

UCD School of Art History & Cultural Policy

Information for Level 1 (1st Year) Students

2018/19

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Art History is a stimulating and multi-faceted subject that is concerned with the historical and critical study of the art, culture, histories and theories of human endeavour. Its aim is to interpret the art of different ages, to assess its meaning, development, context and quality and to stimulate and sharpen visual acuity.

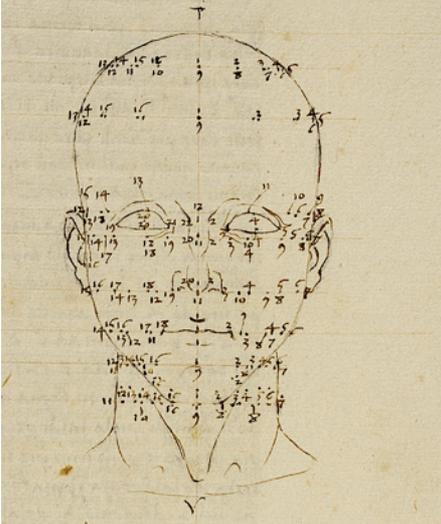
Since prehistoric times, the beliefs, aspirations and fears of mankind have been expressed through the production of objects. Art History interrogates these objects, situates them within historical, stylistic and aesthetic frameworks, and analyses their meaning, development and quality. To succeed in Art History a student must have a good visual memory and 'a good eye'. It is not enough to read about stylistic or individual differences, one must see and understand them. Students electing to study Art History will acquire a comprehensive understanding of the various epochs of art-making, and be introduced to the key debates and issues that have resonated throughout the history of art from antiquity to the present day.

First-year Art History offers four stimulating courses that collectively provide a foundation for the theories and ideas that underpin Art History as a discipline, and an analysis of European art from the late Middle Ages through to the late 19th century and the birth of modern art. We will investigate how long-established artistic traditions dynamically evolve and are challenged, echoing wider historical, social and political contexts.

SEMESTER 1	SEMESTER 2
AH10040 - Tools of Art History	AH10060 - European Art 2
AH10050- European Art 1	AH10030 - Art & the Modern World

Students wishing to progress with Art History as a joint major at Level 2 are required to take AH10040 (Tools of Art History), along with one or more lecture module(s) (AH10050, AH10060, AH10030).

Curricular information is subject to change



Timetable & Module Structure

All Level 1 modules require students to attend 2 lectures per week. You will find further information about the individual lecture modules below.

The *European Art 1* and *European Art 2* modules offer smaller group learning in the form of additional supportive tutorials. These compulsory tutorials are a valuable opportunity to discuss the material covered in lectures. Students are encouraged to 'find their own voice', volunteering questions and opinions in a way that will bring clarity to the topics under discussion. Tutorials take place in J004 (Rosemarie Mulcahy Seminar Room).

In addition, field-trips to local and national museums, galleries, historic buildings and sites are integrated into the teaching programme.

AH10040 Tools of Art History (Assoc Professor Emily Mark-FitzGerald)

Semester 1 Mon & Wed @ 9:00am

This module's aims are twofold: first, to give students a grounding in the fundamental techniques and principles that are used in the production of a building or a work of art, from antiquity to the modern day. Second, to explore the theories and ideas that form the foundation of art history as a discipline, including writing on art, principles of stylistic and historical analysis, art in the age of mechanical reproduction, and ways of seeing. The course will include lectures on techniques including fresco, tempera, and oil painting; techniques and the rationale of sculpture in a wider context; the basic stages of the production of a building and architectural plans; photography, performance and time-based works of art; how the analysis of a work of art is structured and written; and changing theories of art history, viewership and the object.

First year students considering a joint major in art history are **required** to take this module.

AH10050 European Art 1: Giotto to Michelangelo (Dr Philip Cottrell & others)

Semester 1 Tue @ 11:00am & Thur @ 12:00pm

NB: +1 compulsory tutorial per week (beginning in wk 2; students sign up during the first week of Sem 1).

This module analyses the art of the European Renaissance of the 14th to 16th centuries. This was an immensely fertile period which witnessed the emergence of the first great personalities in the history of art, including Leonardo da Vinci, Michelangelo, Hieronymus Bosch and Pieter Bruegel. As well as profiling the careers of these and many other famous artists, this module will also seek to place individual works of art in their wider historical and cultural context. As we explore changing patterns of production, techniques and patronage, a dramatic story begins to emerge: the artist's struggle to win social, professional and intellectual respect.

This module and its companion, *European Art 2*, offer students a valuable introduction to Western Art from the Renaissance to Romanticism. In establishing continuity of learning across the semesters, students considering studying art history to degree level are encouraged to take both these modules as a foundation for their studies. Equally, each module has its own integrity as a learning experience, and students are free to select only one should they wish.

AH10060 European Art 2: Caravaggio to Turner (Assoc Professor John Loughman & others)

Semester 2 Tue @ 11:00am & Thur @ 12:00pm

NB: +1 compulsory tutorial per week (beginning in wk 2; students sign up during the first week of Sem 2).

This module offers an introductory survey of European art between the 17th and 19th centuries. This turbulent period witnessed the transformation of Europe from a culture of hierarchy and tradition to one of revolution, industry and dynamic social change. This module seeks to explore how these upheavals were reflected in a succession of artistic styles, from the drama and energy of Baroque painting, through the austere purity of Neo Classicism, to the turbulence of Romanticism. The artistic figures covered by the course represent some of the most exciting in the whole history of art, including Caravaggio, Rembrandt, Goya and Turner.

This module picks up from where its companion course, *European Art 1* (semester 1), left off. However, students who have not completed the latter module are very welcome to enroll. No prior knowledge is required, and allowance will be made for students who wish to take *European Art 2* in isolation.

AH10030 Art & the Modern World (Ms Carla Briggs)

Semester 2 Tue & Fri @ 1:00pm

This course examines the developments that take place in French art from the mid-19th century to the turn of the 20th century. This is one of the most exciting periods in the history of art, when long-established traditions are challenged, when art practice is affected by social and political considerations. At a time when France is the focus of artistic innovation, the module will concentrate on developments there, with lectures on, for example, the defiant realism of Gustave Courbet and Édouard Manet's paintings of modern Paris, the world of the Impressionist painters, and the individualism of Post-Impressionist artists such as Vincent van Gogh and Paul Cézanne. In addition to examining artists and art movements, other considerations will include the significance of display in the context of temporary exhibitions, Great Exhibitions and museums; the influence of new art forms such as photography and non-Western art; the impact of urban expansion and industrialisation; the role of patronage.

Digital resources

Blackboard - BLACKBOARD is an E-Learning environment for reviewing core images, course information, book lists, recommended reading, course assessments, assignment preparation and help documents etc. This is an important study and information resource and all Art History students should make use of this facility. Once registered to their modules, students will be able to access the Blackboard system through UCD Connect.

Artstor - Accessed through the Library's E-Resources, Artstor is a Digital Library providing access to over 2 million images in the arts, architecture, humanities & sciences, and is a core visual resource which can be used to study in detail many of the artworks encountered in lectures.

Oxford Art Online - Accessed through the Library's E-Resources, Oxford Art Online is a large online reference encyclopaedia of art. A hardcopy printed version is also available in the reference section of the James Joyce Library, as the 34-volume *Grove Dictionary of Art*.

Any Problems?

With regard to general problems concerning written work and course material, students should consult and seek advice from their lecturers/ tutors in class. However, Level 1 (1st Year) coordinator encourages students experiencing more serious difficulties to contact them for a chat (Assoc Professor Emily Mark-FitzGerald: emily.mark@ucd.ie).

TOP TIPS for Level 1 (1st Year) Students These tips will help you get the best out of your time with us

• READ!

Get to know the library and how it works. Do not rely on shaky source material garnered from the Internet (the use of which is not encouraged as a bibliographic source). Be prepared to purchase certain essential texts. While researching any topic, begin with general texts, before moving on to specialist studies. It is essential to dip into a range of relevant books, rather than trying to read each one cover to cover. Don't place too much reliance on a single text.

• OTHER RESOURCES

Make full use of all of those resources available to you. Familiarise yourself with the Blackboard system and with Artstor, and get the most out of all library services. Regularly scan the media for art-historical stories that have a direct relevance to your studies. They are usually not hard to find.

• KEEP UP GOOD ATTENDANCE AND PAY CAREFUL ATTENTION TO WRITTEN ASSIGNMENTS

Good attendance in class and attention to written work / assignments are ESSENTIAL during your time with us. Pay attention to the School's guidelines governing written work [copies available under Assessments in each course in Blackboard]. A handout specifying what is expected of you will be given out in class. Punctuality is important. Aim to have each assignment done for the day before the deadline just in case you need extra time. Make sure you have the means to have your work printed out in time.

• MAKE THE MOST OF CLASS TIME

In classes keep your ears and, most of all, your eyes open. Lecture notes are important as an *aide memoir*, but don't keep your head buried in your notebook. Rather than writing copious notes, listen carefully to what's being said and make full use of the opportunity that lectures offer to scrutinise images on a large scale. If you are switched on and engaged, you can retain just as much in your head during a lecture as you can on the page.

• MAKE A CONTRIBUTION

Try to 'find your own voice' in tutorials. Use this time to clarify issues, ask questions and venture opinions. Overcoming shyness may seem difficult initially, but your classmates will all share the same awkwardness at first. Your tutor is there to help you come to grips with the material. Interact with them and with your classmates. Don't take opinions expressed in lectures and books for granted. Use discussion time in class to form your opinions by contributing to the debate.

• MAKE FRIENDS WITH OTHER ART HISTORY STUDENTS

Get to know people in your tutorial or those who sit on the same row in lectures. As well as being able to swap notes after unavoidable periods of absence, you will enjoy the subject a whole lot more if there is a social dimension.

• KEEP IN TOUCH WITH US

Inform us of any unavoidable absenteeism. Be sure to hand in a doctor's certificate to the School Office when appropriate. It is essential that we know of any health problems that directly affect your performance on your modules.

• DON'T LET THINGS SLIDE

BE WARNED! With all the distractions of undergraduate life, it is all too easy to fall behind in your first year at university. Some students let their class attendance slide after the first few weeks and also neglect continuous assessment exercises. This frequently results in serious crises at the end of each semester. Failure rates are higher in first year than in any other year. Effort spent on keeping up to date and on top of work on a week-by-week basis will save you from the embarrassment of poor results and a deficiency of course credits at the end of the year.

The best way of doing well in any subject is to work hard AND ENJOY it!