



School of Histories and Humanities

## Department of the History of Art and Architecture

Visiting and Erasmus Students handbook 2019/20

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/](http://www.tcd.ie/History_of_Art/).

### Contact

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

Dr Peter Cherry

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**Telephone:** 00 353 1 8961212

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## 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: 2-6 September, 2018

Michaelmas Term: 9 September – 29 November (12 weeks)

Hilary Term: 20 January – 11 April (12 weeks)

- There are no classes in week 7 of Michaelmas and Hilary semesters (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>

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> 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>). 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/>. 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>.



Summary of courses available to visiting undergraduate students 2018/19

Visiting Student Modules							
Trinity Module Name and course code	Credits(ECTS)	Duration and semester	Prerequisite Subjects	Course Description and Learning Outcomes	Assessment	Contact Hours	Contact Person
<b>HAU11001: Introduction to the History of European Art &amp; Architecture I</b>	10	MT	NA	<p><b>Description</b>                      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.</p> <p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Outline the chronology and main evolutionary stages in European art and architecture between c.800 and c.1520</li> <li>• Identify the major works of selected artists and architects during the period, their subject matter and key stylistic characteristics</li> </ul>	2 slide tests (40%), a reflective journal (20%) and an exam (40%)	32 hrs lectures 11 hrs seminars	Dr R.Moss

				<ul style="list-style-type: none"> <li>• Discriminate between major building types and the design issues that arise in the different phases of European architecture</li> <li>• Explain, using appropriate vocabulary, the typology and functions of visual art and imagery at key historical points over the period</li> <li>• Employ correctly technical terminology relating to the practices of painting, sculpture, architecture and the graphic arts</li> <li>• Apply knowledge accurately to comment on works of art and architecture, plans and elevations covered in the module</li> <li>• Evaluate the materials, basic structural methods and processes of design and construction in selected examples of European architecture</li> <li>• Search and retrieve information using appropriate methods, including use of the Library online catalogue and Blackboard, to written and visual sources.</li> </ul>			
<b>HAU11002: Introduction to the History of European Art &amp; Architecture II</b>	10	HT	NA	<p><b>Description</b></p> <p>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</p>	2 slide tests (40%), a reflective journal (20%) and an exam (40%)	32 hrs lectures 11 hrs seminars	Dr Philip McEvansoneya

				<p>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.</p> <p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Outline the chronology and main evolutionary stages in European art and architecture between c.1520 and c.2000 AD</li> <li>• Identify the major works of selected artists and architects during the period, their subject matter and key stylistic characteristics</li> <li>• Discriminate between major building types and the design issues that arise in the different phases of European architecture</li> <li>• Explain the typology and functions of visual art and imagery at key historical points over the period</li> <li>• Employ correctly technical terminology relating to the practices of painting, sculpture, architecture and the graphic arts</li> <li>• Comment informatively on illustrations, plans and elevations relating to buildings covered in the course</li> <li>• Evaluate the materials, basic structural methods and processes of design and</li> </ul>			
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				<p>construction in selected examples of European architecture</p> <ul style="list-style-type: none"> <li>• Draw on key scholarly texts relevant to the study of the period and to show a comprehension of such sources</li> <li>• 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</li> <li>• Undertake informed and critical analysis of works art, and communicate their findings by means of written assignments and class presentations on works of art before their peers</li> <li>• Demonstrate a familiarity with the public collections of art and key buildings in Dublin</li> </ul>			
<b>HAU22001: Making and Meaning in Irish Art I</b>	5	MT	NA	<p><b>Description</b>  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.</p>	1 essay (70%), 1 slide test (30%)	10hrs lectures, 4 hrs seminars	Dr Rachel Moss

				<p>The course will provide students with</p> <p>A general understanding of the key developments and chronology of Irish Art and architecture from Pre-History to c.1850 AD.</p> <p>An awareness of and the ability to identify key stylistic movements and associated ideologies in Irish visual culture</p> <p>A knowledge of and the ability to identify major Irish works and their authors</p> <p>An understanding as to how visual culture, past and present, reflects aspects of Irish society and history</p> <p>A general understanding of art historical approaches and the processes and materials of art and architecture</p>			
<b>HAU33002: Making and Meaning in Irish Art II</b>	5	HT	NA	<p><b>Description</b></p> <p>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.</p> <p>The course will provide students with</p>	1 essay (70%), 1 slide test (30%)	10hrs lectures, 4 hrs seminars	Dr Angela Griffith

				<ul style="list-style-type: none"> <li>• A general understanding of the key developments and chronology of Irish Art and architecture from Pre-History to c.1850 AD.</li> <li>• An awareness of and the ability to identify key stylistic movements and associated ideologies in Irish visual culture</li> <li>• A knowledge of and the ability to identify major Irish works and their authors</li> <li>• An understanding as to how visual culture, past and present, reflects aspects of Irish society and history</li> <li>• A general understanding of art historical approaches and the processes and materials of art and architecture</li> </ul>			
<b>HAU22002: Arts of Japan</b>	5	HT	NA	<p><b>Description</b> 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 nineteenth century Ireland as</p>	1 essay (70%), 1 slide test (30%)	11 hrs lectures, 5 hrs seminars	Ms Ruth Starr

				<p>Japan emerged after 250 years of self-imposed isolation from the outside world.</p> <p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Compare and evaluate different approaches to understanding art traditions in Japan.</li> <li>• Assess critically the materials and themes explored in the course through the use of particular examples of Japanese art</li> <li>• 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</li> <li>• Demonstrate a familiarity with the holdings of public collections of Asian art in Dublin.</li> </ul>			
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<b>HAU24013: 19<sup>th</sup> and 20<sup>th</sup> century Architecture</b>	10	MT	Some knowl edge of art history preferr ed but not essenti al	<p><b>Description</b> This module offers an overview of architecture in the modern period and examines the theoretical principles of modernism and post-modernism. Traditionally this period is represented as a radical departure from the past. Students will be encouraged to analyse this assessment and to consider continuities in the design and making of buildings. Emphasis will also be placed on typology and materials and site visits to Dublin buildings will form an integral part of the module.</p> <p>Upon the successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> <li>• analyze the range and complexity of nineteenth-century eclecticism and distinguish characteristics of the dominant historicist styles.</li> <li>• identify and describe the new structural techniques employed in nineteenth and twentieth-century architecture</li> <li>• read architectural drawings of the nineteenth and twentieth centuries and explain the transformation in representational techniques which characterises the period</li> <li>• articulate the key concepts expressed in the architectural manifestoes of the period</li> <li>• analyse the varying approaches to spatial order, light and ornament evident in the architecture of the period</li> </ul>	1 essay (30%), 1 slide test (30%), 1 project (40%)	21 hrs lectures, 5 hrs seminars	Dr Dervla McManus
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				<ul style="list-style-type: none"> <li>recognise the principal authorities in the field and explain the concepts which underpin the historiography of nineteenth- and twentieth-century architecture</li> </ul>			
<b>HAU24010: Painting and Sculpture in the Italian Renaissance</b>	10	HT	Some knowledge of art history preferred but not essential	<p><b>Description</b></p> <p>This module is an exploration of Italian art and its contexts from c.1300 to the late 1400s. The era is distinguished by a revival of interest in Italy's classical past and the emergence of Humanist philosophies; the impact of both on artistic production will be investigated. Traditional themes in art, such as religious subject matter, will be analysed as will the development of new secular themes including portraiture and classical mythology. The role of patronage, civic and private, the dissemination of Italian Renaissance ideas throughout Europe and the rising status of the artist will be considered and formal issues of style, art processes and production will figure prominently.</p> <p>Upon the successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> <li>Understand of the key developments and the chronology of Italian art from the early fourteenth century</li> <li>Identify key painters and sculptors and their works and significant trends and variances in stylistic approach within different Italian art centres.</li> </ul>	1 essay (30%), 1 slide test (30%), 1 project (40%)	21 hrs lectures, 5 hrs seminars	Dr Peter Cherry

				<ul style="list-style-type: none"> <li>• Critically engage with a range of texts, primary and secondary, which have shaped the historiography, methodologies and theories associated with the period</li> <li>• Understand the function and the meaning of a range of art forms and imagery within differing cultural frameworks, including patronage</li> <li>• Understand the processes and materials of painting, sculpture and the graphic arts</li> <li>• Present art historical arguments in written and presentation form, supported with relevant visual evidence</li> </ul>			
<b>HAU24015 : Art in France</b>	10	MT	Some knowledge of art history preferred but not essential	<p><b>Description</b> This module will examine an era which saw dramatic and accelerating change, the outcome of which was a shift in the balance of French art occasioned by the emergence of the avant-garde and its challenges to established artistic conventions. Particular attention will be given to the development of unofficial exhibitions such as those of the Impressionists. Specific artists to be studied closely include Courbet, Bazille, Manet, the Impressionists, Cézanne, Van Gogh and Gauguin. Reference will also be made to sculpture, photography and print media.</p> <p>On completion of the module students should, relative to the year of study, be able to:</p>	1 essay (30%), 1 slide test (30%), 1 project (40%)	21 hrs lectures, 5 hrs seminars	Dr Philip McEvansoneya

				<ul style="list-style-type: none"> <li>• outline the main developments in art produced in France during the nineteenth century</li> <li>• name and identify: (a) the principal artists of the period in rough but accurate chronological order; (b) characteristic examples of the work of each of those artists</li> <li>• assess some major contemporary texts and their relationship to artistic change</li> <li>• explain the origins, aims and achievements of the key institutions and exhibiting bodies of the period</li> <li>• employ appropriate terminology and concepts in the analysis of characteristic works (seen or unseen) of the period</li> </ul>			
<b>HAU33001: Approaches to Art History (A) Writing the History of Art</b>	5	MT	Some knowledge of art history preferred but not essential	<p><b>Description</b> 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.</p> <p>On successful completion of this module, students should be able to:</p>	2 essays	11 hrs lectures, 5 hrs seminars	TBC

				<ul style="list-style-type: none"> <li>• 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.</li> <li>• Explain, evaluate, and employ the methodologies of the authors covered in the module.</li> <li>• Critically assess the value of a range of methodologies in interpreting art and architecture of different historical periods and cultural contexts.</li> <li>• Demonstrate an understanding of the broad intellectual history of the discipline and major issues germane to its more recent developments.</li> </ul>			
<b>HAU24011 : Antiquity and Innovation in Early Medieval Art</b>	10	MT	Some knowledge of art history preferred but not essential	<p><b>Description</b></p> <p>The reign of King, later Emperor, Charlemagne (768–814) marked a flourishing of the visual arts that had not been seen since the fall of the Roman Empire. Often styled the ‘Carolingian Renaissance’, the artistic culture of the period was characterised by a politically-motivated evocation of the classical past, fused with elements of existing art styles and innovation in areas such as monastic planning and the commission of new types of fine metalwork and illuminated manuscript.</p> <p>This module aims to introduce students to key works of art and architecture in Western Europe during the period c. 315-900AD. It will examine the development of distinctive artistic traditions leading up to the reign of Charlemagne (including</p>	1 essay (30%), 1 slide test (30%), 1 project (40%)	21 hrs lectures, 5 hrs seminars	Dr Rachel Moss

				<p>Late Antique, Byzantine, and northern European art and architecture), the forging of the unique characteristics of Carolingian art during the King/Emperor's supremacy, and its legacy both within the Carolingian Empire and beyond.</p> <p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• On successful completion of this module, students should be able to:</li> <li>• Identify and explain major trends in style and artistic creation at different times and geographical centres throughout the period</li> <li>• Explain the function and meaning of a various forms of art and architecture in different cultural contexts over the period</li> <li>• Display an understanding of the manner in which historical circumstances influenced the character of art and architecture in the period</li> <li>• Combine visual analysis with historical appraisal in response to specific questions in both written and oral presentations</li> </ul>			
<b>HAU24014: Art and Modernism</b>	10	HT	Some knowl edge of art history	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	1 essay (30%), 1 slide test (30%), 1 project (40%)	21 hrs lectures, 5 hrs seminars	TBC

			<p>preferred but not essential</p> <p>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 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.</p> <p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• recognize and identify the work of a range of significant artists during the period 1880-1970</li> <li>• explain the stylistic, philosophical, and/or theoretical bases of various art movements</li> <li>• critically analyse the thematic content and methods of representation of art over the period</li> <li>• understand the relevance of the wider cultural context for the production of art in the period</li> </ul>			
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				<ul style="list-style-type: none"><li>• engage critically with a range of selected texts on the art history, visual culture, and critical theory relevant to art of the period</li><li>• have an appreciation of the infrastructure for the exhibition of art</li></ul>			
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