1. **Title of the module**

HIST5041 (HI5041) - Gothic Art: Image and Imagination in Europe, c. 1130-1280

HIST5042 (HI5042) - Gothic Art: Image and Imagination in Europe, c. 1130-1280

1. **School or partner institution which will be responsible for management of the module**

School of History

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5 (HIST5041)

Level 6 (HIST5042)

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 History

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

8.1 To cultivate the critical awareness of the development and significance of Gothic art and architecture.

8.2 To acquire skills in the interpretation of a range of primary sources.

8.3 To gain understanding of historiographic and interpretative issues during the period under consideration.

8.4 To develop knowledge of different methods of production and contexts for consumption of art and architecture.

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

9.1 Students will develop their ability to communicate about complex concepts effectively.

9.2 Students will gain awareness of the historical importance of visual sources and the ability to relate these to documentary and secondary sources.

9.3 Students will develop their ability to assess the strengths and limitations of sources, both visual and written.

1. **A synopsis of the curriculum**

In the twelfth century, a dazzling new style of art and architecture flourished in Europe. Known since the sixteenth century (often pejoratively) as Gothic, this aesthetic pervaded visual culture, from the design of the soaring vaults of vast cathedrals to precious gem-encrusted reliquaries, ivories, paintings, and. Works of art made in this period offer fascinating insights into the beliefs, priorities and even anxieties of their patrons and makers. In this module, we will explore the nature of image-making in the Gothic imagination: what were images for, and for whom? How and why were they made and used? What was the status of the artist? What does the Gothic image reveal about the workings of the medieval imagination? This module offers a survey of the development of Gothic art from late Romanesque pilgrimage churches, to its 'inception' in the celebrated abbey of Saint-Denis to spread of this new style across the Ile de France. Lectures will provide an overview of the arts in this period, and in seminars we will focus on particular works of art and architecture, including Canterbury's extraordinary Cathedral.

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

Paul Binski, Becket’s Crown: Art and Imagination in Gothic England (2004)

Jean Bony, French Gothic Architecture of the 12th and 13th centuries (1985)

Robert Branner, Saint Louis and the Court Style (1965)

Michael Camille, The Gothic Idol: Ideology and Image Making in Medieval Art (1989)

Nicola Coldstream, Medieval Architecture (2002)

Paul Frankl, Gothic Architecture (2001)

T. G. Frisch, Gothic Art 1140-c. 1450: Sources and Documents (1987)

Emile Male, The Gothic Image (1913/2008)

Otto Von Simpson, The Gothic Cathedral (1956)

Christopher Wilson, The Gothic Cathedral (1985)

1. **Learning and teaching methods**

Total contact hours: 30

Private study hours: 270

Total study hours: 300

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

**Level 5 and 6**

Exam 2 hours 40%

Essay 1 (Research Essay) 3000 words 30%

Essay 2 (Research Essay) 3000 words 30%

13.2 Reassessment methods

Reassessment Instrument: 100% coursework

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* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Lectures | **X** | **X** | **X** | **X** |  | **X** | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |
| Essay 1 (Research Essay) | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Essay 2 (Research Essay) | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Examination | **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 adopts an interdisciplinary and transregional approach to the study of the Gothic imagination. By examining text-based and visual primary sources with new digital tools and platforms, which allow our classroom to be virtually transported to European churches, these Internationalised methods will help our students to venture on a 'digital pilgrimage' and come face-to-face with many of the European sites we discuss in order to enhance the depth of their knowledge about medieval art and architecture as well as their analytical skills.

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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