

## School of Art History

### Modules

Normally the pre-requisite(s) 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 pre-requisite(s) given.

General degree students wishing to enter 3000-level 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

AH3116 Aspects of American Art in the Modern Period				
<b>SCOTCAT Credits:</b>	30	SCQF Level 9	<b>Semester:</b>	2
<b>Planned timetable:</b>	11.00 am - 1.00 pm Tue and either 11.00 am or 12 noon Fri.			
This module will examine key moments in the history of American art, concentrating on the period c.1880-1945. It is designed to explore the general trends and developments, key turning-points, and episodes of crisis. In this respect it will provide an art historical study of the period, while simultaneously examining theoretical and aesthetic shifts, and placing these changes within the context of social and historical events.				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr T Normand			
<b>Lecturer(s)/Tutor(s):</b>	Dr T Normand			

## Art History - Honours Level 2012/3 - November 2012

AH3122 The British Country House, 1650 - 1800			
<b>SCOTCAT Credits:</b>	30	SCQF Level 9	<b>Semester:</b> 2
<b>Planned timetable:</b>	12.00 noon - 2.00 pm and either 3.00 pm or 4.00 pm Fri.		
<p>This module will cover the architecture and history of the country house in Great Britain from shortly before the restoration of the monarch in 1660 to the close of the earlier stages of Neo-Classicism in the years around 1800. The leading emphasis will be on the architectural forms that were given to country houses built over the 150 years to be covered. But within this context consideration will be given to how the houses both reflected and orchestrated the way of life they were intended to accommodate, to the range of ways in which they might be fitted out internally, and to the landscape setting within which they were located. The economics of construction and landscaping will be briefly considered. The Scottish country house will be given full weight, and it is intended that visits will be paid to a number of houses.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%		
	<b>As used by St Andrews:</b> Coursework = 100%		
<b>Module Co-ordinator:</b>	Prof R Fawcett		
<b>Lecturer(s)/Tutor(s):</b>	Prof R Fawcett		

AH3130 Approaches to Art History			
<b>SCOTCAT Credits:</b>	30	SCQF Level 9	<b>Semester:</b> 1
<b>Planned timetable:</b>	12.00 noon - 1.00 pm Mon and either 3.00pm - 5.00 pm Tue or 11.00 am - 1.00 pm Wed		
<p>This 30-credit module provides an introduction to the most significant critical approaches employed in art history. It is designed to encourage students to consider new ways in which they might think about art, society and culture. Themes range from aesthetics, semiotics, psychoanalysis, feminism and phenomenology, to connoisseurship and iconography.</p>			
<b>Programme module type:</b>	Compulsory for Single Honours Art History. Optional for Joint Honours Art History.		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 1-hour lecture and 1 x 2-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%		
	<b>As used by St Andrews:</b> Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr A Rider, Dr K Rudy		
<b>Lecturer(s)/Tutor(s):</b>	Dr A Rider, Dr K Rudy		

AH4087 Aspects of Surrealism				
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	2
<b>Planned timetable:</b>	3.00 pm - 5.00 pm Tue and either 11.00 am or 12.00 noon Thu.			
<p>This module traces the history of the radical avant-garde collective known as the Surrealists from the end of WWI until the beginning of WWII. Through a consideration of key figures in the movement, such as Andre Breton, Max Ernst, Salvador Dali, Man Ray, and Meret Oppenheim, the course will consider the key elements of Surrealist practice: 1) the attempt to bridge the gap between art and life; 2) re-defining and criticising the modern world; 3) suggesting new forms of collective and individual subjectivity which would be commensurate with modern life. A range of Surrealist art-making practices will be examined, from literary texts to the principles of automatism in writing and painting, collages, film, photography, objects, and the 'dream' painting.</p>				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr N Adamson			
<b>Lecturer(s)/Tutor(s):</b>	Dr N Adamson			

AH4097 60-Credit Honours Dissertation in Art History				
<b>SCOTCAT Credits:</b>	60	SCQF Level 10	<b>Semester:</b>	Whole Year
<b>Availability restrictions:</b>	Available only to students in the second year of the Honours Programme.			
<b>Planned timetable:</b>	As arranged with Supervisor and Honours Adviser			
<p>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 14,000 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. . (Guidelines for printing and binding dissertations can be found at: <a href="http://www.st-andrews.ac.uk/printanddesign/dissertation/">http://www.st-andrews.ac.uk/printanddesign/dissertation/</a>)</p>				
<b>Programme module type:</b>	Either AH4097 or AH4099 is compulsory for Single Honours Art History. Optional for Joint Honours Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> As arranged with Supervisor and Honours Adviser			
	<b>Scheduled learning:</b> 8 hours		<b>Guided independent study:</b> 592 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	<b>As used by St Andrews:</b> Dissertation = 100%			
<b>Module Co-ordinator:</b>	Ms A Carruthers			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

## Art History - Honours Level 2012/3 - November 2012

AH4099 30-Credit Dissertation in Art History			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> Either
<b>Availability restrictions:</b>	Available only to students in the second year of the Honours Programme.		
<b>Planned timetable:</b>	As arranged with Supervisor and Honours Adviser		
<p>The dissertation will be valued at 30 credits and completed over two semesters. It will be a minimum of 6,000 words, and in no circumstances more than 8,000 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. (Guidelines for printing and binding dissertations can be found at: <a href="http://www.st-andrews.ac.uk/printanddesign/dissertation/">http://www.st-andrews.ac.uk/printanddesign/dissertation/</a>)</p>			
<b>Programme module type:</b>	Either AH4097 or AH4099 is compulsory for Single Honours Art History. Optional for Joint Honours Art History		
<b>Anti-requisite(s):</b>	AH4097		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> As arranged with Supervisor and Honours Adviser		
	<b>Scheduled learning:</b> 8 hours	<b>Guided independent study:</b> 292 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%		
	<b>As used by St Andrews:</b> Dissertation = 100%		
<b>Module Co-ordinator:</b>	Ms A Carruthers		
<b>Lecturer(s)/Tutor(s):</b>	Team taught		

AH4130 Realism and Symbolism in Russian Art 1860 - 1910			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	2.00 pm Mon, 9.00 am Tue and either 9.00 am or 10.00 am Wed.		
<p>This module examines the development of Russian art from the appearance of 'romantic realism' in the 1820s, through that of 'critical realism' in the mid-nineteenth century to the introduction of symbolist values around 1900. Special emphasis is laid on the relationship of the Academy with the exponents of the new trends. Accepted interpretations will be scrutinised with the various movements and individuals (such as Repin, Surikov, Perov, Vasnetsov, Levitan, Kramskoy, Nesterov and Serov) being studied in relation to social and political demands, patronage, aesthetic theories and the continuing tensions between 'native' traditions and 'western' ideas.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 15%, Coursework = 85%		
	<b>As used by St Andrews:</b> Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr J Howard		
<b>Lecturer(s)/Tutor(s):</b>	Dr J Howard		

AH4133 Venetian Art in the Age of Reform				
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	1
<b>Planned timetable:</b>	9.00 am and 4.00 pm Mon and either 12.00 noon or 2.00 pm Mon.			
This module is concerned with the impact of the religious crisis of the Reformation and Counter-Reformation on Venetian art of the mid to late sixteenth century. Among the artists to be studied are the painters Titian, Tintoretto and Veronese, the sculptors Vittoria and Campagna, and the architects Sansovino and Palladio, all of whom responded in their different ways to the changing religious mood and to the new religious needs of their age.				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Prof P Humfrey			
<b>Lecturer(s)/Tutor(s):</b>	Prof P Humfrey			

AH4142 Aspects of Modern Photography, 1910 - 1950				
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	1
<b>Planned timetable:</b>	3.00 pm - 5.00 pm Tue and either 11.00 am Thu or 12.00 noon Thu.			
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.				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr N Adamson			
<b>Lecturer(s)/Tutor(s):</b>	Dr N Adamson			

## Art History - Honours Level 2012/3 - November 2012

AH4147 Classicism in Western Art: The Legacy of Greece and Rome			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 1
<b>Planned timetable:</b>	11.00 am - 1.00 pm Tue and either 10.00 am or 11.00 am Wed		
<p>This module examines the role of Greek and Roman civilisation in shaping the arts and ideas of western culture. The topics expand from the Middle Ages to the present day, effectively spanning the main period divisions of art history. Broadly oriented geographically and chronologically, the module considers definitions of the classical, permutations and appropriations of classical forms and ideals, as well as changing attitudes to the classical past. The classical inheritance in terms of both style and iconography is examined in a variety of selected studies drawn from across Europe, focusing mainly on sculpture and painting.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%		
	<b>As used by St Andrews:</b> Coursework = 70%, Written Examination = 30%		
<b>Module Co-ordinator:</b>	Dr G Kouneni		
<b>Lecturer(s)/Tutor(s):</b>	Dr G Kouneni		

AH4148 Orientalism and Visual Culture			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Availability restrictions:</b>			
<b>Planned timetable:</b>	11.00 am - 1.00 pm Wed and either 9.00 am or 11.00 am Thu.		
<p>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, Girome, 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.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%		
	<b>As used by St Andrews:</b> 2-hour Written Examination = 30%, Coursework = 70%		
<b>Module Co-ordinator:</b>	Dr L Gartlan		
<b>Lecturer(s)/Tutor(s):</b>	Dr L Gartlan		

AH4151 Architecture and Culture in Rome, c. 1564 - 1766			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	3.00 pm - 5.00 pm Mon and either 10.00 am or 11.00 am Tue.		
<p>This module investigates the architecture and urbanism of Rome, and its broader influence on Italian and European architecture. It will trace evolving concepts of urbanism as public ceremonial theatre; representational buildings for secular patrons and religious institutions; the use of new materials and technologies; the development of church design from Counter Reform "room-type" church through centralised and oval churches; the illusionistic space of the family chapel; the planning of the Baroque palace and its relationship to urban space; and the translation of the Baroque palace into a new speculative building type in the 18th century, the apartment building; and festival ephemera. The module will also explore the decisive contribution of the water network to the city layout and the scenographic design of new fountains, and the characteristics of baroque architecture that joins with the other arts in the creation of a unity of the arts and new symbolic uses of actual light in building.</p> <p>The module will begin by tracing the origins of Baroque architecture from the last works of Michelangelo, to examine the works of Vignola, Maderno, della Porta, Bernini, Borromini, Rainaldi, Cortona, Gherardi, Carlo Fontana, Nicola Salvi, Francesco De Sanctis, Nicola Michetti, through to c/.1750, to Piranesi.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%		
	<b>As used by St Andrews:</b> Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr F Barry		
<b>Lecturer(s)/Tutor(s):</b>	Dr F Barry		

## Art History - Honours Level 2012/3 - November 2012

### AH4152 To School? Learning: Artistic Interpretations and Architectural Solutions

<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	1
<b>Planned timetable:</b>	2.00 pm Mon, 9.00 am Tue and either 9.00 am or 10.00 am Wed.			
<p>This module is a multi-media and cross-temporal investigation into the sites and signs of modern schooling. It focuses on the treatment of 'learning' subjects by artists and photographers together with the development of school architecture. While considerable reference is made to early post-Renaissance work, most attention is given to the achievement of the nineteenth and twentieth centuries. Among the topics covered are 'Great Architects/Great Schools', 'The Classroom', 'The Teacher', 'The Pupil', 'Church/State', 'Documentation/Memory/Imagination'. Students will become familiar with the school buildings of architects such as Wren, Mackintosh, Lloyd Wright, Gropius, the Smithsons and Hecker. Similarly, they will be enabled to interpret in a new light the approach of artists/photographers such as Holbein, Breugel, Steen, Doisneau, Moholy-Nagy, Kantor and Rivera.</p>				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr J Howard			
<b>Lecturer(s)/Tutor(s):</b>	Dr J Howard			

### AH4162 Decorating and Furnishing the Country House, 1700-1830

<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	2
<b>Planned timetable:</b>	9.00 am Thu and either 12.00 noon or 1.00pm Thu			
<p>This module will analyse the 'fitting up' of the country house in the UK between 1700 and 1830. It will consider plan, room use and fixtures such as staircases and chimneypieces before making detailed study of floors, walls, lighting and the fireplace as focal point of the public room. Picture hanging, plasterwork, furniture and upholstery will be given attention as part of the decoration of Palladian, Rococo, Neoclassical and early nineteenth-century interiors. There will be special case studies on subjects such as wallpaper and the 'backstairs' areas of the house will be included as a significant part of the module.</p>				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 50%, Practical Examinations = 0%, Coursework = 50%			
	<b>As used by St Andrews:</b> Coursework = 50%, Written Examination = 50%			
<b>Module Co-ordinator:</b>	Mr D Jones			
<b>Lecturer(s)/Tutor(s):</b>	Mr D Jones			



AH4166 Histories of Photography, 1835 - 1905				
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	1
<b>Planned timetable:</b>	11.00 am - 1.00 pm Wed and either 9.00 am or 11.00 am Thu.			
<p>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.</p>				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 15%, Practical Examinations = 0%, Coursework = 85%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Gartlan			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Gartlan			

AH4167 Symbolism, Decadence and Modernity				
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b>	1
<b>Availability restrictions:</b>				
<b>Planned timetable:</b>	10.00 am Wed and 12.00 noon Thu and either 11.00 am or 12.00 noon Fri.			
<p>Exploring the Symbolist movement from an international perspective, this module will cover groups including the Nabis, the Italian Divisionists, and the British Aesthetic Movement, setting them in the context of contemporary aesthetic, scientific and social debates. Until recently, histories of Symbolism isolated a few stylistically experimental figures such as Munch, Gauguin and Klimt from the messier melting-pot of misogyny, nationalism and mystical fervour. This module confronts head-on the movement's uncomfortable blend of tradition and modernity, stylistic innovation and thematic obsessions. Students will explore themes including dream and nightmare, spirituality and the occult, nationalism and myth, evolution and degeneration, sexuality and the femme fatale. In the spirit of the fin-de-siecle 'total art work', we will pay particular attention to the crossovers between text and image, and between the 'fine' and 'decorative' arts.</p>				
<b>Programme module type:</b>	Optional for Art History			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour seminar.			
	<b>Scheduled learning:</b> 65 hours		<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	<b>As used by St Andrews:</b> Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Goddard			

## Art History - Honours Level 2012/3 - November 2012

AH4170 Art, Piety and Performance: Charitable Institutions in Early Modern Venice			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	10.00 am - 12 noon Mon and either 10.00 am or 11.00am Tue		
<p>During the Early Modern period, an elaborate network of charitable institutions developed in Venice. The scuole, self-governing lay brotherhoods, and the ospedali, state-run hospitals, were distinctive social institutions, and the source of an important and characteristic type of patronage, commissioning works of art from the major artists of the period, such as Gentile and Giovanni Bellini, Carpaccio, Titian, Sansovino, Tintoretto, Palladio and Giambattista Tiepolo, among others. These institutions often staged public spectacles and performed charitable acts within a highly-regulated civic environment, playing an important role in the civic and religious ritual of Venice. This module explores how art and architectural projects advanced the devotional and charitable claims of Venetian confraternities and hospitals during the Early Modern period, focusing on the role played by these institutions in urban life and in perpetuating the 'myth of Venice'.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 55%, Practical Examinations = 0%, Coursework = 45%		
	<b>As used by St Andrews:</b> Coursework = 70%, Written Examination = 30%		
<b>Module Co-ordinator:</b>	Dr L Moretti		
<b>Lecturer(s)/Tutor(s):</b>	Dr L Moretti		

AH4173 Architecture and its Image. From Brunelleschi to Palladio			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 1
<b>Availability restrictions:</b>			
<b>Planned timetable:</b>	10.00 am - 12 noon Mon and either 10.00 am or 11.00am Tue		
<p>The module explores the different ways in which architecture was represented during the Italian Renaissance, looking at some of the finest buildings ever created by some of the most innovative architects, which influenced European and American architecture for centuries. Starting with some well-known representations of imaginary buildings, or 'ideal architecture', we will consider depictions of temporary structures and architectural projects in medals and bas-relief, as well as how architecture was illustrated in sketches, models, workshop drawings, paintings, maps, and described in texts. The core of the module will be a study of actual buildings in relation to their simulacra. Artists covered will include Filippo Brunelleschi, Leon Battista Alberti, Andrea Mantegna, Piero della Francesca, Vittore Carpaccio, Jacopo Bellini, Donato Bramante, Raphael, Baldassarre Peruzzi, Sebastiano Serlio, Giulio Romano, Michelangelo, Jacopo Sansovino, Andrea Palladio and others.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 55%, Practical Examinations = 0%, Coursework = 45%		
	<b>As used by St Andrews:</b> Coursework = 70%, Written Examination = 30%		
<b>Module Co-ordinator:</b>	Dr L Moretti		
<b>Lecturer(s)/Tutor(s):</b>	Dr L Moretti		

AH4175 Luxury Goods in the Middle Ages			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	9.00 am - 11.00 am and either 2.00 pm or 3.00 pm Fri.		
<p>In the wake of the Black Death and the upheaval it caused, a new social order formed. Seaports in Italy, France, the Netherlands, and Britain flourished as merchants began trading in luxury goods. In doing so, they developed global markets, and they helped to stimulate a new economy based on trade rather than birthright. Although the courts of Europe had always commissioned great works of art and the accoutrements of a rich life, the nouveaux riches of towns such as Paris and Bruges, many of whom were involved in this new economy as traders, began consuming exotic goods and works of art.</p> <p>This module considers the economic background to sweeping changes in the late middle ages; to a new distribution of wealth; and to the development new trade routes that brought raw materials and finished luxury items from Asia, Africa, the Baltic, and beyond. We will consider many of what have been called 'minor arts', including automata and mechanical marvels developed in late medieval courts, as well as many surviving paintings commissioned by the nouveaux riches, which often depict the kinds of consumer goods they were also purchasing. We will examine the propositions that images both constructed and reflected identity, and that they both revealed and stimulated a desire for exotic products. While some of our readings will address Italy, we will focus attention on France, the Netherlands, and the British Isles.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 40%, Practical Examinations = 0%, Coursework = 60%		
	<b>As used by St Andrews:</b> Coursework = 100%		
<b>Module Co-ordinator:</b>	Dr K Rudy		
<b>Lecturer(s)/Tutor(s):</b>	Dr K Rudy		

AH4201 British Design and Decorative Art, 1750 - 1915			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 1
<b>Planned timetable:</b>	10.00 am - 12.00 noon and either 3.00 pm or 4.00 pm Thu.		
<p>Surveying 165 years of design and decorative arts, the module focuses on the major design movements. This was a period of great change, when production increasingly moved from small workshops to factories, though the timing of this transformation varied in different crafts. The module looks at the history of style, the development of production techniques, the dissemination of ideas and fashions, and the changing role of the consumer of designed goods.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Anti-requisite(s):</b>	AH3101		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour seminar.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 60%, Practical Examinations = 0%, Coursework = 40%		
	<b>As used by St Andrews:</b> Coursework = 70%, Written Examination = 30%		
<b>Module Co-ordinator:</b>	Ms A Carruthers		
<b>Lecturer(s)/Tutor(s):</b>	Ms A Carruthers		

## Art History - Honours Level 2012/3 - November 2012

AH4205 Byzantium, 330 - 1453: Art, Religion and Imperial Power			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	3.00 pm - 5.00 pm Thu and either 10.00 am or 11.00 am Fri		
<p>This module explores the vibrant visual culture of the Byzantine Empire from the founding of Constantinople in 330 AD to the fifteenth century when the imperial capital succumbed to the might of the Ottoman Turks. It is an exciting period which sees the formation of a distinct Christian art and architecture drawing upon the religious traditions of Judaism and pagan Rome on one hand, and that of imperial power on the other. We will examine a wide range of media (mosaics, frescoes, icons, ivories and luxury objects) in order to gain a rounded view of the art of the Byzantine Empire and we will consider the function of images and objects in specific historical contexts. We will explore the grandeur of Hagia Sophia in Istanbul, the mosaics in Constantinople, Ravenna and San Marco in Venice, the extraordinary skills of ivory workers, enamellists and illuminators of manuscripts, and we will relate these treasures to the social, cultural and religious dimensions of this dynamic culture.</p> <p>Particular emphasis will be placed on the theory and function of icons or holy images, the use of art to project imperial ideology, the relationship between art and ritual and the appropriation of Byzantine forms and iconography for ideological purposes outside the empire.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 x 2-hour lecture and 1 x 1-hour tutorial.		
	<b>Scheduled learning:</b> 65 hours	<b>Guided independent study:</b> 235 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70%		
	<b>As used by St Andrews:</b> Coursework = 70%, Written Examination = 30%		
<b>Module Co-ordinator:</b>	Dr G Kouneni		
<b>Lecturer(s)/Tutor(s):</b>	Dr G Kouneni		

AH4207 Receptions of Venetian Painting 1600 - 1800			
<b>SCOTCAT Credits:</b>	30	SCQF Level 10	<b>Semester:</b> 2
<b>Planned timetable:</b>	12.00 noon Mon and 10.00 am Wed and either 10.00 am or 11.00 am Thu.		
<p>The sixteenth century is known as the 'golden age' of Venetian painting. It produced some of the finest art of the Western tradition, made by artists such as Giovanni Bellini, Giorgione, Titian, Pordenone, Tintoretto and Veronese. Yet, a 'golden age' is only born after the fact, and this module will define the legacy of sixteenth-century Venetian painting into the nineteenth century. Starting with the artistic reception of the Venetian Cinquecento by such renowned artists as Rubens, Rembrandt, Tiepolo and Reynolds, we will cover topics as wide-ranging as private collecting, print-making, artistic theory, early art museums, the rise of connoisseurship, theft and looting. We will examine current theories of reception as well as an abundance of period sources. Eventually, we will develop an understanding of one of the distinctive features of artworks in general: remaining when their makers have long passed, they take on ever new meanings and functions.</p>			
<b>Programme module type:</b>	Optional for Art History		
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2 x 1-hour lectures and 1 x 1-hour tutorial per week, plus 1-day field trip over semester.		
	<b>Scheduled learning:</b> 41 hours	<b>Guided independent study:</b> 259 hours	
<b>Assessment pattern:</b>	<b>As defined by QAA:</b> Written Examinations = 45%, Practical Examinations = 0%, Coursework = 55%		
	<b>As used by St Andrews:</b> Coursework = 70%, 2-hour Written Examination = 30%		
<b>Module Co-ordinator:</b>	Dr E van Kessel		

<b>Lecturer(s)/Tutor(s):</b>	Dr E van Kessel
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