

Module Specification: AA100A&B (The Arts Past and Present)

1. Factual information			
Module title	AA100A&B: The Arts Past and Present	Level	4
Module tutor	Mr. Amir Simkesh	Credit value	16 credit hours
Module type	Taught	Notional learning hours	2 hours/week

2. Rationale for the module and its links with other modules
<p>AA100: <i>The Arts Past and Present</i>. Parts I and II is the Faculty's pivotal entry level course which prepares students for the challenges of University level study of the arts and humanities. It is a core part of all the Faculty's named degrees. It will give students a taste of all the Faculty's major teaching areas.</p> <p>AA100 presumes the prior study of another first level course EL121 (Literary Appreciation and Critique), and will develop students' study skills over a range of areas so that they are prepared for the demands of higher level courses.</p> <p>In addition to the course materials, which will feature a range of different kinds of teaching from print to DVD-Videos and DVD-ROMs to searchable databases, the course will provide students with the opportunity for participating in face-to-face tutorials.</p> <p><i>The Arts Past and Present</i> is presented in four books, so that the course has two distinct halves. The course takes a thematic approach to introduce students to the demands of studying the arts and humanities at university level. In the first half, students are introduced to key subject specific skills through books on Reputations and Tradition and Dissent. The second half takes a more interdisciplinary approach, with books on Cultural Encounters (Book 3) and Place and Leisure (Book 4). In the second half of the course, units will foreground topics and connections with other units more than individual disciplines. However, students will always be aware of what they are studying at any given point. We have adopted this structure both to present students with a relatively simple and integrated design, in which the concerns of one Book feed into those of the next, and to foreground issues which students will find interesting and enticing. As with all previous Arts Level 1 courses, AA100 has the ambition to demystify the arts and the humanities for students new to university level study. Workload will be carefully paced throughout the course.</p>

3. Aims of the module

The course aims to:

1. prepare students about the study of the arts and humanities at university level by providing them with rich content while equipping them with relevant study skills;
2. deliver a course which is intellectually stretching in terms of the conceptual demands it makes of students while also being realistically achievable as part-time study;
3. make students aware of the variety of approaches, methodologies and concerns covered by the different arts and humanities disciplines;
4. widen participation in the Arts curriculum by delivering a course which appeals to a diverse range of students;
5. stimulate students who want to continue their studies within the Faculty;
6. equip students with transferable skills which would be relevant to other areas of study;
7. prepare students for the study demands of higher level courses by making them self-conscious learners who will be able to organize their time most effectively.

4. Pre-requisite modules or specified entry requirements

Course Prerequisites:

- **AA100A: Prerequisites: EL117**
- **AA100B: Prerequisite: AA100A**

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p>At the end of the module, learners will be expected to:</p> <p>A1. understand the differences between different artistic media and to be able to distinguish and describe the formal components of works of art. (Art History)</p> <p>A2. become aware of the diversity of Ancient Greek and Roman materials and of the contexts in which such materials were produced and subsequently reinterpreted. (Classical Studies)</p> <p>A3. develop an understanding of the principal issues raised by the study of a particular period or topic in history.</p> <p>A4. have an appreciation of the dynamics of literary and dramatic language and form. (Literature)</p> <p>A5. develop the skills of ‘close listening’ to music. (Music)</p> <p>A6. understand how philosophers appeal to theoretical principles to answer specific philosophical questions. (Philosophy)</p>	<ul style="list-style-type: none"> - Pre-class preparation and reading of assigned texts - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical points of view - Reading critical articles pertinent to the literary work under discussion - Post-reading activities to allow students to deepen and expand their understanding - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied. <p>Students will be assessed through the following:</p> <ul style="list-style-type: none"> ✓ Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. ✓ 1 in-class activity ✓ 1 in-class presentation ✓ 1 final exam

B. Cognitive skills	Learning and teaching strategy
<p>At the end of the module learners will be expected to:</p> <p>B1. develop a basic competence in the skills of visual analysis. (Art History)</p> <p>B2. develop the ability to move analytically and imaginatively between the present and the past and to expand critical perspectives on cultures and the societies that produce them. (Classical Studies)</p> <p>B3. understand how we come to construct an idea (or ideas) of the past. (History and HSTM)</p> <p>B4. begin the process of reading and understanding literary texts critically. (Literature)</p> <p>B5. develop a sense of the importance of issues of performance in music. (Music)</p> <p>B6. extract a philosophical argument from a text, analyse it and, if appropriate criticise it. (Philosophy)</p>	<ul style="list-style-type: none"> - Pre-class preparation and reading of assigned texts - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical points of view - Reading critical articles pertinent to the literary work under discussion - Post-reading activities to allow students to deepen and expand their understanding - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied. <p>Students will be assessed through the following:</p> <ul style="list-style-type: none"> ✓ Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. ✓ 1 in-class activity ✓ 1 in-class presentation ✓ 1 final exam

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. develop skills of reading, listening and visual analysis.</p> <p>C2. develop the ability to synthesize potentially conflicting ideas and information into their own words.</p>	<ul style="list-style-type: none"> - Pre-class preparation and reading of assigned texts - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical points of view - Reading critical articles pertinent to the literary work under discussion

C. Practical and professional skills	Learning and teaching strategy
<p>C3. reflect in detail on their work as learners through the course.</p> <p>C4. learn how to organize their study time in ways which best suit their lifestyles.</p> <p>C5. recognize the importance of presenting their work coherently and in appropriate forms.</p> <p>C6. learn how to distinguish between different kinds of online resource.</p>	<ul style="list-style-type: none"> - Post-reading activities to allow students to deepen and expand their understanding - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied. <p>Students will be assessed through the following:</p> <ul style="list-style-type: none"> ✓ Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. ✓ 1 in-class activity ✓ 1 in-class presentation ✓ 1 final exam

D Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. write an essay that shows the ability to analyse and to construct a plausible, well-substantiated argument.</p> <p>D2. show the ability to reflect on his/her learning through the course, and to present a piece of written work which has been revised in the light of feedback from his/her tutor.</p> <p>D3. take notes from written or spoken sources (taught but not assessed).</p>	<ul style="list-style-type: none"> - Pre-class preparation and reading of assigned texts - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical point of views - Reading critical articles pertinent to the literary work under discussion - Post-reading activities to allow students to deepen and expand their understanding - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied.

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6. Indicative content.
<p><u>Book 1: Reputations</u></p> <p>The first book aims to engage students with an issue of wide relevance and currency. Why are some individuals famous? What is it about Cézanne’s paintings or Cleopatra’s life which makes them famous? This Book takes students from the distant past to the contemporary world to consider these questions in the light of the famous, the infamous and the unjustly neglected. In the process, it will begin demystifying the study of humanities through an issue which remains at the heart of many Arts disciplines. Case studies of significant figures (Cleopatra, Stalin, Michael Faraday and the Dalai Lama) introduce and elucidate discipline-specific skills such as differentiating between primary and secondary sources, understanding and interpreting varied points of view, and appreciating the way in which reputations have been made and remade at different moments in time. This will allow students to develop an understanding of how we come to construct ideas of the past. Units on Marlowe and Cézanne will consider artistic reputation through focussing on some of the work which made them famous. Students will acquire basic competence in visual analysis and the critical reading of literary texts. The unit on opera divas will explore artistic reputation from a different perspective, investigating why certain performers become famous at certain moments in time. It will introduce students to a range of different musical repertoires and develop their close listening skills. Implicit in the Book’s theme will be the question of why some individuals are celebrated and others are not. The Book will introduce students to debates about canonicity through fostering a sense of the ambiguities of fame. These units will raise at a necessarily basic level questions about the tensions within traditional canons: why are they dominated by ‘dead white males’? What do such canons exclude? We have chosen a narrow yet relatively diverse range of individuals from a broad historical spectrum and range of places, whose lives and works can help students begin to engage in these debates.</p> <p><u>Book 2: Tradition and Dissent</u></p>

6. Indicative content.

After the first Book, students should have a sense of methodological issues important to a range of subjects and have acquired perspectives on those figures discussed. The second Book continues the first Book's demystifying agenda, but broadens focus to look at the significance of tradition in several disciplines. Tradition is a word widely used in academic discourse and in the wider culture, but what do we mean by it? Why and how is it important to an understanding of the arts? This Book tries to provide some answers. To emphasise that cultural and artistic traditions are seldom static or uncontested, the Book considers dissent from traditional ideas. Tradition is conceived broadly, encompassing both established forms in art and belief as well as cultural forms such as Christmas. The Book begins with a unit on Plato's *Laches*, which raises fundamental questions about tradition as a source of knowledge; an introduction to reading poetry through an anthology of poems about beasts, whose contents range from the ancient to the contemporary; a social history of Christmas; and a case study of Shostakovich as both a traditional and a dissenting composer.

Book 3: Cultural Encounters

During the first half of the course, students will have studied each of the major Arts disciplines, gaining experience in different and related critical methods. They will have looked at a broad range of topics and individuals, which taken together will give them a sense of the significance of ideas of reputation and tradition to the arts. We begin with Migration and Translation to address questions which are pertinent both to the changing world we live in and to all Arts subjects: what is the relationship between cultural artefacts and colonial history? To what extent can objects and texts be translated or transplanted from one culture to another? As Book 2 has concentrated on the tension between tradition and dissent, Book 3 explores the ways in which the artistic forms and intellectual paradigms mutate in response to political and cultural upheaval. This Book addresses these issues through case studies of texts and artefacts from a wide range of contexts and cultures. It begins with two units which consider the migration of culture and knowledge from the ancient world to the modern. Seamus Heaney's translation of Sophocles's *Antigone*, *The Burial at Thebes*, allows students to study an ancient text in detail through a recent translation by a major contemporary writer. A unit on medical theory investigates the transmission of knowledge from 8th and 11th century Arabic texts to Renaissance Europe. This is followed by linked units which consider the colonial history of Benin in the nineteenth century and the expropriation and display of the Benin bronzes by the British Museum. The Book's focus then turns to the contemporary world firstly in the discussion of the tension between the philosophies of multiculturalism and liberalism, and secondly in a unit which presents a brief anthology of contemporary short stories which deal with issues relating to migration.

Book 4: Place and Leisure

After studying Book 3, students will have a broader base for their studies, having seen how different disciplines can combine to address a topic of current and historical interest. The final Book draws together some of the course's main preoccupations

6. Indicative content.

further to develop students' thinking and prompt their growth as learners. It explores ideas of place and leisure: how should we interpret 'sacred' spaces or classical houses? What is the meaning and purpose of leisure philosophically? The course closes by trying to bring the discussion of events and artefacts into contact with students' own experience as learners and as cultural consumers. The Book has two related concerns. Firstly we consider the construction and interpretation of the human environment from Neolithic monuments through to twentieth century cities. Building on this, the second concentrates on leisure to investigate the sense we make of our lives and the cultural history of leisure. As well as providing students with the opportunity to engage with interdisciplinary perspectives, the Book will also consolidate subject-specific skills of visual analysis, close reading and listening and critical argument in relation to the Book themes. The Book begins with units on sacred space and the classical villa. It then addresses the philosophy of leisure. Finally, the course concludes with an interdisciplinary study of the seaside. This material combines social history of the development of the British seaside resort in the nineteenth and twentieth centuries, including work on the changing technologies which fostered seaside holidays, with analysis of different representations of the seaside phenomenon in film, music, literature and visual art.

7. Assessment strategy, assessment methods and their relative weightings

Students in AA100A & B are assessed through the following:

- **In-class activity** represents 10% of the overall continuous assessment score [OCAS]. This activity will assess the students' knowledge and understanding of the key concepts of the module.
- **In-class presentation** on social and cultural issues carries 10% of the OCAS. Presentations start from Week 3 and continue until the end of the semester. Students are expected to give an original presentation, using basic methods of research.
- **One 90-minute Mid-Term Assessment (MTA)**
- **One 3-hour FINAL EXAM** at the end of the course.
- The balance between components of assessment is shown in the following table:

Components	Form of Assessment & Marks		%
CONTINUOUS ASSESSMENT	One in-class activity	10	50%
	One in-class presentation	10	
	MTA	30	

7. Assessment strategy, assessment methods and their relative weightings				
	FINAL ASSESSMENT	FINAL EXAM	50	50%
	GRAND TOTAL		100	100%

8. Mapping of Assessment tasks and Learning Outcomes																						
		Learning Outcomes																				
		A 1	A 2	A 3	A 4	A 5	A 6	B 1	B 2	B 3	B 4	B 5	B 6	C 1	C 2	C 3	C 4	C 5	C 6	D 1	D 2	D 3
In-class	In-class	X		X		X		X						X								
In-class	In-class	X	X	X		X		X	X		X	X		X		X			X		X	
MTA	MTA	X	X	X	X		X	X			X		X	X		X	X	X		X	X	
Final	Final	X	X	X	X		X	X	X	X	X		X	X	X	X	X	X		X	X	

9. Teaching staff associated with the module / Potential Tutors		
Tutor's name	Contact	Contact hours
Mr. Amir Simkish	asimkesh@aou.edu.kw	NOT AVAILABLE YET

10. Key reading list				
Author	Year	Title	Publisher	Location / ISBN
Moohan, E. (ed)	2008	<i>Reputations</i>	OU	Milton Keynes
Price, C. (ed)	2008	<i>Tradition and Dissent</i>	OU	Milton Keynes
Brown, R. D.	2008	<i>Cultural Encounters</i>	OU	Milton Keynes
Brunton, D. (ed)	2008	<i>Place and Leisure</i>	OU	Milton Keynes
Marlowe, C.: O'Connor	2004	<i>Dr Faustus</i>	Pearson Longman	9780582817807
Seamus Heaney	2005	<i>The Burial at Thebes: Sophocles 'Antigone'</i>	Faber and Faber	9780571223626

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Author	Year	Title	Publisher	Location / ISBN
Muldoon, P.	1997	<i>The Faber Book of Beasts</i>	Faber and Faber	9780571195473
Prescott, L. (ed)	2004	<i>A World of Difference: An Anthology of Short Stories from Five Continents</i>	Palgrave Macmillan	9780230202085

11. Other indicative text (e.g. websites)
<p>Audio-Visual Materials:</p> <ul style="list-style-type: none"> • 4 DVD-Videos (one per book) • 4 DVD-ROM (one per book) • 8 audio CDs (two per book) • course website <p>Online Support Materials: For each course there are different types of support materials which the student can learn from. An obvious example is the Specimen Exam Papers (SEP) of actual examinations used in previous years. Each SEP is followed by an Answer Key. There are also some sample TMAs followed by tutors' comments, which constitute a learning experience with regard to text organization and the developments of arguments, and hence improve writing skills. The Course Guide includes also some useful guidelines regarding TMAs. The Course Guide is available to students in a soft and hard copy.</p>