

## History of Photography

### Programme Requirements:

History of Photography - MLitt
AH5146 (30 credits) and 90 credits from Module List: AH5100, AH5101, AH5102, AH5111, AH5140, AH5141, AH5143, AH5160-AH5168 and (AH5099 (60 credits) or AH5200 (60 credits))
MPhil: 120 credits from MLitt taught element (excluding AH5099 or AH5200) plus a thesis of not more than 40, 000 words.
Students may substitute up to 30 credits from 3000 - or 4000 - level AH modules, with the approval of the Course Co - ordinator.

### Compulsory module:

AH5146 Issues in Photographic Criticism				
SCOTCAT Credits:	30	SCQF Level 11	Semester	1
Academic year:	2018/9			
Planned timetable:	To be arranged.			
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.				
Learning and teaching methods of delivery:	Weekly contact: 1.5. hour seminar ( x 11 weeks) and occasional fieldwork.			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	An essay of 3,000 words			
Module coordinator:	Dr L Gartlan			
Module teaching staff:	Team taught			

Either:

AH5099 Dissertation for MLitt Programme/s				
SCOTCAT Credits:	60	SCQF Level 11	Semester	Full Year
Academic year:	2018/9			
Planned timetable:	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 15,000 words must be submitted by the middle of August.				
Learning and teaching methods of delivery:	Weekly contact: Individual Supervision.			
Assessment pattern:	Dissertation = 100%			
Re-assessment pattern:	No Re-Assessment Available			
Module coordinator:	Dr L J Goddard			
Module teaching staff:	Team taught			

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Or:

AH5200 Ecole du Louvre Summer Study				
<b>SCOTCAT Credits:</b>	60	SCQF Level 11	<b>Semester</b>	Full Year
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	not applicable.			
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 & 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 4,000 word assignment. They will then return to St Andrews to finish their dissertation of 11,000 words. Students are expected to arrange and pay for their own travel and accommodation.				
<b>Learning and teaching methods of 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>Re-assessment pattern:</b>	No Re-Assessment Available			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

### Optional modules:

AH5100 Themes in Art History				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	1
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged			
This module, designed for those enrolled for the MLitt and MPhil in Art History, will introduce students to a selection of key issues, concepts, and writings in the field. It will enable students to appreciate how art history constitutes itself as a discourse, via core case studies and themes.				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5 hour seminars ( x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

AH5111 The 'New Vision' in Twentieth-Century European Photography				
<b>SCOTCAT Credits:</b>	<u>30</u>	<u>SCQF Level 11</u>	<b>Semester</b>	<u>2</u>
<b>Academic year:</b>	<u>2018/9</u>			
<b>Planned timetable:</b>	<u>To be arranged.</u>			
This module examines the formal features social context and political import of photography in Europe known by the umbrella label 'New Vision'. The focus will be on the aspects of photographic production and reception which demanded a new and different way of looking from viewers, such as montage, images of war, Surrealist photography, problems of viewpoint and angle, methods of manipulation and 'New Objectivity' and 'exact' photography. The photographers and theorists covered by the course include Lazlo Moholy-Nagy, Rodchenko, Man Ray, Brassai, Renger-Patsch, August Sander, John Heartfield, Kertesz, Germaine Krull, Hannah Höch, Florence Henri, Ernst Jünger and Walter Benjamin.				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> <u>1 class.</u>			
<b>Assessment pattern:</b>	<u>Coursework = 100 %</u>			
<b>Module coordinator:</b>	<u>Dr N A Adamson</u>			
<b>Module teaching staff:</b>	<u>Dr N Adamson</u>			

<b>AH5140 The University of St Andrews Photographic Collection</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	2
<b>Academic year:</b>	2018/9			
<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>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks ) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr T A Normand			

<b>AH5162 Art and Technology</b>				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	Both
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>In this module students will consider a series of technologies and ask: how has this technology inflected how images are made and consumed, what subjects are represented, and even what constitutes an image at all? Individual sessions will address common themes of, among other things, production and reproduction, labor and skill, reception history, and medium specificity. Over the course of the module, students will also be introduced to various scholarly and theoretical frameworks for addressing the relationship between technology and image-making.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5 hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

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### AH5163 Representation and the Body

<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	2
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>This module examines representations of the body from the early modern period to the contemporary moment. Rather than offering an exhaustive historical survey, however, it will focus on key episodes in the history of art in which representations of the body were consolidated, transformed, or contested. More focused individual lectures will be complemented by discussion of versatile historical and theoretical texts that equip students with a sophisticated range of methodological tools for engaging with the body. Throughout the course, recurring themes such as gender, subjectivity, materiality, and labour will encourage students to examine representation and the body within as well as across historical and geographical contexts.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

### AH5164 The Book as Object and Idea

<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	2
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>This module will consider the book as cultural artefact and idea as well as repository of information and vehicle for conveying the messages contained in texts and images. It will work with a broad definition of the book, which has space for accounting and commonplace books, diaries and formularies, fiction and non-fiction books, private and public books, religious and secular books, and more. The seminars and field-trips involved will foster an appreciation of the physical, phenomenological book, by looking closely at individual copies and considering their purposes, use, and (where relevant) provenance and descent. The aim is to explore a phenomenon whose importance to European culture is so fundamental that its conceptual complexity is often taken for granted. The course will foreground art historical and bibliographical approaches to the book, and will involve several visits to collections in and around St Andrews. These visits will in some cases take the place of regular classroom sessions.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks ) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

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### AH5165 The Classical Tradition

<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	1
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>The module examines the role of ancient civilisation in shaping the arts and ideas of later culture. The topics expand from the Middle Ages to the present day, effectively spanning the main period divisions of art history. A variety of selective studies presents ways in which classical culture was understood and exploited in different cultural environments. 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.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

### AH5166 The Image of the Artist

<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	2
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>For at least six centuries, western civilisation has viewed the visual arts as the creations of named individuals. The highest artistic achievements of an age have served as an invitation to examine the character and qualities of their makers, the artists. This module will encourage students to reflect on what it means to engage with art in this way. It will examine how the image of the artist has changed over the centuries, from the sixteenth century to the present day. Topics to be explored will include: how artists portray themselves, how they are characterized in novels, what we mean by genius, or creativity, and whether art history always needs to be structured around lifetimes, intentionality, biography and proper names.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

### AH5167 Writing on the Visual

<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	2
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged.			
<p>This module examines verbal responses to the visual, from the origins of art criticism as a literary genre, to contemporary modes of art writing. It will explore varieties of ekphrasis, including poetic and fictional responses to works of art, as well as works of art that incorporate text. We will also address moments of 'crisis' in which the operations of criticism are called into question, and will consider the contributions that artists have made, both in resisting and in contributing to writing on art.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			

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AH5168 The Documentary Impulse				
<b>SCOTCAT Credits:</b>	30	SCQF Level 11	<b>Semester</b>	1
<b>Academic year:</b>	2018/9			
<b>Planned timetable:</b>	To be arranged			
<p>This MLitt module will explore the complex relationship between photography and concepts of documentary and the document during the twentieth century, and into the twenty-first. It will address a range of issues and practices in relation to key socio-political events and ideas, from the emergence of documentary photography in the first half of the twentieth century, particularly in the US and Europe, through to the questioning and subversion of this legacy from the 1970s onwards, particularly in relationship to conceptual and performance art. We will address the changing relationship between photography and durational media such as film and video, as well as the impact of digital technology. By following the trajectory of various documents across the time-period, the module will enable us to address a range of geographic sites, together with photograph's role in mass reproduction and mediatisation on a global level, as well as trends in recent curatorial and exhibition practice.</p>				
<b>Learning and teaching methods of delivery:</b>	<b>Weekly contact:</b> 1.5-hour seminar (x 11 weeks) and occasional fieldwork			
<b>Assessment pattern:</b>	Coursework = 100%			
<b>Re-assessment pattern:</b>	An essay of 3,000 words			
<b>Module coordinator:</b>	Dr L J Goddard			
<b>Module teaching staff:</b>	Team taught			