School of Histories and Humanities

Department of the History of Art and Architecture

Visiting and Erasmus Students handbook 2018/19

Formed in 2005 the School of Histories and Humanities comprises the Departments of History of Art, Classics, History and the Centre for Gender and Women's Studies. The School enjoys an international research profile in a remarkable range of disciplines and subject areas, including archaeology, philosophy, Latin and Greek language and literature, classical, medieval and modern history, history of art and architecture and gender and women's studies. The school is directly associated with eight of Trinity's leading humanistic research centres, including the Irish Art Research Centre, the Centre for Medieval History, the Centre for Contemporary Irish History, the Centre for Irish and Scottish Studies, the Centre for Women and Gender Studies, Mediterranean and near Eastern Studies, the Centre for the Study of the Platonic Tradition and the Centre for War Studies.

The School offers single honours courses in Classics, History, History and Political Science, Ancient and Medieval History and Culture and Irish Studies, and offers joint honours programmes in Ancient History and Archaeology, Classical Civilization, Greek, Latin, History and the History of Art and Architecture. We actively participate in Erasmus exchange programmes and each year welcome many one-year or one-semester students from across the world.

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The department of History of Art is known for its lively teaching and for its friendly and supportive approach to students. Trinity is the ideal place to study art history, located as it is right in the heart of the city, surrounded by the national and city museums and galleries, in a campus known for its remarkable architecture, collections of art from illuminated manuscripts to modern sculpture, and its own galleries dedicated to contemporary art, and to the junctures of art and sciences. The department has an international reputation for research in several fields of art history, both Irish and international, and has hosted a vibrant cohort of post-graduates and research fellows. The interdisciplinary approach of the department fosters connections with other areas of study within and beyond the university. For further information about the department and its staff see http://www.tcd.ie/History_of_Art/.

Contact

The study abroad coordinator for History of Art and Architecture is:

Dr Peter Cherry
Office: Arts Building room 5088
Telephone: 00 353 1 8961212
Email: pcherry@tcd.ie
Admission

Admission to individual modules is subject to availability of space and qualifications. Acceptance onto any advanced level modules (i.e. year 2, 3, and 4) is subject to some prior knowledge of the discipline and is at the discretion of the Study Abroad Coordinator.

Registration

Visiting students register with the Study Abroad Coordinator of the department offering the module. To facilitate this process, the School of Histories and Humanities organizes registration meetings in the week before Michaelmas term (for students arriving in September) and the week before Hilary term (for students arriving in January). These meetings provide the opportunity to discuss your individual programme with coordinators from History of Art, History and Classics and to sign up for modules. Please remember to bring your registration form.

If you are not ready to register during the meeting, please see the Study Abroad Coordinator as soon as possible thereafter to have your registration form checked and signed. Once your registration form is completed and signed by all relevant Study Abroad Coordinators it should be submitted to the International Studies Office in the Academic Registry. Students wishing to add, change or drop modules during the course of the academic year must discuss this with the Coordinator, have their form updated and also communicate changes directly to the International Office. Remember you can only gain credit if you are properly registered for courses.

Credits

If you are joining Trinity from another European University you will already be familiar with ECTS, the European Credit Transfer System, which aims to ensure transparency and comparability of periods of study and qualifications across European higher education. In ECTS a full academic year carries 60 credits, with one credit representing 20 to 25 hours estimated student input (class hours plus time for preparing assignments, studying for exams etc.).

Modules in Trinity are weighted in multiples of 5 ECTS credits (5, 10 etc) and class hours vary. If you come from a university where all modules carry the same weight and have the same number of class hours this may take some getting used to. In selecting modules the criterion should not be how many modules you are taking, or how many class hours you will have each week, but rather the module weighting of ECTS, which should add up to 60 for a full year or 30 for a half year of study.

Year Structure

Although technically Trinity has three terms, it effectively teaches two semesters, the third term being a study and examination period only.

Freshers’ (Orientation) Week: 3-7 September, 2018
Michaelmas Term: 10 September – 30 November (12 weeks)
Hilary Term: 21 January – 12 April (12 weeks)

- There are no classes in week 7 of Michaelmas and Hilary terms (study week)
Most History of Art and Architecture modules follow a schedule of weekly lectures with seminars (small group teaching) on alternate weeks. See individual module descriptions for details.

**Assessment**

See the individual module descriptors for further details.

**General regulations**

Attendance at all lectures and seminars and the submission of all assignments is compulsory. College regulations stipulate that students who have attended less than two-thirds of classes or completed less than two thirds of set coursework without due cause will be returned non-satisfactory (NS) at the end of term. This may prohibit them from receiving credit for the courses followed.

Plagiarism, whether in the form of unacknowledged quotations from books, articles and the web, or unacknowledged copying of part or whole of another student’s work, will be treated as a very serious offence. Plagiarised work will automatically receive a grade of zero and a disciplinary procedure may be initiated.

Students are advised to read the College’s policy on plagiarism which is available at the following weblink, [http://tcd-ie.libguides.com/plagiarism](http://tcd-ie.libguides.com/plagiarism)

There is also an online tutorial on avoiding plagiarism ‘Ready, Steady, Write’, which is located at [http://tcd-ie.libguides.com/plagiarism/ready-steady-write](http://tcd-ie.libguides.com/plagiarism/ready-steady-write) which students are strongly advised to complete.

All assignments must be submitted in typed format to the departmental essay box by the set deadline. They must be accompanied by the appropriate cover sheet, and the relevant submission form (located on the essay box) signed to confirm submission. Essays must also be submitted in electronic form via Turnitin. Instructions relating to this are provided on the relevant module ‘Blackboard’ webpages ([http://www.mymodule.ie](http://www.mymodule.ie)). If circumstances such as illness prevent you from submitting on time permission for an extension should be sought from the Head of Department, Dr Rachel Moss ([hoahead@tcd.ie](mailto:hoahead@tcd.ie)). Individual lecturers are not permitted to grant extensions.

**Sources of Information**

Further information about the department can be found on the departmental webpage at [http://www.tcd.ie/History_of_Art/](http://www.tcd.ie/History_of_Art/). Departmental rules are specified in the Undergraduate handbook [http://www.tcd.ie/History_of_Art/undergraduate/tsm/programme.php](http://www.tcd.ie/History_of_Art/undergraduate/tsm/programme.php). College regulations are laid out in the college calendar [https://www.tcd.ie/calendar/part1/](https://www.tcd.ie/calendar/part1/). Information regarding timetables, seminar groups and incidental notices are posted on boards adjacent to the departmental office. Information relating to specific modules is provided via individual ‘Blackboard’ web pages, to which you will have access once the registration process is complete at [http://www.mymodule.ie](http://www.mymodule.ie).
## Visiting Student Modules

<table>
<thead>
<tr>
<th>Trinity Module Name and course code</th>
<th>Credits (ECTS)</th>
<th>Duration and semester</th>
<th>Prerequisite Subjects</th>
<th>Course Description and Learning Outcomes</th>
<th>Assessment</th>
<th>Contact Hours</th>
<th>Contact Person</th>
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| (HA1010: Introduction to the History of European Art & Architecture I) | 10 | MT | NA | **Description**
This module offers a survey of Western art and architecture up to c.1520. It provides an introduction to the critical analysis of artworks, including painting, sculpture and building types. The module considers such matters as the iconography of major religious and mythological subjects, issues of style, the functions of works of art and architecture, as well as the range of technical methods employed by artists. Art works are considered in the context of influential factors such as historical period, geographic location, and the prevailing social, political and religious environments.

On successful completion of this module, students should be able to:

- Outline the chronology and main evolutionary stages in European art and architecture between c.800 and c.1520
- Identify the major works of selected artists and architects during the period, their subject matter and key stylistic characteristics
- Discriminate between major building types and the design issues that arise in the different phases of European architecture | 2 slide tests (30%) and an exam (70%) | 32 hrs lectures 11 hrs seminars | Dr Rachel Moss |
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Mode</th>
<th>Credits</th>
<th>Description</th>
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<tr>
<td>(HA1011: Introduction to the History of European Art &amp; Architecture II)</td>
<td>10</td>
<td>HT</td>
<td>This module offers a survey of Western art and architecture from c.1520 to the present. It provides an introduction to the critical analysis of artworks, including painting, sculpture and building types. The module considers such matters as the iconography of major religious and mythological subjects, issues of style, the functions of works of art and architecture, as well as the range of technical methods employed by artists. Art works are considered in the context of various historical periods.</td>
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**Objectives:**
- Explain, using appropriate vocabulary, the typology and functions of visual art and imagery at key historical points over the period
- Employ correctly technical terminology relating to the practices of painting, sculpture, architecture and the graphic arts
- Apply knowledge accurately to comment on works of art and architecture, plans and elevations covered in the module
- Evaluate the materials, basic structural methods and processes of design and construction in selected examples of European architecture
- Search and retrieve information using appropriate methods, including use of the Library online catalogue and Blackboard, to written and visual sources.

**Assessment:**
- 2 slide tests (30%)
- An exam (70%)

**Delivery:**
- 32 hrs lectures
- 11 hrs seminars

**Contact Person:** Dr Philip McEvansoneya
of influential factors such as historical period, geographic location, and the prevailing social, political and religious environments.

On successful completion of this module, students should be able to:

Outline the chronology and main evolutionary stages in European art and architecture between c.1520 and c.2000 AD
Identify the major works of selected artists and architects during the period, their subject matter and key stylistic characteristics
Discriminate between major building types and the design issues that arise in the different phases of European architecture
Explain the typology and functions of visual art and imagery at key historical points over the period
Employ correctly technical terminology relating to the practices of painting, sculpture, architecture and the graphic arts
Comment informatively on illustrations, plans and elevations relating to buildings covered in the course
Evaluate the materials, basic structural methods and processes of design and construction in selected examples of European architecture
Draw on key scholarly texts relevant to the study of the period and to show a
comprehension of such sources
Search and retrieve information using appropriate methods, including use of the Library online catalogue, the location of written and visual sources, online databases and resources offered by public bodies and other third-level institutions
Undertake informed and critical analysis of works of art, and communicate their findings by means of written assignments and class presentations on works of art before their peers

Demonstrate a familiarity with the public collections of art and key buildings in Dublin

(BCHA1: Making and Meaning in Irish Art I)

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<tr>
<th>S</th>
<th>MT</th>
<th>NA</th>
<th>Description</th>
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<tbody>
<tr>
<td>S</td>
<td>MT</td>
<td>NA</td>
<td>Making and Meaning in Irish Art I course is designed as an introduction to Irish visual culture dating from Pre-History to the nineteenth century. Based around key themes, lectures will include the identification of major works from Irish art and architecture, addressing fine, applied and popular artforms. Throughout the course, Irish visual culture will be discussed within its artistic, social and cultural contexts and will be cognisant of its place within a broader European perspective. The course will provide students with</td>
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| 1 essay (70%), 1 slide test (30%) | 10hrs lectures, 4 hrs seminars | Dr Rachel Moss |
A general understanding of the key developments and chronology of Irish Art and architecture from Pre-History to c.1850 AD. An awareness of and the ability to identify key stylistic movements and associated ideologies in Irish visual culture. A knowledge of and the ability to identify major Irish works and their authors. An understanding as to how visual culture, past and present, reflects aspects of Irish society and history.

A general understanding of art historical approaches and the processes and materials of art and architecture.

(BCHA2: Making and Meaning in Irish Art II) 5 HT NA Description Making and Meaning in Irish Art I course is designed as an introduction to Irish visual culture dating from Pre-History to the nineteenth century. Based around key themes, lectures will include the identification of major works from Irish art and architecture, addressing fine, applied and popular artforms. Throughout the course, Irish visual culture will be discussed within its artistic, social and cultural contexts and will be cognisant of its place within a broader European perspective.

The course will provide students with 1 essay (70%), 1 slide test (30%) 10hrs lectures, 4 hrs seminars Dr Angela Griffith
<table>
<thead>
<tr>
<th>Course Code: HA2001</th>
<th>Credits: 5</th>
<th>HT</th>
<th>NA</th>
<th>Description</th>
<th>Assessment</th>
<th>Contact Hours</th>
<th>Tutorials</th>
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<tbody>
<tr>
<td>Arts of Japan</td>
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<td>This module will examine cultural highpoints in the arts of Japan from the fourteenth to the nineteenth centuries. Artefacts in all media - painting, ceramics, lacquer and textiles - will be examined in the context of the influence of China on Japan, the creation of the Shogun Court, the rise of the merchant classes and the establishment of the pleasure districts in burgeoning Tokyo. Particular attention will be paid to lacquer ware created for the domestic and European market, the arts associated with the tea ceremony and traditional Japanese theatre. Themes of Japonisme will be explored, particularly in</td>
<td>1 essay (70%), 1 slide test (30%)</td>
<td>11 hrs lectures, 5 hrs seminars</td>
<td>Ms Ruth Starr</td>
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nineteenth century Ireland as Japan emerged after 250 years of self-imposed isolation from the outside world.

On successful completion of this module, students should be able to:

- Recognize and explain a range of themes in Japanese art relating to: social contexts; various media; explain how meaning is conveyed, through in-depth study of pertinent examples from the fourteenth to the nineteenth centuries.
- Compare and evaluate different approaches to understanding art traditions in Japan.
- Assess critically the materials and themes explored in the course through the use of particular examples of Japanese art.
- Employ correctly the range of skills used in art history and undertake independent analysis and research, and communicate their findings through written assignments and class presentations on works of art before their peers.
- Demonstrate a familiarity with the holdings of public collections of Asian art in Dublin.
<table>
<thead>
<tr>
<th>Course Code: HA4320</th>
<th>Credits: 10</th>
<th>MT</th>
<th>Some knowledge of art history preferred but not essential</th>
<th><strong>Description</strong></th>
<th>Assessment</th>
<th>Hours</th>
<th>Lecturer</th>
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<tr>
<td>City Court and Campagna</td>
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<td>The dominant patterns and typologies of western European architecture in the early modern period originate in Italy in the fifteenth century. In the cities and courts of central and northern Italy a virtual laboratory of architectural form generated new typologies of domestic, civic and ecclesiastical architecture. In particular the development of domestic or residential design as a subject of focused architectural endeavour reflects the increasing secularisation of European society. This module aims to introduce students to the formal characteristics of architecture in the period 1400-1700, to examine the relationship of function, form and patronage in architectural design and to consider in particular the development of the villa and palace form.</td>
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<td>On successful completion of this module, students should be able to:</td>
<td>Describe and analyze the relationship of plan, elevation and section of key European buildings from the period 1400-1660 Identify the manner in which specific historical circumstances influenced the character of domestic and public architecture in the period. Correctly the stylistic terminology employed in the description and analysis</td>
<td>1 essay (15%), 1 slide test (15%), 1 project (30%) and an exam (40%)</td>
<td>21 hrs lectures, 5 hrs seminars</td>
<td>Prof. Christine Casey</td>
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</tbody>
</table>
of renaissance and baroque architecture.
Assess the content and character of the period's most significant architectural treatises.
Engage with the principal modern authorities on the architecture of the period and identify the dominant approaches within this literature.
make an effective visual presentation on a specific topic that demonstrates creative research.

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<tr>
<th>Module Code</th>
<th>Creditours</th>
<th>Description</th>
<th>Assessment</th>
<th>Lectures</th>
<th>Seminars</th>
<th>Tutor</th>
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</table>
| HA2346: Painting and Sculpture in 17th century Europe | 10 | HT | **Description**
This module examines painting and sculpture at European courts in the seventeenth century, paying particular attention to works produced in papal Rome and the courts of Brussels, London, Madrid and Paris. The relationship of artists and their patrons is examined. The development and function of religious art in a Counter-Reformation context is studied in depth in the work of such artists as Caravaggio, Bernini and Rubens. Also included is a detailed account of evolving stylistic debates around the values of classicism during the period. The use of portraiture and mythology in the projection of courtly and royal ideals will be analyzed through the works of Velasquez, among others. Close attention will be paid to the rise of secular art in the seventeenth century in the | 1 slide test (15%), 1 project (30%) and an exam (40%) | 21 hrs lectures, 5 hrs seminars | Dr Peter Cherry |


form of genre, still life, and landscape painting.

On successful completion of this module, students should be able to:

- identify the major works of a selected number of painters and sculptors in Rome, Paris and Antwerp during the period c.1580-c.1700.
- analyze key trends in style, artistic practice and patronage at different historical points and in different artistic centres over the period
- explain the function and meaning of a range of types of visual art and imagery in different cultural contexts over the period
- engage critically with texts, methodologies and scholarly debates which have shaped art-historical interpretations of the period
- interpret visual and written evidence to formulate informed, contextual analyses of visual art of the period
- defend an argument in response to a specific question in written and oral presentations, using concrete examples of works of art

| (HA4327: The Age Rembrandt & Vermeer) | 10 | MT | Some knowledge of art history preferred but not required | Description | 1 slide test (15%), 1 project (30%) and an exam (40%) | 21 hrs lectures, 5 hrs seminars | Dr Philip McEvansoneya |
esential contrasting and complementary figures who represent some of the diverse tendencies of the time. This will entail the study of the development of individual styles and subject matter ranging from history painting to portraiture, landscape and genre painting. The distinct artistic character associated with centres of production, even ones that were geographically close, will be assessed with an emphasis on Amsterdam, Delft and Utrecht. The final block of the module will look at the posthumous reputations of Rembrandt and Vermeer, examining questions of attribution, authenticity, canonicity and rediscovery.

On completion of the module students should, relative to the year of study, be able to:

- demonstrate knowledge and understanding of seventeenth-century Dutch art, and the work of Rembrandt and Vermeer in particular, in its historical and cultural context;
- present, both orally and in writing, confident and accurate analysis of seventeenth-century Dutch art;
- engage in discussion inter-relating the events, artists, concepts, influences, and texts studied on the course;
- carry out observantly the visual analysis of works of art using the appropriate
<table>
<thead>
<tr>
<th>Module</th>
<th>Duration</th>
<th>Description</th>
<th>Assignments</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>HA3020: Approaches to Art History (A) Writing the History of Art</td>
<td>S MT</td>
<td>Some knowledge of art history preferred but not essential</td>
<td>2 essays, 11 hrs lectures, 5 hrs seminars</td>
<td>Dr Laura Cleaver</td>
</tr>
</tbody>
</table>

**Description**
This module will provide an introduction to some of the major methods and theories used by writers on art and architecture. We will analyse art historical writing from the ancient world to the present day to explore some of the ways in which authors have approached the study of art and architecture and think about the value of those methods for art historical study in the twenty-first century.

On successful completion of this module, students should be able to:

- Recognise, identify and analyse using appropriate vocabulary selected texts by authors who have had a formative impact on the discipline of art and architectural history.
- Explain, evaluate, and employ the methodologies of the authors covered in the module.
- Critically assess the value of a range of methodologies in interpreting art and architecture of different historical periods and cultural contexts.
- Demonstrate an understanding of the broad
**Description**
Perched in the northwest corner of Europe, the islands of Ireland and Britain in the early medieval period were considered to be on the edge of the western world. Far from being remote outposts however, they were the location of a rich cultural interface created by missionary activities, trade and the presence of significant centres of learning. This module aims to introduce students to the rich variety of art-forms produced in Ireland and parts of Britain and during the period spanning c. 600 to 1000 AD. The distinctive characteristics of manuscript illumination, fine metalworking and stone carving reflected in masterpieces such as the Book of Kells, Ardagh chalice and high crosses will be considered in the context of their wider, complex, artistic ancestry. Issues such as the technical difficulties overcome by artists and the iconographical conventions adopted by them will be explored. The unique legacy of the style, which has been the subject of several revivals, will also be examined as an example of how nationalist politics and historiography can impact...
### Learning Outcomes

On successful completion of this module, students should be able to:

- Identify and explain major works of the period
- Explain the function and meaning of various forms of art and architecture over the period
- Display an understanding of how different types of artwork were made
- Engage critically with texts, methodologies and scholarly debates which have shaped art-historical interpretations of the period
- Use appropriate terminology, concepts and approaches in the analysis of representative works of the period
- Combine visual analysis with historical appraisal in response to specific questions

### Course Information

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<tr>
<th>Module Code</th>
<th>Title</th>
<th>Credits</th>
<th>Duration</th>
<th>Assessment</th>
<th>Lecturers</th>
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<tbody>
<tr>
<td>HA4323: The Glory of God: Art and Architecture of the Medieval Church 1100-1200</td>
<td></td>
<td>10</td>
<td>HT</td>
<td>1 slide test (15%), 1 project (30%) and an exam (40%)</td>
<td>Dr Laura Cleaver</td>
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</tbody>
</table>
stripped of their treasures and often in a fragmentary state. This module will consider the medieval church as a *Gesamtkunstwerk* (or total work of art). It will address the surviving architecture, sculpture, wall-painting, stained-glass, metalwork and manuscripts associated with medieval churches to try to reconstruct the original appearance of these buildings. In doing so the module will explore questions of making, function and meaning. It will also consider the roles of patrons, artists and critics in determining what was appropriate for the house of God. Taking the period c.1100-1220 and the region of modern France as its focus the module will address the major stylistic change that occurred with the development of the Gothic style, and question what this meant for religious art and architecture. Attendance at all lectures and seminars is compulsory.

**Learning Outcomes**

By the end of this module students will be able to:
- Discuss medieval ecclesiastical material, orally and in writing, using appropriate vocabulary.
- Demonstrate awareness of major themes in relevant scholarship.
- Use primary and secondary sources in constructing arguments, and demonstrate an awareness of different types of evidence.
- Combine visual analysis with an assessment of historical questions to produce critical responses to set questions.
- Recognise key works of medieval ecclesiastical art and architecture.
- Demonstrate awareness of the roles of restoration, conservation and loss in shaping the body of surviving evidence.

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<tr>
<th>Course Code</th>
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<th>Credit hours</th>
<th>Assessment</th>
<th>Assignments</th>
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</thead>
<tbody>
<tr>
<td>HA4326</td>
<td>Art and Modernism</td>
<td>10</td>
<td>HT</td>
<td>1 slide test (15%), 1 project (30%) and an exam (40%)</td>
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</table>

Some knowledge of art history preferred but not essential.

Art and Modernism will explore the work of the hundred years or so to 1970. While Modernism is largely associated with the twentieth century this module explores also the cultural environment of the late nineteenth century that gave rise to this exciting and dynamic phase of visual art. This programme will provide a structure in terms of the movements and visual strategies identified with modernism, such as Cubism, Primitivism, Expressionism, Dada, Surrealism (and others) but also the key themes and issues that were significant across these movements. Art and Modernism will address the ground-breaking contributions of some of the leading figures, including Picasso, Matisse, Munch, Kandinsky, Duchamp, Malevich, Dali, and

Dr Yvonne Scott
Pollock. The means of visual communication – through experiment with colour, form, materials and forums for exhibition – were fundamental to the challenges they posed not just to traditions of visual expression, but to the very society within which they functioned.

On successful completion of this module, students should be able to:

- recognize and identify the work of a range of significant artists during the period 1880-1970
- explain the stylistic, philosophical, and/or theoretical bases of various art movements
- critically analyse the thematic content and methods of representation of art over the period
- understand the relevance of the wider cultural context for the production of art in the period
- engage critically with a range of selected texts on the art history, visual culture, and critical theory relevant to art of the period
- have an appreciation of the infrastructure for the exhibition of art