

## Masters in Art History

### *Taught Element:*

120 credits: AH5076 - AH5200

### **MLitt:**

120 credits from the Taught Element plus AH5099 OR AH5200

### **MPhil:**

120 credits from the Taught Element plus a thesis of not more than 40,000 words

### Compulsory module – for the MLitt:

AH5099 Dissertation for MLitt Programme/s				
<b>SCOTCAT Credits:</b>	60	SCQF Level 11	<b>Semester:</b>	Summer
<b>Planned timetable:</b>	At times to be arranged with the supervisor.			
Student dissertations will be supervised by members of the teaching staff who will advise on the choice of subject and provide guidance throughout the research process. The completed dissertation of not more than 15,000 words must be submitted by the end of August.				
<b>Programme module type:</b>	Compulsory for all MLitt Postgraduate Programmes within the School.			
<b>Pre-requisite(s):</b>	Students should have finished 120 credits at 5000 level, or 90 credits at 5000 level and 30 at 4000 level			
<b>Anti-requisite(s):</b>	AH5200			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Individual Supervision.			
<b>Assessment pattern:</b>	Dissertation = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			
<b>Lecturer(s)/Tutor(s):</b>	Team taught			

OR

AH5200 Ecole du Louvre Summer Study				
<b>SCOTCAT Credits:</b>	60	SCQF Level 11	<b>Semester:</b>	Summer
<p>This is a 5000-level module, to be taken during the Summer term. It replaces AH5099 for those students in the History of Art, History of Photography, or Museum &amp; Gallery Studies MLitt programme who have been selected for the Erasmus exchange program with the Ecole du Louvre. With this module, students will write an assessed assignment based on their experience in Paris during their summer programme, and write a correspondingly shorter dissertation than is required by AH5099. At the Ecole du Louvre, they will write a journal of 4,000 words about French museology. They would then return to St Andrews to finish their dissertation of 11,000 words. A fee of £500 applies and students are also expected to arrange and pay for their own travel and accommodation.</p>				
<b>Programme module type:</b>	It replaces AH5099 for those students in the History of Art, History of Photography and Museum & Gallery Studies MLitt programmes who have been selected for the Erasmus exchange program with the Ecole du Louvre.			
<b>Pre-requisite(s):</b>	Students should have finished 120 credits at 5000 level, or 90 credits at 5000 level and 30 at 4000 level			
<b>Anti-requisite(s):</b>	AH5099			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 10 hours of seminars (x 3 weeks), 20 hours of fieldwork (x 3 weeks), 8 hours of meetings with supervisor in total.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			

### Optional modules:

AH5085 Art and Politics in the Trecento				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>Art in Italy in the period ca. 1230-1400 was sometimes employed to promote the political agendas of the city states. The kings of Naples, oligarchies such as Florence and Siena, and despotic regimes such as those of Milan and Verona employed imagery to express their ideals and achievements and to manipulate public opinion in their favour. This module will investigate the relationship between late medieval Italian art (but mainly sculpture) and competing political ideologies. It will also explore how regimes sympathetic to the Pope or to the German emperor employed art to declare allegiance to one or other of these two 'universal' powers.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate Programmes within the School.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2-hour seminar per fortnight.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Prof B Cassidy			
<b>Lecturer(s)/Tutor(s):</b>	Prof B Cassidy			

AH5094 Current Issues in Renaissance Art				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>One of the most productive, innovative, influential and thought-provoking periods in the history of Western art, the Renaissance keeps eliciting new questions. This module will explore current themes and materials relating to the visual arts of the Renaissance in Europe. It is largely based on close reading, discussion and interpretation of sources, from current scholarship to textbooks, from Renaissance artwork to related primary materials to contemporary exhibitions. Students will become familiar with such topics and issues as art and domesticity, temporalities of Renaissance art, the global Renaissance and the relation between art and image within this period. Authors we will read, both Anglo-American and European continental, include Horst Bredekamp, Lorraine Daston, Georges Didi-Huberman, Paula Findlen, Claire Farago, and Christopher Wood. The module aims to strengthen students' critical analysis of primary and secondary materials, focusing on the key question what the art of the Renaissance has to tell us today.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminars (x 8 weeks), 4 hours of fieldwork in total.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr E van Kessel			
<b>Lecturer(s)/Tutor(s):</b>	Dr E van Kessel			

AH5100 Art Historical Resources and Methods				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	3.00 pm - 5.00 pm Tue			
<p>This module, designed for those enrolled for the MLitt and M.Phil., will introduce students to the resources (textual, visual, and electronic) available in St Andrews and elsewhere in Britain for research into the history of art. Emphasis will be placed on electronic resources accessible through the web. As far as possible instruction will be geared to the precise interests of students in order to provide them with a thorough preparation for the writing of their dissertations. Among the topics covered will be the collecting and recording of bibliographic information, the use of visual and documentary archives, note taking and the presentation (oral and written) of scholarly research. Each class will include instruction by the tutor and practical exercises undertaken by students.</p>				
<b>Programme module type:</b>	Strongly advised for Art History Postgraduate Programmes.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Sessional seminars.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Goddard			

## Art History - Art History MLitt & MPhil - 2016/7 - August 2016

AH5101 Readings in Art History or History of Photography				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1 or 2
<b>Planned timetable:</b>	To be arranged.			
This module is a detailed study of an Art Historical or History of Photography topic agreed between tutor and student. Taught on a one-to-one basis, this reading course will allow postgraduate students to acquire a detailed knowledge of an area of art history in preparation for further research. It will allow them also to develop their research bibliographic skills.				
<b>Programme module type:</b>	Optional for Art History Postgraduate students intending to proceed to PhD and Central and East European Studies Postgraduate Programme.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminar.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			
<b>Lecturer(s)/Tutor(s):</b>	Various			

AH5102 Bibliography for Art History or History of Photography				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1 or 2
<b>Planned timetable:</b>	To be arranged.			
This module is an exercise in the bibliography and historiography of an aspect of the history of art or the history of photography which in appropriate cases can serve as a useful preparation for a research dissertation.				
<b>Programme module type:</b>	Optional for Art History Postgraduate students intending to proceed to PhD			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminar.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Goddard			
<b>Lecturer(s)/Tutor(s):</b>	Various			

<b>AH5118 Paragons of Northern Baroque: Rubens and Rembrandt</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>Rubens and Rembrandt are the two most important Northern artists of the seventeenth century and any developed understanding of Netherlandish art during this century relies on a sound acquaintance with their work. The differences between Rubens and Rembrandt (which were socio-economic and biographical, as well as artistic) render a joint study of them unusually instructive and also involve students with some of the most outstanding works of seventeenth century art. (Paintings by both are available for first hand study in Edinburgh and Glasgow.) This module examines the two artists in sequence, and thematically: the art of Rubens is explored first, followed by that of Rembrandt. Themes studied include religious, mythological, allegorical and historical iconography, landscape and portraiture.</p>				
<b>Programme module type:</b>	Optional for all Art History Postgraduate Programmes within the School			
<b>Anti-requisite(s):</b>	AH4076			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 class.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr J Luxford			
<b>Lecturer(s)/Tutor(s):</b>	Dr J Luxford			

<b>AH5140 The University of St Andrews Photographic Collection</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>This module will explore, interpret and analyse photographic materials in the University of St Andrews Special Collections. The collection holds a fascinating range of 19th and 20th century photographic works including some of the most prized treasures in the photographic canon; this includes work by Hill and Adamson, Sir David Brewster, and William Henry Fox Talbot, as well as contemporary photography. The module is, therefore, object-based and will familiarise students with the special properties of archival resources, their study, maintenance and display. Given the practical dimensions of this module students will be expected to spend time in the archive of self-directed study. This study will be facilitated and guided by academic and library staff where appropriate.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 tutorial.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr T Normand			
<b>Lecturer(s)/Tutor(s):</b>	Dr T Normand			

## Art History - Art History MLitt & MPhil - 2016/7 - August 2016

AH5142 School: Images, Spaces, Artefacts and Ideas of Learning				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>This module comprises an interdisciplinary investigation into the images, spaces, artifacts and ideas of schooling. It focuses on the artistic treatment of 'learning' and the development of school architecture. Among the media considered are painting, installation, photography, graphic art, furniture, design and film. Consideration is given to the interpretation of key works by such artists/architects as Wren, Mackintosh, the Smithsons, Holbein, Brueghel, Steen, Moholy-Nagy, Vigo, Rivera, Kantor and Hirst. The module aims to enhance students' conceptualisation of 'school', their engagement with contemporary debates concerning the nature of education and their critical awareness of schooling's socio-political and cultural issues.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 tutorial.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr J Howard			
<b>Lecturer(s)/Tutor(s):</b>	Dr J Howard			

AH5146 Issues in Photographic Criticism				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	To be arranged.			
<p>This module provides an introduction to key writings and debates in the history of photographic criticism from the 1830s to the present day. Our aim is to investigate the historical and methodological questions raised by critical approaches to photography and to provide a good grounding in the major issues and debates in the history of the medium. Among other themes, we will examine the social meanings of photography, the contested nature of its critical terms, its institutional status and curatorial practices, and the relevance of photography for debates on modern subjectivity and identity politics.</p>				
<b>Programme module type:</b>	Optional for Art History and History of Photography Postgraduate Programmes.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 1 seminar and occasional fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Gartlan			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Gartlan			

AH5147 Palladio in Venice				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>When Andrea Palladio received his first commissions in Venice, he was already a well-known architect: his Venetian works were to occupy the last decades of his life (he died in 1580 at the age of 72). In Venice Palladio was able to develop a new kind of relationship between an architect and his patrons, one in which he was often more an intellectual collaborator than a craftsman for hire. The module is organised around the different types of patron: patriarchs of the Church, religious communities, the state, and charitable institutions. Historical narratives, the agendas of patronage, secular and religious politics, architectural conception, and the various decorative programmes will all be considered in order to paint a vivid portrait of Palladio's Venice.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Fortnightly seminars and film/video viewing.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr L Moretti			
<b>Lecturer(s)/Tutor(s):</b>	Dr L Moretti			

AH5190 Experimental Art of the 1960s				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	3.00 pm Thu			
<p>This module addresses examples of innovative art practices from around the globe from the late 1950s to the mid-1970s. This post-war period, commonly known as 'the Sixties', has been categorized as a period of upheaval and transformation, and we shall address the degree to which art from this period is informed by these social and geopolitical tendencies. The module is structured thematically, and examines the diverse and competing approaches to art making that arose during these years. Works in a range of media will be examined, including painting, film, photography, choreography, installation, sculpture, drawing, architecture, performance, new media and language-based art practices. Themes and movements that will be covered include post-colonialism, realism, modernism, assemblage, fluxus, minimalism, arte povera, neo-concretism, earth art, environmentalism and conceptualism.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Lectures.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr A Rider			
<b>Lecturer(s)/Tutor(s):</b>	Dr A Rider			

## Art History - Art History MLitt & MPhil - 2016/7 - August 2016

AH5196 The Book of Hours in the Late Middle Ages				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	2
<b>Planned timetable:</b>	11.00 am Fri			
<p>More Books of Hours survive from the late middle ages than any other type of manuscript. Books of Hours were the premier lay devotional guides from ca. 1360, when they surpassed the Psalter, until the Reformation of the sixteenth century when the printing press and sweeping social changes altered popular reading material. Between those termini, laypeople consumed large numbers of Books of Hours and owned the lion's share of them. They used them not only as vehicles for piety, but also as a means of self-expression, as highly crafted luxury goods, and as places to store other devotionalia. We will consider the early history and development of the Book of Hours, which grew out of the monastic breviary. Other topics include the changing methods of production, the implications of literacy, the feminization of reading, and the personalisation of Books of Hours.</p>				
<b>Programme module type:</b>	Optional for Art History and Mediaeval Studies Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> Seminars and fieldwork.			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr K Rudy			

AH5198 The Dream of the North: Twentieth-Century Scandinavian Art and Design				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester:</b>	1
<b>Planned timetable:</b>	To be arranged.			
<p>Scandinavian design of the last century is perceived as synonymous with understated elegance, functional integrity, natural symbiosis and inclusive, egalitarian thinking. Its seemingly timeless appeal (today's young Scandinavians still aspire to own many of the same design 'classics' as their parents) is underpinned by the unique characteristics of this northern region, known to its inhabitants as 'Norden'. This module explores these distinctive design aesthetics and the artistic, historical, social and political factors behind their development. Looking primarily at Denmark, Sweden, Norway and Finland, but also inviting students to expand their own potential fields of interest in Iceland, Greenland or the Faroe Islands, it addresses the fertile marriage of architecture and design. Themes include the centrality of the 'home', the deep relationship to landscape and nature, the importance of Scandinavian forms of social democracy and the fundamental belief in the egalitarian notion of 'Beauty for All'.</p>				
<b>Programme module type:</b>	Optional for Art History Postgraduate students.			
<b>Learning and teaching methods and delivery:</b>	<b>Weekly contact:</b> 2-hour seminar			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Module Co-ordinator:</b>	Dr S Kallestrup			
<b>Lecturer(s)/Tutor(s):</b>	Dr S Kallestrup			