1. **Title of the module**

LAWS6490 (LW649): Art, Law, and Politics

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

Kent Law School

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

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS Credits)

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**

All undergraduate single and joint honours law programs. Available as a wild module to all Social Science and Humanities students.

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Demonstrate critical understanding of how and why artists have engaged with legal thematics in modern and contemporary artistic practice.
   2. Display a detailed awareness of the specific value of modern and contemporary artistic practice as a heuristic device for thinking critically about law and legal culture.
   3. Demonstrate a detailed understanding of how key elements of modern and contemporary artistic practice can be seen as forging alternative techniques and praxes in fields of human activity that are structured by legal doctrine, culture and institutions.
   4. Critically discuss the main contemporary intellectual debates at the intersection of art, law and political theory in application to relevant artworks.
2. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Demonstrate a range of analytical skills including close reading of a variety of legal and non-legal materials (both written and visual);
   2. Situate texts within the context in which they were produced and are received;
   3. Effectively apply knowledge to analyse complex issues;
   4. Write cogently about legal themes and structures as they appear in selected texts (both written and visual);
   5. Formulate and sustain a complex argument, supported by appropriate evidence.
3. **A synopsis of the curriculum**

“Art, law and politics” focuses not on the law relating to the sale, protection or movement of art, but on an exciting new body of contemporary art that takes law as its subject matter. Why have artists recently taken such an interest in law? How is art about law unique, and what can “law people” learn from it? This module aims to answer these questions by exploring the many ways artists have targeted law and legal themes. Socially-motivated art about law is animated by a strong critical, political spirit. But contemporary art doesn’t simply “represent” law (which is often said about legally-themed literature and film): the great flexibility of art’s forms allows it to “get inside” legal practices, processes, presumptions and structures, opening them up to new perspectives and making us experience them in different ways. We will look at major examples of contemporary and modern art about law (and some of the best art-law writing, to help us to analyse them). While such art can often be read as critical of law and its institutions, we can also read it for the social and political knowledge about law it contains (what we might call an alternative kind of artistic jurisprudence). In this way, the module equips students with a solid understanding of the relations between contemporary art and law.

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

* A Constructed World. (2013). *The Social Contract.* (artwork)
* Ben-Dor, O., ed., (2011). *Law and Art: Justice, Ethics and Aesthetics*. London: Routledge.
* Kee, J. (2017). Félix Gonzáles-Torres on Contracts. *Cornell Journal of Law and Public Policy*. 26, pp 517-531.
* Lewandowska, M. and Ptak, L., eds. (2015). *Undoing Property?* Berlin: Sternberg Press.
* Martens, R. (2008). *Enjoy Poverty*. (artwork)
* Matta-Clark, G. (1973) *Reality Properties: Fake Estates*. (artwork)
* McLean, I., ed., (2011) *How Aborigines Invented the Idea of Contemporary Art*. Brisbane: Institute of Modern Art and Power Publications.
* Parsley, C. (2005). Public Art, Public Law. *Continuum: Journal of Media & Cultural Studies.* 19(2), pp 239-253.
* Sierra, S. various works. (artworks)
* Walead, B., ed., (2015) *Ethics (Documents of Contemporary Art)*. London: Whitechapel Gallery.
* Willats, S. (1973). *The Artist as an Instigator of Changes in Social Cognition and Behaviour*. London: Gallery House Press.
* Young, C. various works. (artworks)
* Young, A. (2005). *Judging the Image*. London: Routledge.

1. **Learning and teaching methods**

Total study hours: 150

Contact hours: 20

Private study hours: 130

1. **Assessment methods.**

13.1 Primary assessment method

The module will be assessed by 100% coursework, namely a 4,000-word essay (100%).

13.2 Reassessment method

Students who fail this module will be reassessed in the form of a reassessment instrument (i.e. an essay) which tests the same module learning outcomes.

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) 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 | 9.4 | 9.5 |
| **Learning / teaching method** |  |  |  |  |  |  |  |  |  |
| Lectures | X | X | X | X | X | X |  |  |  |
| Seminars | X | X | X | X | X | X | X | X | X |
| Private Study | X | X | X | X | X | X | X | X | X |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay | X | X | X | X | X | X | X | X | X |

1. 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**

1. Preference will be given to electronic resources that meet minimum accessibility standards and support the use of assistive technologies.
2. Module outlines will be made accessible at least four weeks before the module starts.
3. Prioritised reading lists will be made available sufficiently in advance to accommodate the provision of alternative formats and support those with a slow reading speed.
4. Lecture/seminar slides/outlines will be made available in electronic format in advance to allow all students to prepare (particularly students with notetaking difficulties).
5. In accordance with the KLS school-level statement on Lecture Capture, lectures will be recorded to assist notetaking unless one or more of the lectures contains sensitive material. The module convenor will notify students in advance of any lectures that will not be recorded.

**b) Learning, teaching and assessment methods**

The inclusive practices in the guidance (Annex B Appendix A, section b (1) and (2)) have all been considered in order to support all students in their assessments on this module.

1. **Campus(es) or centre(s) where module will be delivered:**

Canterbury

1. **Internationalisation**

This module is concerned with international content, namely global contemporary art and art practice. This art is directed at law and legal thematics, including international law.

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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) |
| 25/01/2018 | n/a | September 2018 | n/a | No |
|  |  |  |  |  |