

## School of Art History

### Head of School

Professor B Cassidy

### Taught Programmes

**Postgraduate Diploma** (*this is also the Taught element of the M.Litt. and M.Phil. programme*):

**Museum and Gallery Studies**

**Museum and Gallery Studies, part-time**

#### **M.Litt.:**

**Art History**

**History of Photography**

**Museum and Gallery Studies**

**Museum and Gallery Studies, part-time**

#### **M.Phil.:**

**Art History**

**History of Photography**

**Museum and Gallery Studies**

**National Trust for Scotland Studies**

*For all Masters degrees there are exit awards available that allow suitably-qualified candidates to receive a Postgraduate Certificate or Postgraduate Diploma.*

## Programme Requirements

### **Art History**

*Taught Element:*

120 credits: AH5076 - AH5195

#### **M.Litt.:**

120 credits from the Taught Element plus AH5099

#### **M.Phil.:**

120 credits from the Taught Element plus a thesis of not more than 40,000 words

### **History of Photography**

*Taught Element*

120 credits: AH5076, AH5086, AH5100, AH5101, AH5102, AH5111, AH5113, AH5101, AH5102, AH5140, AH5141, AH5143, AH5146

#### **M.Litt.:**

120 credits from the Taught Element plus AH5099

#### **M.Phil.:**

120 credits from the Taught Element plus a thesis of not more than 40,000 words

## Art History - Postgraduate 2013/4 - August 2013

### Museum and Gallery Studies

**Postgraduate Diploma** (*this is also the Taught element of the MLitt and MPhil programmes*):

120 credits: AH5504, AH5505 and AH5506

**Postgraduate Diploma (part-time with residential requirement):**

120 credits: AH5560, AH5561 and AH5562

#### M.Litt.:

120 credits from the Taught Element plus AH5099

#### M.Phil.:

120 credits from the Taught Element plus a thesis of not more than 40,000 words based normally on research taken in close conjunction with a Museum or Gallery

### National Trust for Scotland Studies

#### M.Phil.:

120 credits from the Taught Element in Museum and Gallery Studies plus a thesis of not more than 40,000 words based on research undertaken in close conjunction with the National Trust for Scotland

## Art History (AH) Modules

AH5085 Art and Politics in the Trecento				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
Art in Italy in the period ca. 1230-1400 was sometimes employed to promote the political agendas of the city states. The kings of Naples, oligarchies such as Florence and Siena, and despotic regimes such as those of Milan and Verona employed imagery to express their ideals and achievements and to manipulate public opinion in their favour. This module will investigate the relationship between late medieval Italian art (but mainly sculpture) and competing political ideologies. It will also explore how regimes sympathetic to the Pope or to the German emperor employed art to declare allegiance to one or other of these two 'universal' powers.				
<b>Programme module type:</b>	Optional for Art History Postgraduate Taught Programmes within the School.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2-hour seminar per fortnight.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Prof B Cassidy			
<b>Lecturer(s)/Tutor(s):</b>	Prof B Cassidy			

AH5093 Gothic Manuscript Decoration: Culture and Context				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>Mediaeval books possessed a utility and symbolism that transcended their textual contexts. As an object in its own right, a book attracted a range of associations, many of them context-dependent: power, education, piety, and affluence are among the most widely recognized of these. Book decoration (including, but not restricted to, the art of illumination) makes the point with particular clarity, because it often renders ambiguous a volume's raison d'etre (aesthetic or intellectual?), and also because it belongs to a scholarly narrative essentially independent of philological and textual analysis. This module investigates book decoration in its historical, material and artistic contexts, in order to establish the roles it could fulfil and its relationship to mediaeval bibliographic culture in the round. Analysis will centre on English and Scottish manuscripts of the period c. 1250 - 1500, but will also embrace books made in France and the Netherlands during the same period.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate Taught Programmes within the School.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1-hour seminar.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr J Luxford			
<b>Lecturer(s)/Tutor(s):</b>	Dr J Luxford			

AH5099 Dissertation for M.Litt. Programme/s				
<b>SCOTCAT Credits:</b>	60	SCQF Level 11	<b>Semester:</b>	Whole Year
<b>Planned timetable:</b>	At times to be arranged with the supervisor.			
<p>Student dissertations will be supervised by members of the teaching staff who will advise on the choice of subject and provide guidance throughout the research process. The completed dissertation of not more than 15,000 words must be submitted by the end of August.</p>				
<b>Programme module type:</b>	Compulsory for all M.Litt. Postgraduate Programmes within the School.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Individual Supervision.			
<b>Assessment pattern:</b>	Dissertation = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

## Art History - Postgraduate 2013/4 - August 2013

AH5100 Art Historical Resources and Methods				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>This module, designed for those enrolled for the M.Litt. and M.Phil., will introduce students to the resources (textual, visual, and electronic) available in St Andrews and elsewhere in Britain for research into the history of art. Emphasis will be placed on electronic resources accessible through the web. As far as possible instruction will be geared to the precise interests of students in order to provide them with a thorough preparation for the writing of their dissertations. Among the topics covered will be the collecting and recording of bibliographic information, the use of visual and documentary archives, note taking and the presentation (oral and written) of scholarly research. Each class will include instruction by the tutor and practical exercises undertaken by students.</p>				
<b>Programme module type:</b>	Strongly advised for Art History Postgraduate Taught Programmes.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Sessional seminars.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			
<b>Lecturer(s)/Tutor(s):</b>	Dr K Rudy			

AH5101 Readings in Art History or History of Photography				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1 or 2
<b>Planned timetable:</b>	To be arranged.			
<p>This module is a detailed study of an Art Historical or History of Photography topic agreed between tutor and student. Taught on a one-to-one basis, this reading course will allow postgraduate students to acquire a detailed knowledge of an area of art history in preparation for further research. It will allow them also to develop their research bibliographic skills.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students intending to proceed to Ph.D. and Central and East European Studies Postgraduate Taught Programme.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminar.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			
<b>Lecturer(s)/Tutor(s):</b>	Various			

AH5102 Bibliography for Art History or History of Photography				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1 or 2
<b>Planned timetable:</b>	To be arranged.			
This module is an exercise in the bibliography and historiography of an aspect of the history of art or the history of photography which in appropriate cases can serve as a useful preparation for a research dissertation.				
<b>Programme module type:</b>	Optional for Art History Postgraduate students intending to proceed to Ph.D.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminar.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			
<b>Lecturer(s)/Tutor(s):</b>	Various			

AH5111 The 'New Vision' in Twentieth-Century European Photography				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
This module examines the formal features social context and political import of photography in Europe known by the umbrella label 'New Vision'. The focus will be on the aspects of photographic production and reception which demanded a new and different way of looking from viewers, such as montage, images of war, Surrealist photography, problems of viewpoint and angle, methods of manipulation and 'New Objectivity' and 'exact' photography. The photographers and theorists covered by the course include Lazlo Moholy-Nagy, Rodchenko, Man Ray, Brassai, Renger-Patsch, August Sander, John Heartfield, Kertesz, Germaine Krull, Hannah Höch, Florence Henri, Ernst Jünger and Walter Benjamin.				
<b>Programme module type:</b>	Optional for Art History Postgraduate students intending to proceed to Ph.D.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 class.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr N Adamson			
<b>Lecturer(s)/Tutor(s):</b>	Dr N Adamson			

## Art History - Postgraduate 2013/4 - August 2013

AH5140 The University of St Andrews Photographic Collection				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>This module will explore, interpret and analyse photographic materials in the University of St Andrews Special Collections. The collection holds a fascinating range of 19th and 20th century photographic works including some of the most prized treasures in the photographic canon; this includes work by Hill and Adamson, Sir David Brewster, and William Henry Fox Talbot, as well as contemporary photography. The module is, therefore, object-based and will familiarise students with the special properties of archival resources, their study, maintenance and display. Given the practical dimensions of this module students will be expected to spend time in the archive of self-directed study. This study will be facilitated and guided by academic and library staff where appropriate.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 tutorial.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr T Normand			
<b>Lecturer(s)/Tutor(s):</b>	Dr T Normand			

AH5142 School: Images, Spaces, Artefacts and Ideas of Learning				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>This module comprises an interdisciplinary investigation into the images, spaces, artifacts and ideas of schooling. It focuses on the artistic treatment of 'learning' and the development of school architecture. Among the media considered are painting, installation, photography, graphic art, furniture, design and film. Consideration is given to the interpretation of key works by such artists/architects as Wren, Mackintosh, the Smithsons, Holbein, Brueghel, Steen, Moholy-Nagy, Vigo, Rivera, Kantor and Hirst. The module aims to enhance students' conceptualisation of 'school', their engagement with contemporary debates concerning the nature of education and their critical awareness of schooling's socio-political and cultural issues.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 tutorial.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr J Howard			
<b>Lecturer(s)/Tutor(s):</b>	Dr J Howard			

AH5146 Issues in Photographic Criticism				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>This module provides an introduction to key writings and debates in the history of photographic criticism from the 1830s to the present day. Our aim is to investigate the historical and methodological questions raised by critical approaches to photography and to provide a good grounding in the major issues and debates in the history of the medium. Among other themes, we will examine the social meanings of photography, the contested nature of its critical terms, its institutional status and curatorial practices, and the relevance of photography for debates on modern subjectivity and identity politics.</p>				
<b>Programme module type:</b>	Optional for Art History and History of Photography Postgraduate Programmes.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 seminar and occasional fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Gartlan			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Gartlan			

AH5147 Palladio in Venice				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>When Andrea Palladio received his first commissions in Venice, he was already a well-known architect: his Venetian works were to occupy the last decades of his life (he died in 1580 at the age of 72). In Venice Palladio was able to develop a new kind of relationship between an architect and his patrons, one in which he was often more an intellectual collaborator than a craftsman for hire. The module is organised around the different types of patron: patriarchs of the Church, religious communities, the state, and charitable institutions. Historical narratives, the agendas of patronage, secular and religious politics, architectural conception, and the various decorative programmes will all be considered in order to paint a vivid portrait of Palladio's Venice.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Fortnightly seminars and film/video viewing.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Moretti			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Moretti			

## Art History - Postgraduate 2013/4 - August 2013

AH5151 Glasgow Style: Charles Rennie Mackintosh in Context				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>Charles Rennie Mackintosh has given Glasgow an international reputation for style, but his work as an architect and designer was only one manifestation of a great flowering of the arts in the city circa 1900. This module places Mackintosh in a variety of contexts: with his close collaborators Margaret and Frances Macdonald and Herbert McNair; in the Glasgow School of Art, run by his mentor Fra Newbery; in the commercial culture of a great city; and in the showcase of international exhibitions at home and abroad.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 seminar per week and one day of fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Ms V A Carruthers			
<b>Lecturer(s)/Tutor(s):</b>	Ms V A Carruthers			

AH5190 Experimental Art of the 1960s				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>For many decades Minimalism has been regarded as a crucial point of reference within histories of contemporary art, particularly in relation to sculpture. More recently, its status has been re-evaluated, and this module offers an introduction to the field of debates that Minimalism instituted, as well as an opportunity to critically assess its significance. Primarily we shall be addressing three-dimensional work, but we will also consider analogous trends in painting, dance, architecture, music and literature. We shall examine the artists closely associated with the term, and consider the ramifications of this category on their reception. Minimalism's emergence in North America and Europe will also be contrasted to parallel practices elsewhere in the globe.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Lectures.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr A Rider			
<b>Lecturer(s)/Tutor(s):</b>	Dr A Rider			



<b>AH5192 South German Eighteenth-Century Sculpture: From Court and Guild to "Artistic Freedom"</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>This module provides an analysis of South German eighteenth-century sculpture and the "Gesamtkunstwerk" of the Rococo interior. The module aims to give an idea of the stylistic development as well as an understanding of the historical context in which these sculptures and interiors were produced. We will investigate the role of the court artists and the prevailing dominance of guild rules, and we will look at how the stuccoists as architect-sculptors prepared the way for sculptors acting as overall designers and entrepreneurs</p>				
<b>Programme module type:</b>	Optional for Art History Taught Postgraduate Programmes.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminars and fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr U Weiss			
<b>Lecturer(s)/Tutor(s):</b>	Dr U Weiss			

<b>AH5194 European Romanesque Architecture, 800 - 1160</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>This module will offer a survey of architecture between the revival of classical forms centred on the court of Charlemagne in the years around 800 and the establishment of changed approaches to design and construction that began to take shape in the French royal domains around the middle decades of the twelfth century.</p> <p>Often characterised as the first 'international' approach to architectural design, attention will be focused both on the range of ways in which the architectural needs of patrons were met across Europe, and on the extent to which there was commonality of approach.</p> <p>Particular attention will be paid to church architecture, in which the most daring structural and artistic experiments were made, but one session will focus on the magnificent castles and residences in which the kings and nobility of France and England housed themselves in the eleventh and twelfth centuries.</p> <p>Consideration will also be given to the ways in which Romanesque architecture has been subjected to critical analysis over the century during which it has been subjected to scholarly scrutiny.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminars and fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Prof R Fawcett			
<b>Lecturer(s)/Tutor(s):</b>	Prof R Fawcett			

## Art History - Postgraduate 2013/4 - August 2013

AH5196 The Book of Hours in the Late Middle Ages				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>More Books of Hours survive from the late middle ages than any other type of manuscript. Books of Hours were the premier lay devotional guides from ca. 1360, when they surpassed the Psalter, until the Reformation of the sixteenth century when the printing press and sweeping social changes altered popular reading material. Between those termini, laypeople consumed large numbers of Books of Hours and owned the lion's share of them. They used them not only as vehicles for piety, but also as a means of self-expression, as highly crafted luxury goods, and as places to store other devotionalia. We will consider the early history and development of the Book of Hours, which grew out of the monastic breviary. Other topics include the changing methods of production, the implications of literacy, the feminization of reading, and the personalisation of Books of Hours. subjected to critical analysis over the century during which it has been subjected to scholarly scrutiny.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminars and fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			
<b>Lecturer(s)/Tutor(s):</b>	Dr K Rudy			

AH5504 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 1: Collections in Context				
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	All day Tue and Wed morning.			
<p>This module is only available to students taking the full-time Postgraduate Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5505-AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: museum definitions and museum professions; types of museums and museum support systems; history of collecting and museums; current issues and ethics; museum registration; acquisition and disposal policies and practices; collections documentation; collections care and preventive and remedial conservation; security and insurance; collections-based research.</p>				
<b>Programme module type:</b>	Compulsory for full-time Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes			
<b>Co-requisite(s):</b>	AH5505, AH5506	<b>Anti-requisite(s):</b>	AH5560	
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 lecture, 1 seminar, also practical classes and field trips.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Ms A Gunn			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

<b>AH5505 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 2: Audiences and Management</b>				
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	All day Tue and Wed morning.			
<p>This module is only available to students taking the full-time Postgraduate Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: understanding audiences; information services, temporary and permanent exhibitions; display and interpretation; education services and outreach; ethics and current issues; governing bodies and administration; forward planning; project management; finances and fundraising; personnel management; marketing, publicity and media relations.</p>				
<b>Programme module type:</b>	Compulsory for full-time Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes			
<b>Co-requisite(s):</b>	AH5504, AH5506	<b>Anti-requisite(s):</b>	AH5561	
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 lecture, 1 seminar, also practical classes and field trips.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Ms V A Carruthers			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

<b>AH5506 Project Work (Museum and Gallery Studies)</b>				
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b>	Whole Year
<b>Planned timetable:</b>	To be arranged.			
<p>This module is only available to students taking the full-time Postgraduate Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5505 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. This module provides most of the practical skills element of the programme. The practical work undertaken can vary, depending on the particular interests of individual students, but it should normally include: (i) experience of preparing an exhibition as part of a team, including research, selection of exhibits, production of written materials, mounting of displays and provision of educational events; (ii) another, individual project, selected by the student and covering another area of museum work, e.g. collections management, museum outreach activities or museum management.</p>				
<b>Programme module type:</b>	Compulsory for full-time Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes			
<b>Co-requisite(s):</b>	AH5504, AH5505	<b>Anti-requisite(s):</b>	AH5562	
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 seminar per week and practical work.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Ms A Gunn			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

## Art History - Postgraduate 2013/4 - August 2013

<b>AH5560 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 1: Collections in Context</b>			
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b> 1
<b>Planned timetable:</b>	To be arranged.		
<p>This module is only available to students taking the Postgraduate Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5561 and AH5562 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: museum definitions and museum professions; types of museums and museum support systems; history of collecting and museums; current issues and ethics; museum registration; acquisition and disposal policies and practices; collections documentation; collections care and preventive and remedial conservation; security and insurance; collections-based research.</p>			
<b>Programme module type:</b>	Compulsory for part-time Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes		
<b>Co-requisite(s):</b>	AH5561, AH5562	<b>Anti-requisite(s):</b>	AH5504
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Teaching takes place over 2 x 5-day residential schools at St Andrews, usually in January and June.		
<b>Assessment pattern:</b>	Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr U Weiss		
<b>Lecturer(s)/Tutor(s):</b>	Team taught		

<b>AH5561 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 2: Audiences and Management</b>			
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b> 2
<b>Planned timetable:</b>	To be arranged.		
<p>This module is only available to students taking the Postgraduate Diploma, M.Litt. or M.Phil. in Museum &amp; Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5561 and AH5562 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: museum definitions and museum professions; types of museums and museum support systems; history of collecting and museums; current issues and ethics; museum registration; acquisition and disposal policies and practices; collections documentation; collections care and preventive and remedial conservation; security and insurance; collections-based research.</p>			
<b>Programme module type:</b>	Compulsory for part-time Museum & Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes		
<b>Co-requisite(s):</b>	AH5560, AH5562	<b>Anti-requisite(s):</b>	AH5505
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Teaching takes place over 2 x 5-day residential schools at St Andrews, usually in January and June.		
<b>Assessment pattern:</b>	Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr U Weiss		
<b>Lecturer(s)/Tutor(s):</b>	Team taught		

## Art History - Postgraduate 2013/4 - August 2013

<b>AH5562 Project Work (Museum and Gallery Studies)</b>			
<b>SCOTCAT Credits:</b>	40	SCQF Level 11	<b>Semester:</b> Whole Year
<b>Planned timetable:</b>	To be arranged.		
<p>This module is only available to students taking the part-time Postgraduate Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5560 and AH5561 it forms an essential part of a vocational training programme. Project work is undertaken in the student's own museum as far as possible. The practical work undertaken can vary, depending on the particular interests of individual students, but it should normally include: (i) exhibition, interpretation, or display work; (ii) another, individual project, selected by the student and covering another area of museum work, e.g. collections management, museum outreach activities or museum management.</p>			
<b>Programme module type:</b>	Compulsory for part-time Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes		
<b>Co-requisite(s):</b>	AH5560, AH5561	<b>Anti-requisite(s):</b>	AH5506
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Individual tutorials at residential schools.		
<b>Assessment pattern:</b>	Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr U Weiss		
<b>Lecturer(s)/Tutor(s):</b>	Team taught		