

School of Art History

Art History (AH) Modules

| AH3104 The Age of Klimt, Olbrich and Mucha | | | | |
|---|--|--------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 9 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 3.00 pm - 5.00 pm Tue, and either 10.00 am or 11.00 am Wed | | | |
| <p>This module analyses the development of the central European variations of Art Nouveau known as the Secession Style. Focusing on the Austro-Hungarian empire (in particular the cities of Vienna, Budapest, Prague and Cracow), it examines the new art, architecture and design with regard to its aims and themes. Emphasis is placed on the relationship between the artistic search for cultural identity, the state and contemporary society. Issues of nationalism and supranationalism will be analysed in the course of studying the work of the Vienna Secession and Wiener Werkstätte, the Gödöllő colony, the Mánes and Sztuka societies. Major figures include Klimt, Wagner, Hoffmann, Olbrich, Lechner, Mucha, Rippl-Rónai and Wyspiański.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture, 1x 1-hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr J Howard | | | |
| Lecturer(s)/Tutor(s): | Dr J Howard | | | |

| AH3116 Aspects of American Art in the Modern Period | | | | |
|---|--|--------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 9 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 11.00 am - 1.00 pm Tue and either 11.00 am or 12.00 noon Fri. | | | |
| <p>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.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr T Normand | | | |
| Lecturer(s)/Tutor(s): | Dr T Normand | | | |

Art History - Honours Level - 2013/14 - January 2014

| AH4078 Art and Politics in France, 1945 - 1975 | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 3.00 - 5.00 pm Tue and either 10.00 am or 11.00 am Thu. | | | |
| <p>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, NewWave cinema, and the impact of the Cold War and the Algerian War.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr N Adamson | | | |
| Lecturer(s)/Tutor(s): | Dr N Adamson | | | |

| AH4097 60-Credit Honours Dissertation in Art History | | | | |
|--|---|---------------|--|------------|
| SCOTCAT Credits: | 60 | SCQF Level 10 | Semester: | Whole Year |
| Academic year: | 2013/4 | | | |
| Availability restrictions: | Available only to students in the second year of the Honours Programme. | | | |
| Planned timetable: | As arranged with Supervisor and Honours Adviser | | | |
| <p>The dissertation will be valued at 60 credits and completed over two semesters. It will be c. 12,000 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: http://www.st-andrews.ac.uk/printanddesign/dissertation/)</p> | | | | |
| Programme module type: | Either AH4097 or AH4099 is compulsory for Single Honours Art History. Optional for Joint Honours Art History | | | |
| Anti-requisite(s): | AH4099 | | | |
| Learning and teaching methods and delivery: | Weekly contact: As arranged with Supervisor and Honours Adviser | | | |
| | Scheduled learning: 8 hours | | Guided independent study: 592 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Dissertation = 100% | | | |
| Module Co-ordinator: | Ms A Carruthers | | | |
| Lecturer(s)/Tutor(s): | Team taught | | | |

| AH4099 30 Credit Dissertation in Art History | | | | |
|---|---|---------------|--|--------|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 or 2 |
| Academic year: | 2013/4 | | | |
| Availability restrictions: | Available only to students in the second year of the Honours Programme. | | | |
| Planned timetable: | As arranged with Supervisor and Honours Adviser | | | |
| <p>The dissertation will be valued at 30 credits and completed over one semester. It will be c. 6,000 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 the semester, and (b) be required to attend one general lecture on research and at least one 50-minute supervisory meeting.</p> <p>(Guidelines for printing and binding dissertations can be found at: http://www.st-andrews.ac.uk/printanddesign/dissertation/)</p> | | | | |
| Programme module type: | Either AH4097 or AH4099 is compulsory for Single Honours Art History. Optional for Joint Honours Art History | | | |
| Anti-requisite(s): | AH4097 | | | |
| Learning and teaching methods and delivery: | Weekly contact: As arranged with Supervisor and Honours Adviser | | | |
| | Scheduled learning: 8 hours | | Guided independent study: 292 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Dissertation = 100% | | | |
| Module Co-ordinator: | Ms A Carruthers | | | |
| Lecturer(s)/Tutor(s): | Team taught | | | |

| AH4106 British Furniture (1840 - 1920) | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 12 noon – 2.00 pm and either 2.00 pm or 4.00pm Thu | | | |
| <p>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.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70%, | | | |
| Module Co-ordinator: | Mr D Jones | | | |
| Lecturer(s)/Tutor(s): | Mr D Jones | | | |

Art History - Honours Level - 2013/14 - January 2014

| AH4108 Post-war Scottish Art 1950 - Present | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 11.00 am - 1.00 pm Tue, and either 11.00 am or 12.00 noon Fri. | | | |
| 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. | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2 hour lecture, 1 x 1 hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr T Normand | | | |
| Lecturer(s)/Tutor(s): | Dr T Normand | | | |

| AH4124 Art Nouveau in Western Europe | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 2.00 pm Mon and 9.00 am Tue and either 9.00 am or 10.00 am Wed | | | |
| 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. | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1 hour lectures, 1 x 1 hour seminar. | | | |
| | Scheduled learning: hours | | Guided independent study: hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr J Howard | | | |
| Lecturer(s)/Tutor(s): | Dr J Howard | | | |

| AH4129 The Arts and Crafts Movement in Britain (1860 - 1916) | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 9.00 am - 11.00 am and either 2.00 pm or 3.00 pm Thu. | | | |
| As well as surveying the history of a movement which revitalised art and design at the end of the nineteenth century this module covers the work of selected architects, decorative artists, designers and craftspeople, including William Morris, C.F.A. Voysey, C.R. Ashbee, Ernest Gimson, W.R. Lethaby, Robert Lorimer, Phoebe Traquair and others. Among the themes discussed are the roles of architecture and the applied arts in the Arts and Crafts Movement, the dissemination of ideas through societies, exhibitions and publications, and the influence of craft practice on the development of a distinctive style. The Movement is also set in the context of contemporary ideas on design reform. | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Ms A Carruthers | | | |
| Lecturer(s)/Tutor(s): | Ms A Carruthers | | | |

| AH4149 The Architecture of the Scottish Mediaeval Church | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 10.00 am - 12.00 noon and either 2.00 pm or 3.00 pm Fri. | | | |
| 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. | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Prof R Fawcett | | | |
| Lecturer(s)/Tutor(s): | Prof R Fawcett | | | |

Art History - Honours Level - 2013/14 - January 2014

| AH4156 Seeing the Sixties | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 10.00 am Tue, 11.00 am Thu and either 9.00 am or 10.00 am Fri. | | | |
| <p>This module examines some of the most innovative art practices of the 1960s, predominantly in the United States, but also encompassing various art trends in Europe, Asia and South America. During this period, modernist preoccupations with the integrity of the medium yielded to a series of more diverse and competing approaches to art-making. Many of these we will be considering - from the collapse of high modernism, the rise of Pop Art, the phenomenon of Minimalism, the emergence of process art, anti-form, computer art, conceptual art, site-specificity, earth art, artist-initiated modes of political protest, feminist art, video art, and innovations in performance art. We shall examine some of the larger social and cultural pressures which informed these various positions. Throughout, the aim is to foster awareness that how we choose to understand the broader legacies of the Sixties will shape the way we view the art produced during this period.</p> | | | | |
| Programme module type: | Optional Module for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1-hour lectures and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Dr A Rider | | | |
| Lecturer(s)/Tutor(s): | Dr A Rider | | | |

| AH4164 The Patronage of the Arts in the Este and Gonzaga Courts (c. 1440 - c.1590) | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 10.00 am Mon and 10.00 am Tue and either 11.00 am Mon or 11.00 am Tue. | | | |
| <p>In the fifteenth and sixteenth centuries the courts of the Este in Ferrara and the Gonzaga in Mantua were relatively small in comparison to other Italian courts, yet their prestige was due in large measure to their patronage of the arts and to their strategic position of military influence between papal and imperial power. With their hunger for novelty, love of magnificence, and thirst for recognition, they played a key role in the dissemination and development of Renaissance ideas. Through an in-depth analysis of buildings, sculptures, manuscripts and paintings the module explores how the towns of Ferrara and Mantua were transformed into innovative artistic centres. Artists covered include Donatello, Piero della Francesca, Andrea Mantegna, Cosme Tura, Dosso Dossi, Titian, Leon Battista Alberti, Biagi o Rossetti, Giulio Romano, and many others.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Dr L Moretti | | | |
| Lecturer(s)/Tutor(s): | Dr L Moretti | | | |

| AH4166 Histories of Photography, 1835 - 1905 | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 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 war 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> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr L Gartlan | | | |
| Lecturer(s)/Tutor(s): | Dr L Gartlan | | | |

| AH4171 The Arts of Pilgrimage in the Middle Ages | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 11.00 am - 1.00 pm Wed and either 10.00 am, 11.00 am or 12.00 noon Thu. | | | |
| <p>Pilgrimage is travel toward a shrine or religious goal. Countless European Christians went on pilgrimages in the Middle Ages, traveling to the three largest shrines - Jerusalem, Rome, and Santiago - as well as to hundreds of smaller local shrines, including one at St Andrews, where worshippers flocked to see the relics of the apostle. How did images both shape and reflect their experience? This course considers imagery in a variety of media - including architecture, architectural sculpture, illuminated manuscripts and reliquary shrines - in its religious and political contexts. Topics include the function of pilgrimage architecture; the trade and theft of relics; the shifting interest in late medieval devotion toward the humanity of Christ and, along with it, the interest in walking in his footsteps in Jerusalem; local pilgrimages in the British Isles, France and the Low Countries; pilgrimage and miracles; virtual, imagined and penitential pilgrimage; pilgrims' souvenirs; and narratives of pilgrimage, both real and allegorical.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr K Rudy | | | |
| Lecturer(s)/Tutor(s): | Dr K Rudy | | | |

Art History - Honours Level - 2013/14 - January 2014

| AH4172 Manuscript Illumination in Western Europe | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 9.00 am - 11.00 am Wed and either 10.00 am, 11.00 am or 12.00 noon Thu. | | | |
| <p>This module considers the medieval manuscript from the fourth through the sixteenth centuries, with an emphasis on the illumination of the book. The subject will be bookended by two innovations, the development of the codex in favour of the roll in the Early Christian period, and the move from manuscript to print in the fifteenth and early sixteenth centuries. This course will not present an exhaustive survey of all manuscripts made in Western Europe, but will concentrate on certain themes: the physical construction of the manuscript; early Bible imagery; Insular decoration; scientific manuscripts; women as readers; and the interpretation of marginal imagery.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr K Rudy | | | |
| Lecturer(s)/Tutor(s): | Dr K Rudy | | | |

| AH4207 Receptions of Venetian Painting 1600 - 1800 | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 3.00 - 5.00 pm Thu and either 10.00 am or 2.00 pm Fri. | | | |
| <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> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1-hour lectures and 1 x 1-hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Dr E van Kessel | | | |
| Lecturer(s)/Tutor(s): | Dr E van Kessel | | | |

| AH4208 The Portrait in Western Art | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 10.00 am Wed, 12.00 noon Thu and either 3.00 pm or 4.00 pm Thu | | | |
| <p>Studying portraiture means studying representations of human faces. Most of the time, these are faces of people who lived long ago, and their portraits give us access to the way they looked, as well as the way they wanted to represent themselves to society. Yet portraits are also often highly complex constructions designed by major artists; as Leonardo had it, "every painter paints himself". So what exactly is it that a portrait portrays? Why did people commission their portraits, and what were they used for? What knowledge did people bring to looking at portraits? What did it mean for an artist to paint or sculpt a 'true likeness'? With a focus on the early modern period, yet including many excursions to both earlier and later periods, this module will address the above questions and more, approaching portraiture from a wide range of perspectives as well as focusing on some of the major practitioners and commissioners of the genre.</p> | | | | |
| Programme module type: | Optional Module for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr E van Kessel | | | |
| Lecturer(s)/Tutor(s): | Dr E van Kessel | | | |

| AH4211 Islam and the Arts | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 10.00 and 12.00 noon (Lectures) and either 2.00 pm or 3.00 pm or 4.00 pm (Seminars) all on Fri | | | |
| <p>How did the religion of Islam affect the art produced in the Muslim world? This module will explore problems of iconoclasm in a wide context that includes pictures of the Prophet Muhammad, the conflict between orthodox Islam and Sufism and Shi'ism, and the Muslim treatment of Old and New Testament themes. Since the most obvious physical expression of Islam as a faith is in architecture, the module will look at the origins and development of some of the major Islamic buildings as well as the various elements that make up this architecture. The art of Qur'anic calligraphy and illumination will also figure largely, as will the role of inscriptions not only on religious buildings but in everyday contexts. Finally, the course will explore not only how the Islamic faith finds visual expression in modern times as a living force, but also what visual clichés have been developed by Western media for the hostile representation of Islam.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Prof R Hillenbrand | | | |
| Lecturer(s)/Tutor(s): | Prof R Hillenbrand | | | |

Art History - Honours Level - 2013/14 - January 2014

| AH4212 Cultures of Collection and Display, c. 1851 to the Present Day | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 11.00 am-1.00 pm Mon (Lecture) and either 10.00 am or 12.00 noon Thu (Seminar) | | | |
| <p>This module focuses on the collection and display of art from the mid-nineteenth century to the present day. Following an introduction to the museum from Early Modern cabinets of curiosities to the rise of the public museum, topics will include exhibiting cultures at World's Fairs, the history and theory of the modern art museum, private collectors and their agendas, artists' interventions into gallery spaces, museums and globalization, and the display of art in alternative spaces. Famous collectors such as the Rockerfellers, Alfred Barnes, Peggy Guggenheim, and Charles Saatchi will be considered, and questions to be asked include: What has been the relationship between display and the history of modern art? What role have collectors played in the international art market? How should "primitive" art and artefacts be collected and displayed? What major ethical issues face art museums today? The module will be delivered through a combination of formal lectures, seminars, and group visits to galleries and exhibitions. Students are expected to frequent and critique exhibitions as part of their learning, and to maintain a learning journal.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Scheduled learning: 65 hours | | Guided independent study: 235 hours | |
| | | | | |
| Assessment pattern: | As defined by QAA: | | | |
| | Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr K Brown | | | |

| AH4213 Dada and Surrealism | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 2 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 9.00 am - 11.00 am Mon and either 11.00 am or 12.00 noon Thu. | | | |
| <p>This module offers a broad survey of Dada and Surrealism, the two hugely influential international art movements of the interwar years (1916-1939). Emphasising the important links between the movements, it also examines essential differences through analysis of their philosophical, ideological and political positions. Key figures such as Duchamp, Arp, Picabia, Tzara, Hausmann, Breton, Ernst, Masson, Miro, Dalí, Man Ray, Oppenheim and Buñuel will be examined in some detail. A range of Dadaist and Surrealist practices will be considered, from literary texts to 'found' objects, ready-mades, performance, automatism in writing and painting, collage, film, photography and the 'dream' painting. This will provide the starting point for wider critical reflection on thematic issues including 'anti-art', cultural politics, psychoanalysis, the machine and gender.</p> <p>The module will be delivered through a combination of formal lectures and smaller group seminars. It will incorporate a class trip to Edinburgh to study the special collections of the Dean Gallery and Heath Fine Art's Phenotype Genotype (PhG) exhibition in Summerhall.</p> | | | | |
| Programme module type: | Optional for Art History | | | |
| Learning and teaching methods and delivery: | Scheduled learning: 39 hours | | Guided independent study: 261 hours | |
| | | | | |
| Assessment pattern: | As defined by QAA: | | | |
| | Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2-hour Written Examination = 30%, Coursework = 70% | | | |
| Module Co-ordinator: | Dr S Kallestrup | | | |

| AH4230 Approaches to Art History | | | | |
|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester: | 1 |
| Academic year: | 2013/4 | | | |
| Planned timetable: | 11.00 am - 12.30 pm Mon and either 3.30 pm - 5.00 pm Mon or 11.00 am - 12.30 pm Wed | | | |
| 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. | | | | |
| Programme module type: | Compulsory for Single Honours Art History. Optional for Joint Honours Art History. | | | |
| Anti-requisite(s): | AH3130 | | | |
| Learning and teaching methods and delivery: | Weekly contact: 1 x 1.5-hour lecture and 1 x 1.5-hour seminar. | | | |
| | Scheduled learning: 65 hours | | Guided independent study: 255 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% | | | |
| Module Co-ordinator: | Dr F Barry and Dr L Gartlan | | | |
| Lecturer(s)/Tutor(s): | Dr F Barry and Dr L Gartlan | | | |