Module Title: Foundation in History of Art

Module Code: FFAH002S4BCB

Programme: Cert HE History of Art

Credits/Level: 30 / Level 4

Entrance Requirements: None

First Class Term Dates: Wednesday 3 October 2018, 11am-1pm
3 October – 12 December 2018, 16 January – 27 March 2019

Module Description
This module provides an introduction to the study of the history of art. It begins with ways of looking closely at paintings and other art objects, and developing the tools to discuss what you see. It then moves on to different ways of thinking about art, for example, exploring how important it might be to know more about the artist, or who something was made for. You will develop the skills and knowledge to think, talk and write about art.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of the history of art.
- Provide students with first-hand experience of art objects.
- Develop students’ critical analysis and judgement in relation to the subject.
- Provide students with experience of close textual analysis of different kinds of relevant writing.
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media, and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge.
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically.
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art.
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems.
- Complete all coursework and assessment requirements.
Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. You will get guidance, support and feedback from your tutor for each stage of assessment. The three pieces of assessment build on one another, so you can improve your skills as you go along. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

- **Assignment 1**: Visual Analysis Exercise
  You will be asked to look carefully at a particular work of art and describe in detail what you see, using the language and the techniques introduced in the first block. If you would like to do this exercise as an oral presentation, accompanied by a short report, please discuss with the lecturer.

- **Assignment 2**: Source Critique
  The literature on art ranges from scholarly studies, to web databases, to coffee table books, and labels in museums, and more. This exercise encourages you to look closely at one or more sources on a given topic, and to ask questions about them which will help you to determine whether they are useful and valid for academic purposes. This assignment can serve as a follow-up to assignment 1, research for assignment 3, or as an independent research exercise. As above, if you would like to do this exercise as an oral presentation, accompanied by a short report, please discuss with the lecturer.

- **Assignment 3** Essay
  A study with references and bibliography, on one of the topics discussed on the course. Here you will be drawing on the visual analysis and source evaluation skills learned earlier in the course to research and write an academic essay.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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</thead>
<tbody>
<tr>
<td>Visual Analysis Exercise</td>
<td>1,000 words</td>
<td>20%</td>
<td>Week 7</td>
</tr>
<tr>
<td>Source Critique</td>
<td>1,500 words</td>
<td>30%</td>
<td>Week 12</td>
</tr>
<tr>
<td>Essay</td>
<td>2,500 words</td>
<td>50%</td>
<td>Week 22</td>
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</tbody>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

Module Content
The module is taught in five blocks, each devoted to a different theme or approach. Blocks 1, 2, 3, and 5 are the same every year and in each occurrence of the module, but flexibility is introduced to block 4, where individual lecturers develop the ideas introduced early in the module according to their own chosen theme. There is no half-term break.
Greater details about each block, together with reading lists and coursework information will be provided in class. The following is a framework setting out the main issues and learning objectives.

**Block 1: Visual and Contextual Analysis (Weeks 1-6)**
The first block is the longest, because it aims to introduce both essential study skills, and the essence of a critical approach to visual and verbal material. Examples of art objects – paintings, sculptures, prints, photographs or buildings will be drawn from different periods and different media – to demonstrate how an analytical approach to art objects yields different types or information about art itself and its histories. Students will be encouraged to think about what they bring to the art of looking, how they can put their looking into words, what affects the way art is written about, and how texts are read and interpreted.

**Block 2: The Artist (Weeks 7-9)**
Where the first block analysed works of art, the second considers how conceptions of ‘the artist’ affects the way art is understood. Looking at changes in the education, training and working processes of artists, it will also focus on why aspects of their practice such as originality, skills, craftsmanship or drawing have been very differently valued at different moments in history.

*Visual Analysis Exercise is due in Week 7.*

**Block 3: Patronage and the Consumption of Art (Weeks 10-12)**
Creating art has rarely been easy or even possible without patronage, sponsorship or access to a market. This block looks at the social and economic conditions under which art is produced. It will also consider ways art reaches its audience and is valued: through exhibitions, collections, criticism, and prizes.

*Source Critique is due in Week 12*

**Block 4: Special Subject (Weeks 13-17)**
The contents of this block will vary from class to class, and will be based on themes selected by the lecturer. Who will provide you with further information and reading. The purpose of block 4 is two-fold: to develop the student’s sense of history and to explore the interaction between art and its audiences.

**Block 5: Thinking About the History of Art (Weeks 18-22)**
The aim of this block is to examine the assumptions and critical framework of different approaches to art history. This will include an introduction to sources and materials of history and close reading of specific texts. Classes will look at how the visual arts have been discussed in terms of social and cultural history, style and formalism, and the biography of artists, and also the variety of new alternative approaches developed in the 1980s, which came to be known as the New Art History.

*Essay is due in Week 22*
Recommended Reading and Resources

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase

The following will be referred to frequently in class:

These books are recommended if you want to do some reading before your courses commences and/or want to purchase one or more books that will be relevant to your module as a whole.

D’Alleva, Anne. Methods and Theories of Art History. London: Lawrence King, 2012

Reference

The following are useful reference texts:


Internet Sources

A vast amount of information is available online – some of it more reliable than the rest. Many art museums have websites for chronologies of art periods, movements and styles accompanied by images which help with identifying works in relation to their historical origins. Getting familiar with the appearance of art is as important as reading written texts. Browse in the online collections of the world’s significant art museums (e.g. National Gallery London, National Gallery of Art in Washington DC, the Louvre Museum in Paris, the Metropolitan Museum in New York, Tate Britain/Tate Modern).

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