

Art History (AH) Modules

| AH3130 Approaches to Art History | | | | |
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| SCOTCAT Credits: | 30 | SCQF Level 9 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Planned timetable: | 11.00 am - 12.30 pm Mon (lecture) and either 9.00 am - 10.30 am Wed (2 groups) or 11.00 am - 12.30 pm Wed (2 groups) | | | |
| 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. | | | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 1.5-hour lecture and 1 x 1.5-hour seminar (x 10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 270 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, Time-Restricted Take Home Exam = 30%. | | | |
| Re-assessment pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | | |
| Module teaching staff: | Dr A Rider and Dr S Rose | | | |

| AH3235 Spanish Painting in the Age of Velázquez | | | | |
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| SCOTCAT Credits: | 30 | SCQF Level 9 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Planned timetable: | 11.00 am - 1.00pm Wed (lecture) and either 10.00 am or 11.00 am Thurs (seminar) | | | |
| Centred around the figure of Diego Velázquez (1599-1660), this module explores one of the most dynamic and innovative periods in the history of Spanish arts. Drawing on a wide range of visual and textual sources, the aim is to introduce students to the key figures, artworks and themes that turned painting into a fundamental feature of the so-called 'Golden Age' of Spanish culture. While emphasis is placed on Madrid and the court, other major artistic centres like Seville and Toledo are discussed. In addition to well-known artworks by Velázquez, such as Las Meninas and The Spinners, this module examines the work of important artists like El Greco, Jusepe de Ribera, Francisco de Zurbarán and Bartolomé Esteban Murillo. | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: One 2-hour lecture, One 1-hour seminar | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, Time-Restricted Take-home Examination = 30% | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr J R Marcaida Lopez | | | |

Art History - Honours Level - 2019/0 - September - 2019

| AH4081 The Scandinavian Art of Building and Design: Identity and Myth | | | |
|--|--|--|-------------------|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester 1 |
| Academic year: | 2019/0 | | |
| Availability restrictions: | Not automatically available to General Degree students | | |
| Planned timetable: | 1.00pm - 3.00 pm Tue (lecture) and either 10.00 am or 11.00 am Wed (sem) | | |
| <p>This course explores the distinctive nature of Scandinavian architecture and design, and their role in fostering specific ideas about Nordic identity. While 'Nordic' more accurately describes the grouping of Denmark, Sweden, Norway and Finland, the term 'Scandinavian Design' emerged in the 1950s as a carefully curated branding concept with associated mythologies that have remained powerful to the present day. This course engages with these mythologies – and their earlier origins – as manifested in the built, painted and designed environment. We begin in the late nineteenth century with an examination of emerging notions of 'national' identity in the rich forms of National Romanticism, before moving on to study architectural Expressionism, Nordic Classicism, and Scandinavia's unique form of architectural modernism known as 'Functionalism' or the 'Scandinavian synthesis'. Binding modernist innovations with particular Scandinavian ideas about social equality, the home and the environment, Scandinavian architecture and design have gained a reputation for being 'democratic', 'authentic' and 'humane', in touch with the modern world, but also with age-old craft traditions and the Nordic landscape. In the latter part of the course we will interrogate the validity of such myths, the mechanisms of their creation and examine their legacy for so-called 'New Nordic' and the designers of today.</p> | | | |
| Learning and teaching methods of 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: 33 hours | Guided independent study: 267 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 coordinator: | Dr S M Kallestrup | | |
| Module teaching staff: | Dr S Kallestrup | | |

| AH4097 60-Credit Honours Dissertation in Art History | | | |
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| SCOTCAT Credits: | 60 | SCQF Level 10 | Semester Full Year |
| Academic year: | 2019/0 | | |
| 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> | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | |
| Anti-requisite(s) | You cannot take this module if you take AH4099 | | |
| Learning and teaching methods of 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 pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | |
| Module teaching staff: | Team taught | | |

Art History - Honours Level - 2019/0 - September - 2019

| AH4099 30-Credit Dissertation in Art History | | | | |
|---|---|---------------|--|------|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | Both |
| Academic year: | 2019/0 | | | |
| 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> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Anti-requisite(s) | You cannot take this module if you take AH4097 | | | |
| Learning and teaching methods of 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 pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | | |
| Module teaching staff: | Team taught | | | |

| AH4142 Aspects of Modern Photography, 1910 - 1950 | | | | |
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| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 3.00 pm - 5.00 pm Tue and 9.00am Thu | | | |
| <p>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.</p> | | | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 2-hour lecture and 1 x 1-hour seminar. | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% (including Time Restricted Visual Analysis Test = 35%) | | | |
| Module coordinator: | Dr N A Adamson | | | |
| Module teaching staff: | Dr N Adamson | | | |

Art History - Honours Level - 2019/0 - September - 2019

AH4148 Orientalism and Visual Culture

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 11.00 am - 1.00 pm Tue (lecture) and either 12 noon or 1.00pm Thurs (seminar) | | | |
| <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, Giroime, 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> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of 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 - 8 hours. | | | |
| | Scheduled learning: 0 hours | | Guided independent study: 0 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 coordinator: | Dr L Gartlan | | | |

AH4156 Seeing the Sixties

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|--|---|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 10.00 am Wed and Thurs (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> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of 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: 0 hours | | Guided independent study: 0 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Time-Restricted Written Assessment = 30%, Coursework = 70% | | | |
| Re-assessment pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | | |
| Module coordinator: | Dr A J Rider | | | |
| Module teaching staff: | Dr A Rider | | | |

Art History - Honours Level - 2019/0 - September - 2019

| AH4161 Gauguin and Primitivism | | | | |
|---|---|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 10.00am Tues and 10.00am Wed (lectures) and either 10.00am or 11.00am Thurs (seminar) | | | |
| <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> | | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2 x 1-hour lectures, 1 x 1 hour seminar. | | | |
| | Scheduled learning: 0 hours | | Guided independent study: 0 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 0% | | | |
| | As used by St Andrews: Coursework = 100% (including Time-Restricted Written Assessment = 25%) | | | |
| Re-assessment pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | | |
| Module coordinator: | Dr L J Goddard | | | |
| Module teaching staff: | Dr L Goddard | | | |

| AH4177 Objects of Devotion: The Art and Material Culture of Medieval Christianity | | | | |
|--|---|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 11.00 am - 1.00 pm Tue (lecture) and either 12.00 noon or 1.00 pm Thu (seminar) | | | |
| <p>This module will examine the art, images, and material culture of Christian devotion in Northern Europe, from 1100 to 1500. When medieval people entered their parish churches, or when pilgrims reached saints' shrines, what kinds of objects did they interact with? What did they carry with them? From reliquaries, to books of hours, and pilgrim souvenirs, students will learn about the objects that facilitated religious practice and those that were themselves the subject of veneration. Students will also learn about the development of lay devotion in the later Middle Ages, and be able to identify the political, economic, and social contexts in which these objects functioned. This immersive study of medieval material culture will be supplemented by a hands-on session with manuscripts at the University's Special Collections department.</p> | | | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 2-hour lecture per week (x 10 weeks); 1 x 1-hour seminar per week (x 10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% (including 25% Time-Restricted Written Assessment) | | | |
| Re-assessment pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | | |
| Module coordinator: | Dr E N Savage | | | |
| Module teaching staff: | Dr E Savage | | | |

Art History - Honours Level - 2019/0 - September - 2019

| AH4184 The Art of the Apocalypse from the Middle Ages to the Present | | | |
|---|---|--|-------------------|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester 2 |
| Academic year: | 2019/0 | | |
| Availability restrictions: | Not automatically available to General Degree students | | |
| Planned timetable: | 11.00 am - 1.00 pm Tue (lecture) and either 11.00 am or 1.00pm Thurs (seminar) | | |
| <p>Medieval Christians believed that the End Times were imminent, though the questions of where, when, and how remained up for debate. The concept of Apocalypse still maintains an outsized role in secular culture today, from zombie movies to climate change activism. In this module, students will learn about the iconographic traditions associated with the Book of Revelation, and be able to contextualise this imagery within both orthodox and popular beliefs in the Middle Ages. They will also examine the ways in which prophecy, monstrosity, and eschatological expectation, all core elements of the Christian apocalyptic tradition, have been appropriated to support different social, political, and religious agendas from the Middle Ages to the present. Lectures and tutorials for the final four weeks will specifically explore postmedieval resonances of apocalyptic imagery, from the Reformation to the Second World War. The module will conclude by investigating the power of apocalyptic performance.</p> | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 2-hour lecture (x 11 weeks); 1 x 1-hour seminar (x 11 weeks) | | |
| | Scheduled learning: 33 hours | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | |
| | As used by St Andrews: Coursework = 100% (including Time-Restricted Written Assessment = 25%) | | |
| Re-assessment pattern: | 1 x Written Assignment to be agreed by the Board of Examiners | | |
| Module coordinator: | Dr E N Savage | | |
| Module teaching staff: | Dr Emily Savage | | |

| AH4185 Michelangelo: Sculptor, Painter, Architect | | | |
|--|--|--|-------------------|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester 2 |
| Academic year: | 2019/0 | | |
| Availability restrictions: | Not automatically available to General Degree students | | |
| Planned timetable: | 10.00 am Tue and 9.00 am Wed (lectures) and either 10.00 am or 11.00 am Thurs (seminar) | | |
| <p>The module will be organised as a chronological survey of Michelangelo's life, times, and work. This will allow to consider his artistic production in different media in a fluid and dynamic way. Each lecture will take up a significant aspect of the artist's works, as well as consider his many famous and some lesser-known masterpieces. The use of primary sources, both textual and visual, will be constant and consistent. Breakdown of lectures/topics: Week 1. Michelangelo's youth and early training; Florence and Bologna in the early 1490s; Week 2. First visit to Rome and early patrons; the Bacchus and the Pietà; Week 3. The return to Florence and the David; the Battle of Cascina; the Taddei, Pitti and Doni Tondos; Week 4. Rome and the tomb of Julius II; Bologna and the return to Rome; Week 5. The Sistine Chapel; Week 6. The Medici Chapel; Week 7. The Laurentian Library; Week 8. Inventing a new aesthetic: the non-finito; Michelangelo's drawings 1520-40; Week 9. The Last Judgment; the Pauline Chapel; Week 10. Michelangelo's Roman architecture: Palazzo Farnese; San Giovanni dei Fiorentini; Week 11. Last works and death.</p> | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | |
| Learning and teaching methods of delivery: | Weekly contact: 2 x 1-hour lectures (x 11 weeks), 1 x 1-hour tutorial (11 weeks) | | |
| | Scheduled learning: 33 hours | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | |
| | As used by St Andrews: Coursework = 70%, Written Examination (2000 Words) = 30% | | |
| Re-assessment pattern: | Coursework = 100% | | |
| Module coordinator: | Dr L Moretti | | |

| AH4206 Raphael and His Reception | | | |
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Art History - Honours Level - 2019/0 - September - 2019

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 11am Thursday (Lecture), 3pm or 4pm (Seminar) | | | |
| <p>The module explores the work and career of Raphael, looking at the development of his art from his early years in Umbria, through his study of Leonardo da Vinci and Michelangelo in Florence, to his mature work in papal Rome. Although he died at 37, Raphael has always been recognized as one of the greatest painters of the High Renaissance and one who influenced profoundly the development of later painting and artistic theory. His compositions were always admired and studied, and he became the cornerstone of the training of the Academies of art. This module examines the whole range of Raphael's output and considers his reception in seventeenth-century Italy and France, eighteenth-century Europe, nineteenth century England and Germany and the twentieth century. From the sixteenth to the mid-twentieth century, Raphael epitomised the Italian Renaissance for artists, critics, theorists and art historians.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2-hour lectures (10 weeks), 1-hour seminar (10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 270 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: 2 hr - Written Examination = 30%, Coursework = 70% | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr G Kouneni | | | |
| Module teaching staff: | Dr Lenia Kouneni | | | |

AH4208 The Portrait in Western Art

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 9.00 am - 11.00 am Thu (lecture) and either 3.00 pm or 4.00 pm (seminar) | | | |
| <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> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of 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 - 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 coordinator: | Dr E J M van Kessel | | | |
| Module teaching staff: | Dr Elsje van Kessel | | | |

AH4218 The Art of Iran, 600 B.C. to 1700 A.D.

Art History - Honours Level - 2019/0 - September - 2019

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| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Available to Art History single and joint Honours students | | | |
| Planned timetable: | 12 noon - 2.00pm (lecture) and either 3.00 pm or 4.00pm (seminar) Friday | | | |
| <p>The thread that runs through this entire module is that Iran has produced over the millennia one of the world's great civilisations, with a distinctive character of its own, a fact generally ignored by scholars and non-scholars alike. So the art of Iran tends to be studied as a sub-set of, say, antique or Islamic art. This approach obscures the abiding continuities of Iranian art, its originality and the way that it has transformed what it has received from the world beyond its borders. The module investigates how Iran's geographical position, straddling the area between East and West Asia, with links to the world of the Inner Asian steppe to the north and the Indo-Pakistan sub-continent to the south, has determined both the ideas that it has received and, reciprocally, those that it has transmitted across Eurasia, from Greece in the west to China and Japan in the east, from c.600 BC to 1500 AD. The course covers architecture, sculpture, pottery, metalwork and book painting.</p> | | | | |
| Pre-requisite(s): | Entry to the art history honours programme | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2 hour lectures (11 weeks), 1 hour seminar (11 weeks) | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 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: | Coursework = 100% (1 x Written assignment to be agreed by the Board of Examiners) | | | |
| Module coordinator: | Dr F Borgo | | | |
| Module teaching staff: | Prof Robert Hillenbrand | | | |

AH4221 The French Avant-Garde from Realism to Impressionism

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|---|---|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 3.00p pm - 5.00 pm Mon (lecture) and either 9.00 am or 10.00 am Tues | | | |
| <p>Between the late 1840s and early twentieth century, French artists jettisoned tradition and re-invented the art of painting. This course focuses on the first two epochs in this complex evolution: Realism and Impressionism. The first half takes as its subject the works of Gustave Courbet and Édouard Manet, two pioneers of the avant-garde who were also bound in telling respects to the ambitions of French academic painting. We will attend to the complex nature of Realism as a social movement and a mode of vision. The second half studies Impressionism by examining the types of places, spaces, and persons represented by Impressionist painters like Edgar Degas, Berthe Morisot, Mary Cassatt, Claude Monet, and Gustave Caillebotte. We will consider the social, political, and technological developments that accompanied and influenced artistic practice. In particular, we shall evaluate the notion of 'modernity', both as a historical phenomenon and as a construct within avant-garde practice.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 2-hour lecture (x 10 weeks); 1 x 1-hour seminar (x 10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% (including Time-Restricted Written Assessment = 30%) | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr M T Knowles | | | |
| Module teaching staff: | Dr M Knowles | | | |

AH4222 Art, Theatre and Performance in France 1600-1800

Art History - Honours Level - 2019/0 - September - 2019

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| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 9.00 am - 11.00 am Mon and either 10.00 am or 11.00 am Wed | | | |
| <p>This module introduces students to major figures in seventeenth- and eighteenth-century French figure-based art (Jacques Callot, Nicolas Poussin, Antoine Watteau, Jean-Baptiste Greuze, Jean-Honoré Fragonard, François Boucher, Elizabeth Vigée-LeBrun, and Jacques Louis David), with particular attention paid to instances of intersection between visual art and theatrical and performative practices. During the seventeenth and eighteenth centuries, French artists borrowed subjects, characters, and compositional strategies from contemporary theater. In addition, theater provided models for performative practices of social identity, whereby individuals used performance to lay claim to desired social roles. Lectures will examine the theme of performance in French visual art and social life, the relationship between French classical theater and history painting, and the dialogue between the theatrical décor and the composition of painting.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2-hour lectures (11 weeks), 1-hour seminar (11 weeks) | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% (including Time-Restricted Written Assessment = 30%) | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr M T Knowles | | | |
| Module teaching staff: | Dr Marika Knowles | | | |

AH4227 The Arts of Africa: Histories, Themes and European Collections

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|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 3.00 pm - 5.00 pm Mon and either 10.00 am or 11.00 am Wed | | | |
| <p>This course introduces the arts of Africa, with specific focus on collections located in Scotland. Through a series of themes and case studies, it will provide an overview of various artistic productions from the continent, from royal paraphernalia and the art of governance to masquerade and healing arts. Though we will not rely exclusively upon them, we will get to know the African components of our local collections, particularly the National Museum of Scotland and McManus Galleries. Throughout the course we will study the arts of Africa on their own terms, but we conclude by examining the processes by which certain objects have ended up in Edinburgh, Dundee, Glasgow, etc. Mindful of the urgent questions surrounding Africa's place in European museums, our final weeks will explore colonialism, military expeditions, missionary practices and diplomatic exchanges as we confront the significance and implications of our local collections of African art objects.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2-hour lectures (10 weeks), 1-hour seminar (10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 100% | | | |
| | As used by St Andrews: Coursework = 100% (including 5% for Participation) | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr K E Cowcher | | | |
| Module teaching staff: | Dr Kate Cowcher | | | |

AH4235 Communication in Art History

Art History - Honours Level - 2019/0 - September - 2019

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|--|--|---------------|--|-----------|
| SCOTCAT Credits: | 15 | SCQF Level 10 | Semester | Full Year |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | Lectures - To be arranged Workplace experience to be arranged. | | | |
| This module is part of the 'Communication and Teaching in Arts and Humanities' in which students gain substantial experience of a working environment. This component offers the opportunity to further develop an area of interest in communicating themes of Art History to contemporary contexts. It is available only to participants in the placement module. | | | | |
| Co-requisite(s): | You must also take ID4002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 3 hours of one-to-one supervision | | | |
| | Scheduled learning: 3 hours | | Guided independent study: 150 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: | New Coursework = 100% | | | |
| Module coordinator: | Dr J C Howard | | | |
| Module teaching staff: | Dr Jeremy Howard | | | |

| AH4236 Images and Knowledge in Early Modern Europe | | | | |
|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 11.00 am - 1.00 pm Mon (lecture) and either 10.00 am or 11.00 am Tues | | | |
| This module explores the relationship between science and the visual arts in Europe in the sixteenth and seventeenth centuries. Drawing on a wide range of materials - from still life paintings and illustrated albums, to books of secrets and maps - we will study the ways in which artists and artworks informed knowledge-making practices in fields like natural history, medicine, the study of vision and cartography. At the same time, we will explore the impact of such disciplines on the development of ideas and practices relevant to the work of artists and their publics. While focusing on Europe, much attention will be placed on extra-European contexts, the Spanish Americas in particular. The module is organised around specific but interconnected themes, including: eyewitnessing and the rise of naturalism; new worlds and their images; the visual culture of bodies and diseases; wonder, curiosity and the cultures of collecting; vision and its instruments; science, technology and visual media. | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 | | | |
| Learning and teaching methods of delivery: | Weekly contact: 1 x 2-hour lecture (x 11 weeks); 1 x 1-hour seminar (x 11 weeks) | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, Take Home Exam = 30% | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr J R Marcaida Lopez | | | |
| Module teaching staff: | Dr J Marcaida Lopez | | | |

| AH4241 Leonardo da Vinci, 500 years later |
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Art History - Honours Level - 2019/0 - September - 2019

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Available to Art History single and joint Honours students | | | |
| Planned timetable: | 11.00 am - 1.00 pm Thurs (lecture) and either 11.00am or 12 noon Fri (seminar) | | | |
| <p>Few figures loom as large in the history of Western art as Leonardo da Vinci, the artist who, in many regards, shaped the notion of 'genius' we have inherited. Works of art such as the "Mona Lisa" or the "Vitruvian Man" are so iconic that it is easy to assume there is nothing new to tell about them. Yet the constant outpouring of new studies, exhibitions and documentaries speaks to the tremendous fascination the artist-scientist still holds, five hundred years after his death. This module not only seeks to reassess what we know and do not know today about Leonardo but also invites students to think critically about the discipline of art history, the publishing and exhibition industry, the art market, and the relationship between academia and popular culture.</p> | | | | |
| Pre-requisite(s): | Entry to the art history honours programme | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2 hour lectures (11 weeks), 1 hour seminar (11 weeks) | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, 2-hour Written Examination = 30% | | | |
| Re-assessment pattern: | Coursework = 100% (1 x Written assignment to be agreed by the Board of Examiners) | | | |
| Module coordinator: | Dr F Borgo | | | |
| Module teaching staff: | Dr Francesca Borgo | | | |

AH4245 The Intersectional Body in Art Since the 1960s

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|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General degree students | | | |
| Planned timetable: | 4.00 pm - 6.00 pm Thurs (lecture) and either 11.00am or 12 noon Fri (seminar) | | | |
| <p>This module uses the human body as a prism through which to view some of the key developments in visual art and society since the 1960s. We begin with the breakdown of the modernist paradigm and the diversification of art practice into many forms that engage the body of the artist and viewer, seen alongside the rise of the women's liberation movement. We then move on to look at artists who have used the body to explore issues of identity politics around race and sexuality, including the rise of queer theory in the 1990s, and how issues of illness and disability challenge the conception of a normative body. To conclude we look at the impact of technology on the body in art and critiques of anthropocentric thinking. The aim throughout will be to foster awareness of how both art and the discourse of art history reflect on and engage with socio-historical change.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 and (pass AH1001 or pass AH1003) | | | |
| Learning and teaching methods of delivery: | Weekly contact: One 2-hour lecture (x 10 weeks), One 1-hour seminar (x 10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, 48-hour Take-home Written Examination = 30% | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr N Macdonald | | | |

AH4246 The Art and Visual Culture of the Global HIV/AIDS epidemic

Art History - Honours Level - 2019/0 - September - 2019

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General degree students | | | |
| Planned timetable: | 3.00 pm - 5.00pm Thurs (lecture) and either 11.00 am or 12 noon Fri (seminar) | | | |
| <p>First emerging as an epidemic in New York City at the beginning of the 1980s, HIV/AIDS directly affected the art world in an unprecedented manner. We will look at how the epidemic gave rise to robust activist movements that employed theatrical direct action techniques, video and graphic design to challenge prejudice and change government policy. Many HIV-positive artists and writers used photography to map the changes in their bodies caused by the virus. Often melancholic and personal in nature, such works could be criticised as a-political and individualistic in comparison with activist art. We will look at these debates in detail along with a variety of media and contexts. The module looks at how performance confronted HIV/AIDS with visceral directness while film took a more allegorical approach. We will also look at various theoretical approaches to the place of the virus in cultural memory today, as a chronic and manageable condition with a traumatic past.</p> | | | | |
| Pre-requisite(s): | Before taking this module you must pass AH2001 and pass AH2002 and (pass AH1001 or pass AH1003) | | | |
| Learning and teaching methods of delivery: | Weekly contact: One 2-hour lecture (x 11 weeks) and One 1-hour seminar (x 11 weeks) | | | |
| | Scheduled learning: 33 hours | | Guided independent study: 280 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 30%, Practical Examinations = 0%, Coursework = 70% | | | |
| | As used by St Andrews: Coursework = 70%, Take-home Written Examination = 30% | | | |
| Re-assessment pattern: | Coursework = 100% | | | |
| Module coordinator: | Dr N Macdonald | | | |

AH4250 Latin American Modernisms

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|---|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Not automatically available to General Degree students | | | |
| Planned timetable: | 9.00 am - 11.00 am Mon (lecture) and either 10.00 am or 11.00 am Tues (seminar) | | | |
| <p>This module examines modernism in Latin America, focussing on 20th century art and its relationship to 21st century examples. We begin by analysing the term 'modernism', theoretical approaches to Latin American art in the context of post-colonialism, its narratives and modes of display. We will proceed geographically and chronologically, thinking critically about the complex roles played by socio-political contexts, art institutions and journals in the creation and reception of painting, sculpture, performance, photography and architecture. We will explore nationalist tendencies (Mexico, Chile, Colombia, Cuba, Puerto Rico, Dominican Republic), transnational links, and the constant dialogue with Europe and the US (Uruguay, Argentina, Brazil, Venezuela). Besides the most renowned movements (e.g. Muralism, Kineticism, Neo-Concretismo) and figures (e.g. Frida Kahlo, Helio Oiticica, Wilfredo Lam), we will analyse the variety of art forms and works in modern and contemporary Latin America.</p> | | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2-hour lectures (10 weeks), 1-hour seminar (10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 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: | Coursework = 100% | | | |
| Module coordinator: | Dr N E Sassu Suarez Ferri | | | |
| Module teaching staff: | Dr Natalia Sassu Suarez Ferri | | | |

AH4260 Ottoman Art and Architecture

Art History - Honours Level - 2019/0 - September - 2019

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|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 1 |
| Academic year: | 2019/0 | | | |
| Planned timetable: | Fri 11.00am - 1.00pm | | | |
| <p>This module will explore the art and architecture of the Ottoman Empire. Through an analysis of selected cities, monuments, and objects, students will cultivate a deeper understanding of transformations in art and architecture during the Ottoman period from the 14th to the 20th centuries, and examine the cultural legacy of the Ottoman Empire in today's world. The connections between Ottoman art and architecture and contemporaneous developments in politics, religion, and culture are explored through a variety of topics, including architectural monuments, calligraphy, arts of the book, ceramics, textiles, and other forms of decorative art. It will also examine the impact of male and female patronage across diverse sectors of society (including: the royal family, the Ottoman court, the religious elite, mystical orders, and guilds) as a major contributing factor towards the shaping and development of Ottoman artistic and architecture traditions.</p> | | | | |
| Pre-requisite(s): | Entry to art history honours programme | | | |
| Learning and teaching methods of delivery: | Weekly contact: 2 lectures (x 10 weeks); 2 seminars (x 10 weeks) | | | |
| | Scheduled learning: 30 hours | | Guided independent study: 280 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: | Coursework = 100% | | | |
| Module coordinator: | Dr L Moretti | | | |
| Module teaching staff: | Dr Bilal Badat | | | |

AH4794 Joint Dissertation (30cr)

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|--|--|---------------|--|---|
| SCOTCAT Credits: | 30 | SCQF Level 10 | Semester | 2 |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Available only to students in the second year of the Honours programme, who have completed the Letter of Agreement, downloadable from https://www.st-andrews.ac.uk/coursecatalogue . 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. (Guidelines for printing and binding dissertations can be found at: http://www.st-andrews.ac.uk/printanddesign/dissertation/)</p> | | | | |
| Pre-requisite(s): | Students must have a letter of agreement | | | |
| Anti-requisite(s) | Cannot take more than 30 credits in other dissertation/project modules | | | |
| Learning and teaching methods of delivery: | Weekly contact: As per Letter of Agreement. | | | |
| | Scheduled learning: 0 hours | | Guided independent study: 0 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 0% | | | |
| | As used by St Andrews: As per Letter of Agreement. | | | |
| Re-assessment pattern: | As per Letter of Agreement. | | | |
| Module teaching staff: | Team taught | | | |

AH4795 Joint Dissertation (60cr)

Art History - Honours Level - 2019/0 - September - 2019

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|--|--|---------------|--|-----------|
| SCOTCAT Credits: | 60 | SCQF Level 10 | Semester | Full Year |
| Academic year: | 2019/0 | | | |
| Availability restrictions: | Available only to students in the Second year of the Honours Programme, who have completed the Letter of Agreement, downloadable from https://www.st-andrews.ac.uk/coursecatalogue/ . No student may do more than 60 credits in Dissertation or Project modules. | | | |
| Planned timetable: | To be arranged. | | | |
| 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/) | | | | |
| Pre-requisite(s): | Students must have a letter of agreement | | | |
| Anti-requisite(s) | Cannot take any other dissertation/project module | | | |
| Learning and teaching methods of delivery: | Weekly contact: | | | |
| | Scheduled learning: 0 hours | | Guided independent study: 0 hours | |
| Assessment pattern: | As defined by QAA: Written Examinations = 0%, Practical Examinations = 0%, Coursework = 0% | | | |
| | As used by St Andrews: As per Letter of Agreement. | | | |
| Re-assessment pattern: | As per Letter of Agreement. | | | |
| Module teaching staff: | Team taught | | | |