

## **School of Art History**

### **Important Degree Information:**

#### **B.Sc./M.A. Honours**

The general requirements are 480 credits over a period of normally 4 years (and not more than 5 years) or part-time equivalent; the final two years being an approved honours programme of 240 credits, of which 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 levels. Refer to the appropriate Faculty regulations for lists of subjects recognised as qualifying towards either a B.Sc. or M.A. degree.

#### **B.Sc./M.A. Honours with Integrated Year Abroad**

The general requirements are 540 credits over a period of normally 5 years (and not more than 6 years) or part-time equivalent; the final three years being an approved honours programme of 300 credits, of which 60 credits are gained during the integrated year abroad, 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 levels. Refer to the appropriate Faculty regulations for lists of subjects recognised as qualifying towards either a B.Sc. or M.A. degree.

**Other Information:** In the case of students who spend part of the Honours Programme abroad on a recognised Exchange Scheme, the Programme Requirements will be amended to take into account courses taken while abroad.

<b>Degree Programmes</b>	<b>Programme Requirements at:</b>
(M.A. Honours): <b>Art History</b>  <b>For students enrolled before 2007/8</b>	<b>Single Honours Art History Degree:</b> <b>Level 1:</b> 20 credits from passes at either AH1001 or AH1003. <b>Level 2:</b> 40 credits from passes at 11 or better in both AH2001 and AH2002. <b>Level 3:</b> No more than 60 credits may be taken from 3000 level modules. <b>Level 4:</b> AH4099 OR AH4097 and at least a further 180 credits in Art History Honours modules (from 3000/4000 level OR from 4000 level in which at least one module is in a subject area before 1800 and at least one in a subject area post 1800). <b>Other Information:</b> The total number of Art History credits required at Levels 3 and 4 is 210 (where 30 ' dip across ' credits are being offered) or 240 (where no ' dip-across' credits are being offered).
(M.A. Honours): <b>Art History</b>  <b>For students enrolled 2007/8 or after</b>	<b>Single Honours Art History Degree:</b> <b>Level 1:</b> 20 credits from passes at either AH1001 or AH1003. <b>Level 2:</b> 40 credits from passes at 11 or better in both AH2001 and AH2002. <b>Level 3:</b> 30 credits from AH3130 <b>Level 4:</b> either 30 credits from AH4099 or 60 credits from AH4097  <b>Levels 3 &amp; 4:</b> No more than 90 credits may be taken from Level 3 modules, 30 credits of which must be in AN3130. At least one module should be in a subject area pre-1800 and at least one in a subject area post-1800  <b>Other Information:</b> The total number of Art History credits required at Levels 3 and 4 is 210 (where 30 ' dip across ' credits are being offered) or 240 (where no ' dip-across' credits are being offered).

<b>Degree Programmes</b>	<b>Programme Requirements at:</b>
<p>(M.A. Honours):</p> <p><b>Joint Honours Art History and Ancient History, Arabic, Biblical Studies, Classical Studies, English, Film Studies, French<sup>^</sup>, Geography, German<sup>^</sup>, Greek, Hebrew, Integrated Information Technology*, International Relations, Italian<sup>^</sup>, Management, Mathematics, Mediaeval History, Middle East Studies, Modern History, Philosophy, Psychology, Russian<sup>^</sup>, Social Anthropology, Spanish<sup>^</sup></b></p> <p><sup>^</sup> available also as 'With Integrated Year Abroad Degrees'</p> <p>* available only to students already enrolled in the programme</p>	<p><b>Art History element of Joint Honours Degrees:</b></p> <p><b>Level 1:</b> 20 credits from passes at either AH1001 or AH1003.</p> <p><b>Level 2:</b> 40 credits from passes at 11 or better in both AH2001 and AH2002.</p> <p><b>Level 3:</b> No more than 60 credits may be taken from Level 3 modules.</p> <p><b>Level 4:</b> 90 credits in Art History Level 3 and 4 modules or from Level 4 including AH4099 or AH4097. <b>Other information:</b> In total (between the two Schools) 240 credits are required at Level 3 and Level 4 of which at least 90 credits must be achieved at Level 4.</p>

## Modules

Normally the prerequisite for each of the following Honours modules is entry to the Honours Programme(s) for which they are specified, as well as any additional specific prerequisite(s) given.

**General degree students wishing to enter 3000 modules and non-graduating students wishing to enter 3000 or 4000 level modules must consult with the relevant Honours Adviser within the School before making their selection.**

### Art History (AH) Modules

#### AH3087 Aspects of Surrealism

Credits: 30.0 Semester: 1

Availability: 2007-08

Description: The module will present a survey of Surrealist visual art (c 1918-1939) and will consider key figures in the movement: the writers André Breton and Georges Bataille; the painters and sculptors André Masson, Joan Miró, Pablo Picasso, Salvador Dali, and Max Ernst; and the photographers André Boiffard, Brassai and Man Ray. In artistic terms, Surrealism defined itself through attempts to question and exceed traditional models of representation, a problem which individual artists sought to address in painting as well as by exploring a range of alternative media and techniques such as collage, photography, film, and 'objects'. The module will explicitly draw attention to connections between Surrealism and those concepts which structure the broader history of twentieth-century art: avant-gardism, modernism, challenges to the traditional notion of art as mimesis, calls for an anti-art and an anti-aesthetic, inter-relationship between the visual and the verbal, the link between aesthetic, sexual and political revolution.

Class Hour: 3.00 - 5.00 pm Tuesday and either 3.00 pm or 4.30 pm Thursday

Teaching: Two 1 hour lectures and one seminar

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%.

**AH3102 The Age of Giotto**

Credits: 30.0 Semester: 1  
Availability: 2007-08

Description: This module will examine painting and sculpture in central Italy between about 1260 and 1350. The purpose is to introduce the art of the period and the context in which it was produced and to examine the methodologies with which it has been studied. Among the topics covered will be the art of Assisi and the Franciscans, the artistic expression of new forms of spirituality in the later thirteenth century, the iconography and meaning of works by Giotto, Duccio and Simone Martini, the use of art as political propaganda and the methods and techniques employed in making works of art in late mediaeval Italy.

Class Hour: 10.00 am Tuesday and 9.00 am Wednesday and *either* 11.00 am Tuesday *or* 10.00 am Wednesday.

Teaching: Two lectures, one tutorial.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH3121 Histories of Photography, 1835-1905**

Credits: 30.0 Semester: 2  
Availability: 2007-08

Description: This module examines the diverse histories of photography in the nineteenth century from the beginnings of the medium to the rise of modernist photography. Among numerous topics, the module examines ware photography in Victorian Britain, portraiture and celebrity, imperial landscapes, the modern city, exploration photography, Kodak and modern tourism, and the body of photography. Students will become familiar with the work of major photographers of the period, including Fox Talbot, Hill and Adamson, Julia Margaret Cameron, Lady Hawarden, Lewis Carroll, Nadar and Alexander Gardner.

Class Hour: 10.00 am and 3.00 pm Monday and either 9.00 or 11.00 am Wednesday

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH3130 Approaches to Art History**

Credits: 30.0 Semester: 1  
Availability: 2007-08

Programme(s): This is a compulsory module for all Single Honours Art History students. It is optional for Joint Honours students.

Description: This module examines the approaches and methods applied in Art History. These practices are examined within the following strands: Style and Form; Iconography; Social Histories; Gender and Sexuality; Geographies; Designed/Articulated Space. Issues concerning the interpretation of the function, meaning, context and reception of art objects and architecture are addressed. Integral to this examination of Art History's tools and ideas is the analysis of a variety of artistic media and genres from different times and societies. A component of the survey of media and genre is the study of the expressive conventions of elements such as colour, line, texture and space. The module begins with an introduction to the practical formulation of art historical disclosure. The combined parts of the module's overview lead to an elaboration of the use, relativity and politics of Art History as a discipline.

Class Hour: 11.00 am - 1.00 pm Monday and either 12.00 noon or 3.00pm Tuesday or 10.00 or 11.00 am Wednesday

Teaching: One lecture, one seminar and one tutorial.

Assessment: Continuous Assessment = 100%

## **Art History – Honours 2007/08 – August 2007**

### **AH4077 Patronage and Collecting at the Courts of Charles I and Philip IV**

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: The module is concerned with the twin activities of art patronage and art collecting at two early seventeenth-century courts: those of Charles I of England, and of Philip IV of Spain. The motivations, political and aesthetic, of the two monarchs and their courtiers in assembling great collections of Italian Renaissance art will be assessed and compared. A similar comparison will be drawn between their patronage of living painters of the stature of Rubens, Van Dyck and Velázquez. Linking these two themes will be an assessment of the effect on these painters of their contact with royal and aristocratic collections. Comparisons will also be made between the artistic activities of the courts of England and Spain, and those of other European courts of the period, such as those of Louis XIII of France.

Class Hour: 9.00 am and 4.00 pm Monday and *either* 10.00 am Monday *or* 10.00 am Tuesday.

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4078 Art and Politics in France, 1945-1975**

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: This module examines the major artists and groups in French postwar art through a consideration of aesthetic features and theoretical issues in tandem with their social and political context. The problems facing the neo-avant garde following the war will be assessed by looking at topics such as Dubuffet and Art Brut, Socialist Realism, Giacometti and Existentialist philosophy, abstract painting, Yves Klein and the “New Realists”, the Cobra group, the Situationists and the May '68 uprising, and post-1968 projects by Daniel Buren, Christian Boltanski and Annette Messager. Additional topics for discussion include the relationship of French culture to British and American culture, 1950s design, New Wave cinema, and the impact of the Cold War and the Algerian War.

Class Hour: 3.00 pm - 5.00 pm Tuesday, and *either* 3.00 pm *or* 4.30 pm Thursday.

Teaching: One two-hour lecture and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4079 Art and Life at the Italian Renaissance Court: Urbino 1440-1640**

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: This module examines artistic and social developments at one of the most important city-states of the Italian Renaissance. There will be a particular focus on how notions of the ‘ideal courtier’ shaped painting, architecture, and the decorative arts in Urbino under the Montefeltro and Della Rovere dukes. Individual lectures will consider the work of important figures such as Piero della Francesca, Paolo Ucello, Francesco di Giorgio Martini, Raphael, and Federico Barocci. Urbino’s prominence as a centre of humanist scholarship, collecting, and *maiolica* manufacture will also be considered, and there will be opportunities to explore the city’s influence on English, French, and other Italian courts.

Class Hour: 3.00 pm Monday and 10.00 am Wednesday and *either* 4.00 pm Monday *or* 11.00 am Wednesday.

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4097 60-Credit Dissertation in Art History**

Credits: 60.0 Semester: Whole Year  
Prerequisites: Available only to students in the second year of the Honours Programme. Compulsory to Single Honours students not taking AH4099.  
Anti-requisite: AH4099  
Description: The dissertation will be valued as 60 credits and completed over two semesters. It will be a minimum of 10,000 words and in no circumstances more than 15,000 words in length. Topics must be capable of being supervised by the School's established staff and each student will (a) be assigned a supervisor, who will be available to discuss issues related to the dissertation throughout both semesters, and (b) be required to attend one general lecture on research and at least one 50 minute supervisory meeting per semester.  
Assessment: Dissertation = 100%

**AH4099 30-Credit Dissertation in Art History**

Credits: 30.0 Semester: Whole Year  
Availability: Available only to students in the second year of the Honours Programme. Compulsory to Single Honours students not taking AH4097.  
Anti-requisite: AH4097  
Description: The dissertation will be valued at 30 credits and completed over two semesters. It will be a minimum of 7,000 words, and in no circumstances more than 10,000 words in length. Topics must be capable of being supervised by the School's established staff and each student will (a) be assigned a supervisor, who will be available to discuss issues related to the dissertation throughout both semesters, and (b) be required to attend one general lecture on research and at least one 50 minute supervisory meeting.  
Assessment: Dissertation = 100%

**AH4105 British Furniture 1700-1840**

Credits: 30.0 Semester: 1  
Availability: 2007-08  
Description: This module will trace the development of furniture design in Britain from 1700 until the early years of Victoria. Introductory seminars will assess the importance of pattern books, price books, contemporary documents, bills and prints. The major part of the module will be a systematic analysis of furniture design variants during the eighteenth century, with particular emphasis on well-documented makers such as Thomas Chippendale the Elder. Throughout, students will be encouraged to observe and interpret furniture from a historical viewpoint and to explore the validity of different methods of approaching the subject.  
Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday.  
Teaching: One 2 hour lecture and one tutorial.  
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4106 British Furniture 1840-1920**

Credits: 30.0 Semester: 2  
Availability: 2007-08  
Description: The module begins with an introductory study of different methods of analysing furniture and from this foundation the syllabus moves from the transitional phase of furniture design at the beginning of Victoria's reign through the Antiquarian and Gothic revivals, reforms in the vocabulary of ornament, Neoclassical and Renaissance revivals, to the Arts and Crafts movement and 'progressive' furniture in the late nineteenth and early twentieth centuries. Particular issues which will be addressed include regionalism, vernacular traditions, furniture design and manufacture, furniture as art and furniture designed by architects.  
Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday.  
Teaching: Two classes.  
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

## **Art History – Honours 2007/08 – August 2007**

### **AH4107 Wyndham Lewis and English Art 1900-1939**

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: This module aims to examine the complex historical processes which shaped English art in the first four decades of the twentieth century. It will relate artistic change to broader social, political and cultural developments. The module will focus on the key developments in English avant-gardism in the period circa 1913, and on the emergence of a second avant-garde in the 1930s. A central figure in the module will be Wyndham Lewis whose career allows us to concentrate on important themes in critical and aesthetic theory.

Class Hour: 11.00 am - 1.00 pm Tuesday, and *either* 11.00 am *or* 12.00 noon Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4108 Contemporary Scottish Painting 1950-Present**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: This module will explore subjects, issues, and themes in recent Scottish art. From an analysis of post-war abstraction, it will proceed to be a close study of the renaissance of figurative painting during the 1980s. Subsequent developments in Conceptualism, in the 1990s, will be examined in depth while the whole will be set inside the critical debates of modernism and post-modernism in the contemporary period.

Class Hour: 11.00 am - 1.00 pm Tuesday, and *either* 11.00 am *or* 12.00 noon Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4109 Russian Modernism: Theory and Practice 1908-1916**

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: This module focuses on the formation of an innovative avant-garde in Russia in the early decades of the twentieth century, concentrating particularly on the factors that conditioned the emergence of abstraction in painting and sculpture within such movements as Neoprimitivism, Cubo-Futurism, Suprematism and Constructivism. The module will analyse individual works of art and examine relevant contemporary texts in translation, especially artists' statements. At the same time, works and movements will be examined within the wider framework of the artistic interchange between Western ideas and native Russian sources, current literary and philosophical ideas, and the profound economic and social changes transforming Russian life.

Class Hour: 2.00 pm Thursday and *either* 9.00 – 11.00 am *or* 11.00 am – 1.00 pm Thursday.

Teaching: One lecture and one 2 hour tutorial.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4115 Scottish Furniture 1660-1840**

Credits: 30.0 Semester: 1

Availability: 2008-09

Description: This module will introduce the subject of furniture history, teach basic terminology and visual identification skills before focusing on the strongly regional characteristics of Scottish furniture. Both 'common' and 'genteel' furniture will be studied. Nationally important figures such as Francis Brodie, Alexander Peter and George Sandeman will be given special attention. The course will involve the study of furniture and pattern books and students will be encouraged to explore the validity of different historical methods of approach.

Class Hour : 9.00 - 11.00 am Thursday and *either* 12.00 noon *or* 1.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4116 Scottish Furniture 1840-1950**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: This module will introduce the subject of furniture history and teach basic terminology and visual identification skills. The module will investigate the nature of vernacular and fashionable furniture in Scotland after 1840 with particular attention to the relationships between urban and rural traditions. The nineteenth-century search for a 'National Style' will be addressed and the careers of John Small, C R Mackintosh and George Walton will be studied in some detail.

Class Hour: 9.00 - 11.00 am Thursday and *either* 12.00 noon *or* 1.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4118 Cubism and its Influence 1907-1921**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: This module will concentrate on the influence that the theory and practice of Cubism, as epitomised in the work of Picasso, Braque and the Cubist School of Paris, exerted on other artists. Particular attention will be paid to movements such as Futurism (Severini and Boccioni) and Purism (Ozenfant and Jeanneret) and to individuals like Mondrian and Malevich, for whom Cubism acted as an impulse towards abstraction. The module will also look at the way in which sculptors like Laurens and Lipchitz translated the pictorial, two-dimensional inventions of Cubism into real materials in three dimensions.

Class Hour: 3.00 pm Thursday and *either* 9.00-11.00 am *or* 11.00 am – 1.00 pm Thursday.

Teaching: One lecture and one 2 hour tutorial.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4121 The Making of Modern Sculpture 1880-1925**

Credits: 30.0 Semester: 1

Availability: 2008-09

Description: This module begins with an examination of the sculpture of Rodin, its relationship to that of his contemporaries, and its significance for the language of modern sculpture. The course will then examine the influence of Rodin on his followers, and the reaction against his sculpture, in the work of, among others, Matisse, Brancusi, and the Cubists, and their influence on European sculpture in the second decade of the twentieth century.

Class Hour: 11.00 am – 1.00 pm Wednesday and *either* 11.00am *or* 12 noon Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4122 The Making of Modern Sculpture 1925-1990**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: The legacy and influence of Cubism on twentieth-century sculpture, and its manifestation as Constructivist sculpture in Europe, Russia and America are examined. Further sculptural movements and topics will include Surrealism, 'object' sculpture, the relationship between carving and modelling, and sculpture in Britain between the wars. The course will also cover pre- and post- Second World War sculpture in America and Europe, including Pop, Pictorialist, Minimalist, conceptual and post-modern sculpture movements.

Class Hour: 11.00 am - 1.00 pm Wednesday and *either* 11.00 am *or* 12.00 noon Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

## **Art History – Honours 2007/08 – August 2007**

### **AH4124 Art Nouveau in Western Europe**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: This module will analyse the development of Art Nouveau from c.1890 to 1915 in the countries of Western Europe. Initially it will elaborate the variety of sources present in the movement (e.g. historicism, Japonism, national revival styles, symbolism and scientific advances). It will then move to a study of the regional centres of Art Nouveau production in order to examine how these sources appear and what is distinctive about the individual centres and artists. Foremost coverage will be given to Barcelona, Nancy, Paris, Munich, Darmstadt, Brussels and Glasgow. The course will include analysis of the themes of Art Nouveau: its representation of new (and old) world views, including its approach to technology, psychology, flight, movement, mass culture, gender, exhibitions and nature.

Class Hour: 2.00 pm Monday and 9.00 am Tuesday and *either* 9.00 am *or* 10.00 am Wednesday.

Teaching: Three classes

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4125 Cubism: Picasso and Braque 1907-1914**

Credits: 30.0 Semester: 1

Availability: 2008-09

Description: This module will focus primarily on the genesis and development of Cubism between 1907 and 1914 as seen in the paintings of Picasso and Braque. Attention will also be paid to secondary Cubists like Gris, Gleizes and Metzinger along with their theoretical contributions. A detailed formal analysis of the most important works produced by these artists at this time will be accompanied by a thorough examination of the practical and theoretical implications of these works, their relationship to the more general philosophical, cultural and ideological context within which they were created, the critical dialogue which they generated, and the validity of terms like Analytical, Hermetic and Synthetic Cubism.

Class Hour: 3.00 pm Thursday and either 9.00 – 11.00 am or 11.00 – 1.00pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4132 Titian and His Age**

Credits: 30.0 Semester: 1

Availability: 2007-08

Description: This module will study secular art in Venice in the middle years of the sixteenth century (c.1530-1570), and will lay particular emphasis on the relationship between art and domestic and international politics. Attention will be paid to the work not only of the outstanding Venetian painter of the period, Titian, but also that of the architect Palladio and the sculptor-architect Sansovino.

Class Hour: 9.00 am and 4.00 pm Monday and *either* 10.00 am Monday *or* 10.00 am Tuesday.

Teaching: Two 1 hour lectures and one 1 hour seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4139 Scottish Photography and its Context**

Credits: 30.0 Semester: 1

Availability: 2007-08

Description: This module will examine Scottish photography between c.1860 and the contemporary period. It will be divided into three areas of study; the landscape tradition, the documentary tradition, and issues in 'art' photography. These themes will be studied independently, but also in relation to a number of relevant contexts. These will include; the influence of Scottish art on photography, the relationship between photography in Europe and America and photography in Scotland, the aesthetic debates surrounding the status of the photograph as art object.

Class Hour: 11.00 am - 1.00 pm Tuesday and either 11.00 am or 12.00 noon Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%



**AH4140 The Grand Tour: Artistic Relations between Britain and Italy in the Eighteenth Century**

Credits: 30.0 Semester: 2

Availability: not available 2007-08

Description: Travelling for education and pleasure, and particularly to Italy, reached new heights of popularity in the eighteenth century. The experience was to have a decisive impact on British art and taste. This module will examine the phenomenon of the Grand Tour in its artistic manifestations to be explored under the following headings: the Social and Cultural World of Tourists; Sights and Cicerones; the Lure of the Antique; British artists in Italy; Portraitists and Landscapists; Patrons and Teachers; Italian artists in Britain; Dealers and Collectors; Souvenirs.

Class Hour: 10.00 am Tuesday, 9.00 am Wednesday and *either* 11.00 am Tuesday *or* 10.00 am Wednesday.

Teaching: Two lectures, one tutorial.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%.

**AH4142 Aspects of Modern Photography, 1910-1955**

Credits: 30.0 Semester: 2

Availability: 2008-09

Description: This module traces the history of modern European and American photography during the first part of the twentieth century. Key figures and aspects which will be examined include: Stieglitz and his circle, the documentary style as seen in the work of Atget, Auguste Sander, Walker Evans and the FSA photographers, the modernist “New Vision” of Moholy-Nagy and others, Surrealist photography, Henri Cartier-Bresson, the Magnum agency and humanist photography. Through a consideration of aesthetic features, theoretical issues and technical developments in tandem with their social and political context, key questions of photographic practice will be examined, such as: the role of the photograph as a document of truth or reality; the importance of fashion, advertising and press photography; the articulation of a modernist or avant-garde photographic aesthetic.

Class Hour: 3.00 – 5.00 pm Tuesday and *either* 3.00 pm Thursday *or* 4.30 pm Thursday.

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4143 Photography and the Book**

Credits: 30.0 Semester: 1

Availability: 2007-08

Description: This module will examine photographs of books, books in photographs, the photographically illustrated book, the incorporation of photographs and photographers into books, and the relationship between photographic practice and writing. It will begin by considering the functions of books in portrait and other types of photography. Next it will examine the origins and early development of the photographically illustrated book, focusing in particular upon important early works preserved in the Photography Collection of St Andrews University Library. The third segment of the module will consider ways in which authors such as E. M. Forster, Sinclair Lewis and others have employed photographs and photography as narrative and symbolic devices. Finally, the module will consider what is meant by a ‘photographic’ style of writing, as expressed famously by Christopher Isherwood: ‘I am a camera with its shutter open, quite passive, recording not thinking’.

Class Hour: 9.00 am - 12.00 noon Friday and either 9.00 or 10.00 am Tuesday

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

**AH4148 Orientalism and Visual Culture**

Credits: 30.0 Semester: 1

Availability: 2007-08

Description: In this module we examine Orientalist art and the culture of travel from a post-colonial perspective. As well as the work of renowned artists including Ingres, Delacroix, Gérôme, J.F. Lewis, and Matisse we will address photography, international exhibitions, cross-cultural dressing, travel literature and film. Diverse European constructions of the exotic Orient will be examined including the contribution of women Orientalists. In this module, the European canon of Orientalism is resituated through the introduction of counter-narratives and alternative images made by North African and Ottoman artists and patrons.

Class Hour: 10.00 am and 3.00 pm Monday and either 9.00 or 11.00 am Wednesday

Teaching: Two lectures and one tutorial

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

## **Art History – Honours 2007/08 – August 2007**

### **AH4149 The Architecture of the Scottish mediaeval Church**

Credits: 30.0 Semester: 1  
Availability: 2007-08

Description: This module will cover the ecclesiastical architecture of mediaeval Scotland from the period of the revival of the Church in the years around 1100 to the Reformation in 1560. It will consider the sequence and sources of the ideas that underlay the design of the churches, starting with the initial dependence on the contribution of masons brought in from England and to a lesser extent from Ireland, to the development of a synthesis of ideas in the later middle ages that drew on a much wider range of models. It will also consider the extent to which church buildings can be understood as an expression of a range of liturgical requirements.

Class Hour: 10.00 am - 12.00 noon and either 2.00 or 3.00 pm Thursday

Teaching: One 2 hour lecture and one seminar.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

### **AH4150 A History of the Dome, from the Pantheon to the Millenium**

Credits: 30.0 Semester: 1  
Availability: 2007-08

Description: This module traces the history of the dome over two millennia, from Temples to the Gods to Temples to the State, and from cosmic archetype to architectural typology in search of content. The narrative is chronological but intertwines themes of the dome as microcosm, religious symbol, object of structural innovation, urban landmark, and national or political monument. It reviews not only built domes but the illusion of the dome. Students will learn about ancient and mediaeval cosmology, engineering, social, religious and political history. Individual case studies will make students conversant with landmark monuments and major architects from Hadrian to Richard Rogers and textual sources from classical texts to contemporary journalism.

Class Hour: To be arranged.

Teaching: Two lectures and one tutorial.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%