

# Syllabus

for course at first level

**Art History - Bachelor's Course**  
**Konstvetenskap - kandidatkurs**

**30.0 Higher Education**  
**Credits**  
**30.0 ECTS credits**

<b>Course code:</b>	KV3060
<b>Valid from:</b>	Autumn 2008
<b>Date of approval:</b>	2007-06-12
<b>Changed:</b>	2008-06-18
<b>Department</b>	Department of Culture and Aesthetics
<b>Subject</b>	History and Theory of Art
<b>Specialisation:</b>	G2E - First cycle, has at least 60 credits in first-cycle course/s as entry requirements, contains degree project for BA/BSc

## Decision

This syllabus has been approved by the board of the Department of History of Art 2008-06-18 and is a revision of the syllabus approved 2007-12-07.

## Prerequisites and special admittance requirements

History of Art I together with Interpretation of Art II, alternative The Global Perspective II, alternative History of Architecture II, alternative Cultural Heritage in Sweden II.  
Or Basic Course in History of Art, 40 credits, or Basic Course in History of Art, 20 credits together with Intermediate Course in History of Art, 20 credits, or Basic course in History of Art, 20 together with Course in the History of Swedish Built Environment, 20 points. Swedish upper secondary school course English B.

## Course structure

Examination code	Name	Higher Education Credits
1100	Basic Research Methodology and Art Theories	7.5
1200	Literature Course	7.5
1300	Degree Project	15

## Course content

The aims of the course are to develop the student's ability to carry out independent scholarly research. The course will provide a basic knowledge in theory and research methodology, deeper knowledge in a chosen subject area and provide practical experience in writing a degree project. An individual supervisor is provided for the course paper. Contents: 1. Basic Research Methodology and Art Theory. 2. Literature course. 3. Degree project.

## Learning outcomes

Having completed course module 1 the student has demonstrated ability to  
-identify, compare and evaluate the most important methods and theories in interpretation of art  
-understand and analyze a dissertation in the History of Art.

Having completed course module 2 student has demonstrated ability to  
-tell the main content in five books in the History of Art  
-discuss the theories and methods in the read books  
-compare the results in the read books.

Having completed course module 3 student has demonstrated ability to

- seek, gather and critically interpret information that is relevant to a specific problem within the major field of study
- independently identify, formulate and, based on knowledge of applicable methods in the field, to solve problems and to submit a degree project within the specified time limit;
- account for the aims and results of the independent project both orally and in writing
- observe the appropriate principles of research ethics.

### **Education**

The following methods of teaching are used: Lectures, seminars and tutoring.

### **Forms of examination**

a) The following methods of examination are used: take-home exam, oral examination, academic paper.

b) Grades are given according to a criterion referenced seven-point scale

A = Excellent

B = Very good

C = Good

D = Satisfactory

E = Adequate

Fx = Insufficient

F = Fail

c) The grading criteria of the course are to be distributed at the beginning of the course.

d) A grade of at least mark E on all modules is required in order to obtain a grade for the whole course.

e) In order to obtain at least a grade of E, a student who has received an F or Fx has an additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again to get higher grade.

A student who has received the grade of F or Fx twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

### **Interim**

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for at three-semester period. However, the restrictions above under Forms of examination still hold.

Questions concerning correspondence to earlier syllabuses, contact the student counsellor/the director of studies of the department or the equivalent.

### **Limitations**

This course cannot be included in a Degree of Bachelor together with another advanced course in History of Art or Bachelor's course in History of Art.

### **Required reading**

Module 1, Basic Research Methodology and Art Theories

D'Alleva, Anne: Methods and Theories of Art History, 2005 (186 p.)

Jarrick, Arne och Josephson, Olle, Från tanke till text. En språkhandbok för uppsatsskrivande studenter, Lund 1996 (133 p.)

Additional material will be announced at the beginning of the course.

Module 2, Literature Course

The Student will choose one of the following subject areas:

## Middle Ages

Bonnier, Ann Catherine, *Kyrkorna berättar. Upplands kyrkor 1250-1350*, Uppsala 1987  
Camille, Michael, *Image on the Edge*, London 1995  
Gombrich, E.H., *Art & Illusion*, London 2002  
Liepe, Lena, *Den medeltida kroppen*, Lund 2003  
Melin, Pia, *Fåfångans förgänglighet*, Stockholm 2007

## 15th - 19th Century

Blunt, Anthony, *Art and Architecture in France 1500-1700*, New Haven and London 1999  
Blunt, Anthony, *Borromini*, London 1979  
Ellehag, Claes, *Fem svenska stormaktshem under 1600-talet*, Stockholm 1994  
Ljungström, Lars, *Magnus Gabriel de la Gardies Venngarn. Herresätet som byggnadsverk och spegelbild*, Stockholm 2004  
Wittkower, *Art and Architecture in Italy 1600-1750*, New Haven and London 1999

## 19th Century

Bengtsson, Eva-Lena och Werkmäster, Barbro, *Kvinna och konstnär i 1800-talets Sverige*, Lund 2004  
Eisenman, Stephen, *Gauguin's skirt*, London 1997  
Garb, Tamar, *Bodies of Modernity. Figure and Flesh in Fin-de siècle France*, London 1998  
Gynning, Margaretha, *Det ambivalenta perspektivet*, Eva Bonnier och Hanna Hirsch-Pauli i 1880-talets konstliv, Stockholm 1999  
Karlholm, Dan, *Handböckernas konsthistoria*, Stockholm

## 20th Century

Brinck, Ingar m fl, *Från modernism till samtidskonst. Svenska kvinnliga konstnärer*, Lund 2003  
Goldberg, Rose-Lee, *Performance Art. From Futurism to the Present*, London 2001  
Gray, Camilla, *The Russian Experiment in Art 1863-1922*, London 1986  
*Minimalism och postminimalism*, Skriftserien Kairos nr 10, Stockholm 2005, pp. 55-123, 137-172  
Nilsson, Håkan, *Clement Greenberg och hans kritiker*, Stockholm 2000

## Contemporary Art

Douglas Crimp, Craig Owens, Johanna Burton, Cindy Sherman, MIT Press 2006  
Anna Dahlgren, *Fotografiska drömmar och digitala illusioner: Bruket av bearbetade fotografier i svensk dagspress, reklam, propaganda och konst under 1990-talet*, (Diss. Stockholms universitet 2005), Symposium 2005  
Hal Foster, *Recodings: Art, Spectacle, Culture Politics*, New Press 1999  
Miwon Kwan, *One Place After Another: Site-specific Art and Localional Identity*, MIT Press 2004  
Jean Robertson & Craig McDaniel, *Themes of Contemporary Art: Visual Art After 1980*, Oxford University Press 2005

## Architecture

*Arkitekturteorier. Skriftserien Kairos 5*, Stockholm 1999  
Eriksson, Eva, *Mellan tradition och modernitet. Arkitektur och arkitekturdebatt 1900-1930*, Stockholm 2000  
Nolin, Catharina, *Till stadsbornas nytta och förlustande*, Stockholm 1999  
Rörby, Martin, *David Helldén, Modernistisk visionär på traditionens grund*, Stockholm 2002  
Summerson, John, *The Classical Language of Architecture*, London 1980

## Arts and Crafts

Cummings, Elisabeth och Kaplan, Wendy, The Art and Crafts Movement, London 1991  
Eklund Nyström, Sigrid, Möbelarkitekt på 1930-talet. Om Futurum, Stockholm 1992  
Knutsson, Johan, Folkliga möbler: tradition och egenart, Stockholm 2001  
Overy, Paul, De Stijl, London 1991  
Woodham, Jonathan, Twentieth-Century Design, Oxford 1997