork by internationally-based practitioners. Students also have the option of addressing international features of culture and art practices 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 |