

School of Art History

General degree students wishing to enter 3000-level modules and non-graduating students wishing to enter 3000-level or 4000-level modules must consult with the relevant Honours Adviser within the School to confirm they are properly qualified to enter the module.

Art History (AH) modules

AH3104 The Age of Klimt, Olbrich and Mucha			
SCOTCAT Credits:	30	SCQF Level 9	Semester: 2
Academic year:	2016/7		
Planned timetable:	3.00 pm - 5.00 pm Mon (lecture), and either 10.00 am or 11.00 am Wed (seminar) TBC		
<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 Gödöllo colony, the Mánes and Sztuka societies. Major figures include Klimt, Wagner, Hoffmann, Olbrich, Lechner, Mucha, Rippl-Rónai and Wyspianski.</p>			
Programme module type:	Optional for Art History		
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.		
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), field trip - 8 hours		
	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%		
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners		
Module Co-ordinator:	Dr J Howard		
Lecturer(s)/Tutor(s):	Dr J Howard		

Art History - Honours Level - 2015/6 - October 2015

AH3116 Aspects of American Art in the Modern Period				
SCOTCAT Credits:	30	SCQF Level 9	Semester:	1
Academic year:	2015/6			
Planned timetable:	11.00 am - 1.00 pm Tue (lecture) and either 11.00 am or 12.00 noon Fri (seminar)			
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.				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture and 1 seminar (x 11 weeks), 2 x tutor's office hours (x 12 weeks), Fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr T Normand			
Lecturer(s)/Tutor(s):	Dr T Normand			

AH4081 The Scandinavian Art of Building and Design (1890-1960)				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	11.00 am – 1.00 pm Mon (lecture) and either 9.00 am or 10.00 am Wed (seminar)			
This module offers an examination of aspects of Scandinavian architecture and design between 1890-1960. Focusing on selected developments in Denmark, Sweden, Norway and Finland, it also highlights the significant relationship to German design theory and practice of the period. Beginning with a consideration of the legacy of National Romanticism, the module moves on to explore architectural Expressionism, Nordic Classicism, and Scandinavia's unique form of architectural modernism known as Functionalism or the Scandinavian synthesis. Examination of individual buildings and civic planning is combined with a focus on the importance of integrated design: furniture, fittings, household utensils, the relationship to the environment etc. Individuals studied include Martin Nyrop, Ragnar Ostberg, Eliel Saarinen, Kay Fisker, Alvar Aalto and Arne Jacobsen.				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour tutorial (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr S Kallestrup			
Lecturer(s)/Tutor(s):	Dr S Kallestrup			

AH4097 60-Credit Honours Dissertation in Art History			
SCOTCAT Credits:	60	SCQF Level 10	Semester: Whole Year
Academic year:	2015/6 & 2016/7		
Availability restrictions:	Available only to students in the second year of the Honours Programme.		
Planned timetable:	As arranged with Supervisor and Honours Adviser		
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/)			
Programme module type:	Either AH4097 or AH4099 is compulsory for Single Honours Art History. Optional for Joint Honours Art History		
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.		
Anti-requisite(s):	AH4099		
Learning and teaching methods and delivery:	Weekly contact: During the semester, in total there will be 1 x 1-hour briefing seminar; 1 x 1-hour pre-supervisory meeting; 1 x 1-hour dissertation writing seminar; 2 x 1-hour supervisory meetings; 1 x 2-hour presentation seminar; 1 x 1-hour review meeting.		
	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%		
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners		
Module Co-ordinator:	Dr T Normand		
Lecturer(s)/Tutor(s):	Team taught		

Art History - Honours Level - 2015/6 - October 2015

AH4099 30-Credit Dissertation in Art History				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1 or 2
Academic year:	2015/6 & 2016/7			
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. (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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Anti-requisite(s):	AH4097			
Learning and teaching methods and delivery:	Weekly contact: During the semester, in total there will be 1 x 1-hour briefing seminar; 1 x 1-hour pre-supervisory meeting; 1 x 1-hour dissertation writing seminar; 2 x 1-hour supervisory meetings; 1 x 2-hour presentation seminar; 1 x 1-hour review meeting.			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr T Normand			
Lecturer(s)/Tutor(s):	Team taught			

AH4794 Joint Dissertation (30cr)				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	Either or Whole Year
Academic year:	2015/6 & 2016/7			
Availability restrictions:	Available only to students in the Second year of the Honours Programme, who have completed the Letter of Agreement. No student may do more than 60 credits in Dissertation or Project modules.			
Planned timetable:	To be arranged.			
<p>The dissertation must consist of approximately 6,000 words of English prose on a topic agreed between the student and two appropriate members of staff (who act as supervisors). The topic does not have to relate to work covered in previous Honours modules, though it may be helpful to the student if it builds on previous work. The topic and range of sources should be chosen in consultation with the supervisors in order to determine that the student has access to sources as well as a clear plan of preparation.</p> <p>(Guidelines for printing and binding dissertations can be found at: http://www.st-andrews.ac.uk/printanddesign/dissertation/)</p>				
Programme module type:	Optional for Joint Honours degrees in the School of Art History			
Pre-requisite(s):	A Letter of Agreement			
Anti-requisite(s):	More than 30 credits in other dissertation / project modules			
Learning and teaching methods and delivery:	Weekly contact: As per Letter of Agreement.			
Assessment pattern:	As per Letter of Agreement.			
Re-Assessment pattern:	As per Letter of Agreement.			
Module Co-ordinator:	As per Letter of Agreement.			

AH4795 Joint Dissertation (60)				
SCOTCAT Credits:	60	SCQF Level 10	Semester:	Whole Year
Academic year:	2015/6 & 2016/7			
Availability restrictions:	Available only to students in the Second year of the Honours Programme, who have completed the Letter of Agreement. No student may do more than 60 credits in Dissertation or Project modules.			
Planned timetable:	To be arranged.			
<p>The dissertation must consist of approximately 10,000 - 12,000 words of English prose on a topic agreed between the student and two appropriate members of staff (who act as supervisors). The topic does not have to relate to work covered in previous Honours modules, though it may be helpful to the student if it builds on previous work. The topic and range of sources should be chosen in consultation with the supervisors in order to determine that the student has access to sources as well as a clear plan of preparation. (Guidelines for printing and binding dissertations can be found at: http://www.st-andrews.ac.uk/printanddesign/dissertation/)</p>				
Programme module type:	Optional for Joint Honours degrees in the School of Art History			
Pre-requisite(s):	A Letter of Agreement			
Anti-requisite(s):	Any other dissertation / project module			
Learning and teaching methods and delivery:	Weekly contact: As per Letter of Agreement.			
Assessment pattern:	As per Letter of Agreement.			
Re-Assessment pattern:	As per Letter of Agreement.			
Module Co-ordinator:	As per Letter of Agreement.			

Art History - Honours Level - 2015/6 - October 2015

AH4108 Post-war Scottish Art 1950-present				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6 & 2016/7			
Planned timetable:	11.00 am - 1.00 pm Tue (lecture), and either 11.00 am or 12.00 noon Fri (seminar)			
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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr T Normand			
Lecturer(s)/Tutor(s):	Dr T Normand			

AH4130 Realism and Symbolism in Russian Art 1860 - 1910				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2016/7			
Planned timetable:	3.00 pm - 5.00 pm Tue (lecture) and either 9.00 am or 10.00 am Wed (seminar) - TBC			
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.				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr J Howard			
Lecturer(s)/Tutor(s):	Dr J Howard			

AH4147 Classicism in Western Art: The Legacy of Greece and Rome				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	11.00 am – 1.00 pm Thu(lecture) and either 3.00 pm or 4.00 pm Thu (seminar)			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), field trip – 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Kouneni			
Lecturer(s)/Tutor(s):	Dr L Kouneni			

AH4148 Orientalism and Visual Culture				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2016/7			
Planned timetable:	11.00 am - 1.00 pm Wed and either 9.00 am or 11.00 am Thu - TBC			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours.			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Gartlan			
Lecturer(s)/Tutor(s):	Dr L Gartlan			

Art History - Honours Level - 2015/6 - October 2015

AH4156 Seeing the Sixties				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6 and 2016/7			
Planned timetable:	3.00 pm Mon and 9.00 am Wed (lectures) and either 11.00 am or 12.00 noon Fri (seminar)			
<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 for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr A Rider			
Lecturer(s)/Tutor(s):	Dr A Rider			

AH4157 The Age of Vermeer: Dutch Genre Painting in the Seventeenth Century				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2015/6			
Planned timetable:	3.00 pm - 5.00 pm Tue (lecture) and either 11.00 am or 12.00 noon Thu (seminar)			
<p>This module offers an in-depth exploration of the nature and interpretation of seventeenth-century Dutch genre painting by such artists as Vermeer, Steen, De Hooch and Metsu. Alongside the social, cultural and historical context, we shall address different art-historical methodologies and approaches such as the study of meaning, realism, ideology, national identity, patronage, display, reception and the art market. We shall assess the emblematic/iconological approaches and the reactions against this method of interpretation; the aspects of realism, optics and the descriptive nature of Dutch art; and the hyper-realism and aesthetics of the Leiden 'fijnschilders'.</p>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture and 1 x 1-hour tutorial (x 11 weeks), 2 x tutor's office hour (x 12 weeks), field trip – 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr S Oosterwijk			
Lecturer(s)/Tutor(s):	Dr S Oosterwijk			

AH4161 Gauguin and Primitivism				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1 in 15/6 and 2 16/7
Academic year:	2015/6 & 2016/7			
Planned timetable:	10.00 am Tue and 10.00 am Wed and either 10.00 am or 11.00 am Thu			
<p>Paul Gauguin's (1848-1903) influential career and unconventional life continue to provoke both admiration and controversy. This module examines his painting, sculpture, graphic art, and writing, in the context of European modernism's obsession with the 'primitive'. It explores how Gauguin and associated artists including Van Gogh, the Nabis, and Picasso projected mythical values onto non-Western and rural cultures in their search for difference and 'authenticity'. Focusing on Gauguin's travels to Brittany, Arles, Martinique and Polynesia, we will examine his self-construction as an outsider in self-portraiture and autobiographical writing, his use of deliberately naive and anti-academic media and techniques, and his exploitation of both colonial and indigenous sources. We will pay particular attention to shifts in his critical reception, from his glorification as a 'noble savage' in early biographical accounts, to his exposure as a cultural and sexual tourist in feminist and postcolonial readings.</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 = 50%, Practical Examinations = 0%, Coursework = 50%			
	As used by St Andrews: 3-hour Written Examination = 50%, Coursework = 50% Coursework = 100%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Goddard			
Lecturer(s)/Tutor(s):	Dr L Goddard			

AH4163 Approaches to Modern Sculpture				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2015/6 and 2016/7			
Planned timetable:	9.00 am Tue and 9.00 am Wed (lectures) and either 11.00 am or 12.00 noon Fri (seminar)			
<p>The term 'modern sculpture' might be considered something of a misnomer, because sculpture has frequently been considered the art least well equipped to respond to the pressures of contemporary experience. Yet modernized it was, and during the course of the past 150 years sculpture has undergone an unprecedented number of mutations and reincarnations. This module will explore some of the key attempts to define the hybrid nature of this recalcitrant medium, which we shall be discussing in conjunction with select histories of particular works from the nineteenth century to the present. What expectations has the category of sculpture been asked to fulfil? What critical value is there in continuing to treat this art form as a worthwhile subject of study? And will sculpture remain a relevant reference-point for twenty-first century art practice, or will it quietly expire? Should we attempt resuscitation, or advocate euthanasia? This module will search for some provisional answers.</p>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr A Rider			

Art History - Honours Level - 2015/6 - October 2015

AH4164 The Patronage of the Arts in the Este and Gonzaga Courts c. 1440 - c.1590				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	9.00 am Mon and 9.00 am Tue (lectures) and either 10.00 am Mon or 10.00 am Tue (seminars)			
<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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Moretti			
Lecturer(s)/Tutor(s):	Dr L Moretti			

AH4165 Cubism and its Legacies				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	10.00 am Tue and 10.00 am Wed (lectures) and either 10.00 am or 11.00 am Thu			
<p>This module explores the making and meanings of Cubism, from the radical deformations of Picasso's proto-Cubist Les Femmes d'Alger to the neo-classicism of the post-war Cubist 'call to order'. We will investigate Picasso's and Braque's close aesthetic partnership between 1908 and 1914, and examine the categories of 'analytic' and 'synthetic' Cubism, collage and construction. However, we will also question the conventional narrative of Cubism as a heroic partnership, extending our focus to public, 'Salon' Cubism; the survival of Cubism after the war; and its impact on sculpture, architecture and the decorative arts up until about 1925. Throughout, questions of style and technique will be grounded in an analysis of institutional frameworks and theoretical debates, revealing the broader cultural influences underlying Cubism's revolutionary formal language.</p>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 1.5-hour lecture, 1 x 1.5-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Goddard			
Lecturer(s)/Tutor(s):	Dr L Goddard			

AH4166 Histories of Photography (1835 - 1905)				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2 in 15/6 and 1 in 16/7
Academic year:	2015/6 & 2016/7			
Planned timetable:	11.00 am - 1.00 pm Wed (lecture) and either 10.00 am or 12.00 noon Thu (seminars)			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours.			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Gartlan			
Lecturer(s)/Tutor(s):	Dr L Gartlan			

AH4167 Symbolism, Decadence and Modernity				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year: ¹	2016/7			
Planned timetable:	– 10.00 am Tue and 10.00 am Wed (lectures) and either 10.00 am or 11.00 am Thu (seminar) - TBC			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
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 = 0%, Practical Examinations = 0%, Coursework = 100%			
	As used by St Andrews: ² Coursework = 100%			
Re-Assessment pattern:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Goddard			
Lecturer(s)/Tutor(s):	Dr L Goddard			

Art History - Honours Level - 2015/6 - October 2015

AH4170 Art, Piety and Performance: Charitable Institutions in Early Modern Venice				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2016/7			
Planned timetable:	9.00 am Mon and 9.00 am Tue (lectures) and either 10.00 am Mon or 10.00 am Tue (seminars) - TBC			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
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 = 55%, Practical Examinations = 0%, Coursework = 45%			
	As used by St Andrews: Coursework = 70%, Written Examination = 30%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Moretti			
Lecturer(s)/Tutor(s):	Dr L Moretti			

AH4172 Manuscript Illumination in Western Europe				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2016/7			
Planned timetable:	9.00 am - 11.00 am Wed and either 10.00 am, 11.00 am or 12.00 noon Thu - TBC			
<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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment pattern:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr K Rudy			
Lecturer(s)/Tutor(s):	Dr K Rudy			

AH4173 Architecture and its Image. From Brunelleschi to Palladio			
SCOTCAT Credits:	30	SCQF Level 10	Semester: 2
Academic year:	2016/7		
Planned timetable:	9.00 am Mon and 9.00 am Tue (lectures) and either 10.00 am Mon or 10.00 am Tue (seminars) - TBC		
<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>			
Programme module type:	Optional for Art History		
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-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 = 55%, Practical Examinations = 0%, Coursework = 45%		
	As used by St Andrews: Coursework = 70%, Written Examination = 30%		
Re-Assessment pattern:	1 x Written Assignment to be agreed by the Board of Examiners		
Module Co-ordinator:	Dr L Moretti		
Lecturer(s)/Tutor(s):	Dr L Moretti		

Art History - Honours Level - 2015/6 - October 2015

AH4175 Luxury Goods in the Middle Ages			
SCOTCAT Credits:	30	SCQF Level 10	Semester: 2
Academic year:	2016/7		
Planned timetable:	2.00 pm - 4.00 pm Thu (lecture) and either 12 noon or 1.00 pm Fri (seminar) - TBC		
<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>			
Programme module type:	Optional for Art History		
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.		
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours.		
	Scheduled learning: 65 hours	Guided independent study: 235 hours	
Assessment pattern:	As defined by QAA: Written Examinations = 40%, Practical Examinations = 0%, Coursework = 60%		
	As used by St Andrews: Coursework = 100%		
Re-Assessment pattern:	1 x Written Assignment to be agreed by the Board of Examiners		
Module Co-ordinator:	Dr K Rudy		
Lecturer(s)/Tutor(s):	Dr K Rudy		

AH4205 Byzantium, 330 - 1453: Art, Religion and Imperial Power				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2015/6			
Planned timetable:	9.00 am – 11.00 am Mon (lecture) and either 9.00 am or 10.00 am Tues (seminar)			
<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>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr L Kouneni			
Lecturer(s)/Tutor(s):	Dr L Kouneni			

Art History - Honours Level - 2015/6 - October 2015

AH4207 Receptions of Venetian Painting 1600 - 1800				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2016/7			
Planned timetable:	3.00 - 5.00 pm Thu (lecture) and either 12.00 noon or 2.00 pm Fri (seminar) - TBC			
	<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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
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:	2015/6			
Planned timetable:	9.00 am - 11.00 am Thu (lecture) and either 3.00 pm or 4.00 pm Thu (seminar) - TBC			
	<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 some 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 for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
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:	2015/6			
Planned timetable:	12.00 noon - 2.00 pm Fri (lecture) and either 3.00 pm or 4.00 pm Fri (seminars)			
	<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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks), 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Prof R Hillenbrand			
Lecturer(s)/Tutor(s):	Prof R Hillenbrand			

AH4212 Cultures of Collection and Display ca. 1851 to the Present Day				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	9.00 am - 11.00 am Thu (lecture) and either 1.00 pm or 3.00 pm 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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr K Brown			
Lecturer(s)/Tutor(s):	Dr K Brown			

Art History - Honours Level - 2015/6 - October 2015

AH4213 Dada and Surrealism				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2016/7			
Planned timetable:	11.00 am - 1.00 pm Mon (lecture) and either 9.00 am or 10.00 am Wed (seminar) - TBC			
<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. 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			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Anti-requisite(s):	AH4087			
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment pattern:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr S Kallestrup			
Lecturer(s)/Tutor(s):	Dr S Kallestrup			

AH4214 Body / Politics: Performance Art Since 1960				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2015/6			
Planned timetable:	3.00 pm – 5.00 pm Tue (lecture), 9.00 am or 11.00 am Thu (seminar)			
<p>This module considers the centrality of body politics within the emergence of performance art from the 1960s to the present, exploring how a range of practitioners from North America, Latin America and Europe have addressed the issues of gender, labour, protest, emigration, conflict, participation, spectacle and institutionalisation in their work. We will address the socio-cultural and political motivations that fuelled these artists' treatment of the body and the understanding of group space and collaboration elaborated by their work, from Cold War conflicts and US imperialism, to Civil Rights protests, student activism, the advent of feminism, globalization and experiences of exile and migration.</p>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 2 x 1-hour lectures, 1 x 1-hour seminar (x 10 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 4 hours			
	Scheduled learning: 58 hours		Guided independent study: 242 hours	
Assessment pattern:	As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	As used by St Andrews: Coursework = 100%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr C Spencer			
Lecturer(s)/Tutor(s):	Dr C Spencer			

AH4215 Contemporary Art and the Ethics of Fieldwork				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2016/7			
Planned timetable:	3.00 pm - 5.00 pm Tue (lecture), and either 9.00 am or 11.00 am Thu (seminar) - TBC			
<p>The module thinks critically about the ways in which contemporary artists working during the past three decades have repeatedly approached their practice as a form of 'fieldwork' that takes place beyond the walls of studio or gallery, drawing on social science disciplines such as anthropology and ethnography as they do so. We will explore how artists have adopted the role of the fieldworker to achieve formal innovation – by using interviews, surveys, research, and documentary processes – and at a conceptual level to address globalisation, neo-colonialism, ecology, and gender politics, and to develop social art practices that ostensibly aspire to intervene in particular communities. We will analyse how artists working in film and photography, together with social art practice, community-based work, and performance have been particularly drawn to the social sciences, considering the problematic as well as generative aspects of this overlap. While focussing on contemporary art, the module looks back to the complex histories of artistic overlap with anthropology and ethnography, and the way in which these have been continued and confronted in recent curatorial and display strategies.</p>				
Programme module type:	Optional for Art History			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Learning and teaching methods and delivery:	Weekly contact: 1 x 2-hour lecture, 1 x 1-hour seminar (x 10 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 4 hours			
	Scheduled learning: 56 hours		Guided independent study: 244 hours	
Assessment pattern:	As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100%			
	As used by St Andrews: Coursework = 100%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr C Spencer			
Lecturer(s)/Tutor(s):	Dr C Spencer			

AH4230 Approaches to Art History				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	1
Academic year:	2015/6 & 2016/7			
Planned timetable:	11.00 am - 12.30 pm Mon (lecture) and either 3.30 pm - 5.00 pm Mon or 11.00 am - 12.30 pm Wed (seminar)			
<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>				
Programme module type:	Compulsory for Single Honours Art History. Optional for Joint Honours Art History.			
Pre-requisite(s):	AH2001 and AH2002 - with passes at grade 11 or better in both.			
Anti-requisite(s):	AH3130			
Learning and teaching methods and delivery:	Weekly contact: 1 x 1.5-hour lecture, 1 x 1.5-hour seminar (x 11 weeks) 2 x tutor's office hour (x 12 weeks), fieldtrip - 8 hours			
	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%			
Re-Assessment:	1 x Written Assignment to be agreed by the Board of Examiners			
Module Co-ordinator:	Dr S Kallestrup and Dr C Spencer			
Lecturer(s)/Tutor(s):	Dr S Kallestrup and Dr C Spencer			

