



**STUDENT AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

| Part 1: Basic Data    |                                   |                    |                           |             |    |
|-----------------------|-----------------------------------|--------------------|---------------------------|-------------|----|
| Module Title          | Philosophy of Contemporary Art    |                    |                           |             |    |
| Module Code           | UZRRVW-15-2                       | Level              | 2                         | Version     | 2  |
| UWE Credit Rating     | 15                                | ECTS Credit Rating | 7.5                       | WBL module? | No |
| Owning Faculty        | Health and Applied Sciences       | Field              | Philosophy                |             |    |
| Department            | Health and Social Sciences        | Module Type        | Standard                  |             |    |
| Contributes towards   | Awards up to BA (Hons) Philosophy |                    |                           |             |    |
| Pre-requisites        | None                              |                    | Co- requisites            | None        |    |
| Excluded Combinations | None                              |                    | Module Entry requirements | None        |    |

| Part 2: Learning and Teaching |  |
|-------------------------------|--|
| Learning Outcomes             | <p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate knowledge, appropriate to level, of philosophical approaches to a range of artistic mediums (assessed at all assessment points).</li> <li>2. Show philosophical understanding of how artistic practice raises questions about the nature of art and aesthetic experience (assessed at all assessment points).</li> <li>3. Employ examples of artworks in discussing philosophical theories concerning art and aesthetic experience (assessed at component B).</li> <li>4. Demonstrate skills appropriate to level 2 in reconstructing and assessing philosophical arguments (assessed at all assessment points).</li> <li>5. Demonstrate the development of transferable skills in the presentation and analysis of arguments (assessed at all assessment points).</li> </ol> |
| Syllabus Outline              | <ul style="list-style-type: none"> <li>• The module will explore the nature and significance of artistic practice and aesthetic experience engaging with a range of artistic forms such as literature, music, film and visual art.</li> <li>• The module will address a range of philosophical problems in the philosophy of art, for example we may consider: <ul style="list-style-type: none"> <li>○ the specificity of different mediums</li> <li>○ whether there is a definition of art</li> <li>○ can photographs represent?</li> </ul> </li> </ul>  |

|                                  |   |
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|                                  | <ul style="list-style-type: none"> <li>○ how can philosophical ideas be expressed in film?</li> <li>○ art and ritual</li> <li>○ art and love</li> <li>○ the philosophy of light and art</li> <li>○ the significance of artistic creation</li> <li>○ the relationship between authorial intention and meaning</li> </ul> <ul style="list-style-type: none"> <li>● The module will engage with contemporary art practices, it may include consideration of how developments in artistic practice and new technologies, such as the arrival of photography and its subsequent digitalisation, raise new questions in the philosophy of art and lead to a reassessment concerning concepts in the philosophy of art, for example by challenging the definition of art or representation.</li> <li>● The module will introduce students to a range of philosophical discussions concerning art and aesthetic experience, allowing them to assess debates between different thinkers. The texts and topics explored may vary from year to year but reading may encompass both historical texts, such as Plato's Symposium or Plotinus' Enneads, and contemporary scholars such as Stanley Cavell, Roland Barthes, Jonathan Friday, Arthur Danto, in order to facilitate the understanding of contemporary art.</li> </ul> |
| Contact Hours                    | <ul style="list-style-type: none"> <li>● 36 Hours contact time</li> </ul> <p>This will include lectures and seminars and may also include gallery visits, revision sessions, and other supporting sessions such as virtual learning sessions.</p>   |
| Teaching and Learning Methods    | <p>Teaching will be primarily via weekly lectures and seminars. Lectures will be used to introduce key philosophical texts in the philosophy of art and aesthetics and the problems they address. Seminars will be used to examine texts closely, discuss the arguments they contain, and consider how they relate to particular works of art. Seminars will allow students to develop their own arguments and critical skills. Preparation for seminars and assessments may be supported by virtual learning environment sessions, gallery visits, or essay supervision and revision sessions made available to the students.</p> <p>Students will be expected to prepare for lectures and seminars by doing the essential reading. They will also be expected to do further reading on their chosen topics to prepare for both assessment components, plan time for writing their essay for component B and revise for component A. They will be encouraged to prepare an essay plan for discussion for component B.</p> <p><b>Scheduled learning</b> includes lectures and seminars.</p> <p><b>Independent learning</b> includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below.</p>       |
| Key Information Sets Information | <p>Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.</p>   |

| Key Information Set - Module data |   |                         |                       |                 |
|-----------------------------------|---|-------------------------|-----------------------|-----------------|
| Number of credits for this module |   |                         |                       | 15              |
| Hours to be allocated             | Scheduled learning and teaching study hours | Independent study hours | Placement study hours | Allocated Hours |
| 150                               | 36  | 114                     | 0                     | 150             |
|                                   |   |                         |                       | 1               |

The table below indicates as a percentage the total assessment of the module which constitutes a -

**Written Exam:** Unseen written exam, open book written exam, In-class test

**Coursework:** Written assignment or essay, report, dissertation, portfolio, project

**Practical Exam:** Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

| Total assessment of the module:      |      |
|--------------------------------------|------|
| Written exam assessment percentage   | 0%   |
| Coursework assessment percentage     | 60%  |
| Practical exam assessment percentage | 40%  |
|                                      | 100% |

Reading Strategy

<https://rl.talis.com/3/uwe/lists/FCF18068-0637-CD17-6574-59EE756F0A7F.html?lang=en-US&login=1>

Indicative Reading List

The list below is indicative only and provided for the benefit of validation panels. The recommended text list will evolve with time.

Atencial-Linares, P. (2012) 'Fiction, Nonfiction, and Deceptive Photographic Representation', *The Journal of Aesthetics and Art Criticism*, 70, 1, 19-30.

Barthes, R. (1977), 'The Death of the Author' in *Image, Music Text*, ed. Heath, S. London: Fontana Press.

Barthes, R. (2000), *Camera Lucida*, trans. Howard, R. London: Vintage Books.

Cavell, S. (2005), *Cavell on Film*, New York: SUNY Press

Davies, D. (2009), 'Scruton on the Inscrutability of Photographs', *British Journal of Aesthetics*, 49 (4): 341-355

Danto, A. (1964), 'The Art World', *Journal of Philosophy*, LXI, 571-584

Mitcheson, K. (2010), 'Allowing the accidental: The interplay between intentionality and realism in photographic art', *Contemporary Aesthetics*, 8

Scruton, R. (1981), 'Photography and Representation,' *Critical Inquiry*, 7, 3, 577-603

Walton, K (1984), "Transparent Pictures: On the Nature of Photographic Realism," *Critical Inquiry*, 11, 246-77

### Part 3: Assessment

|                     |  |
|---------------------|--|
| Assessment Strategy | <p>In the presentation (20 minutes including questions) students will be required to apply the reading and philosophical concepts explored on the course to particular contemporary artworks in a way that is accessible and clear. Students will be able to develop their ability to relate theoretical debates to particular artworks in seminars. Seminars will include an opportunity to discuss how to approach presentations. Presentations support the developing of transferable verbal communication skills and thus graduate outcomes.</p> <p>The written philosophical analysis of an artwork will give students the opportunity to provide an in depth analysis of a chosen topic, supported by a range of reading, and engaging concretely with one or more contemporary artworks. Students will be encouraged to select their topic and examples well in advance of the deadline and discuss their approach with their seminar leader.</p> |
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| Identify final assessment component and element                                  |  |           |
| % weighting between components A and B (Standard modules only)                   | <b>A:</b>  | <b>B:</b> |
|  | 40%  | 60%       |
| <b>First Sit</b>   |  |           |
| <b>Component A</b> (controlled conditions)<br><b>Description of each element</b> | <b>Element weighting</b><br><i>(as % of component)</i> |           |
| 1. Presentation (20 minutes including questions)                                 | 100%   |           |
| <b>Component B</b><br><b>Description of each element</b>                         | <b>Element weighting</b><br><i>(as % of component)</i> |           |
| 1. Analysis of an Artwork (2000 words)   | 100%   |           |

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|---|--|--|
| <b>Resit (further attendance at taught classes is not required)</b>   |  |  |
| <b>Component A</b> (controlled conditions)<br><b>Description of each element</b>  | <b>Element weighting</b><br><i>(as % of component)</i> |  |
| 1. Presentation (20 minutes including questions)  | 100%   |  |
| <b>Component B</b><br><b>Description of each element</b>  | <b>Element weighting</b><br><i>(as % of component)</i> |  |
| 1. Analysis of an Artwork (2000 words)  | 100%   |  |
| <p>If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.</p> |  |  |

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|--|-------------|---------|---|---------------------------|
| First CAP Approval Date  | 3/2/2015    |         |   |                           |
| Revision<br>ASQC<br>Approval Date<br><i>Update this<br/>row each time<br/>a change goes<br/>to CAP</i> | 16 Jan 2019 | Version | 2 | <a href="#">RIA 12753</a> |