1. **KentVision Code an title of the module**

HART5006 Art in the Nineteenth Century (Level 5)

HART6006 Art in the Nineteenth Century (Level 6)

1. **Division and School/Department or partner institution which will be responsible for management of the module**

Arts and Humanities, School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5 and level 6

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring Term

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

Optional to the following courses:

BA Art History

BA Art History and English

BA Art History and Film

Also available as an elective (wild) module

1. **The intended subject specific learning outcomes.**

**On successfully completing the module Level 5 and 6 students will be able to:**

* 1. Distinguish, explain and evaluate different art movements in the Nineteenth Century, their distinguishing styles, practices and ideas.
  2. Demonstrate an in-depth understanding of the works of key nineteenth-century artists.
  3. Produce short pieces of critical work in a variety of forms that demonstrate the skills of object-based analysis and comparative visual analysis.
  4. Understand the interplay between the visual arts and broader nineteenth-century culture through research into relevant scholarly literature.
  5. Critically reflect upon and evaluate aspects of the art criticism produced during the Nineteenth Century.

**In addition to more developed understanding and abilities in relation to 8.1 – 8.5, Level 6 students will also be able to:**

* 1. Demonstrate an advanced ability to synthesize ideas and concepts relating literary, scientific and philosophical developments to those in the visual arts in the Nineteenth Century.
  2. Make connections to other material learned over the previous two years of study of the visual arts.

1. **The intended generic learning outcomes.**

**On successfully completing the module Level 5 and 6 students will be able to:**

* 1. Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
  2. Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments to a variety of audiences and/or using a variety of methods.
  3. Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including the critical use of the internet and a range of primary and secondary texts.
  4. Employ information technologies to research and present their work.

**In addition to more developed understanding and abilities in relation to 9.1 – 9.4, Level 6 students will also be able to:**

* 1. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments to a variety of audiences and/or using a variety of methods
  2. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

This module will explore the major art movements of the Nineteenth Century such as Romanticism, Realism, Pre-Raphaelitism, Impressionism, the New Sculpture and Post-Impressionism. It will look in depth at the work of a number of key artists during this period (for example, these may include J. M. W. Turner, Eugène Delacroix, Dante Gabriel Rossetti, Gustave Courbet, Édouard Manet, Berthe Morisot, Claude Monet, Mary Cassatt, Paul Gauguin, Auguste Rodin, Camille Claudel, Paul Cezanne and Vincent van Gogh). While the focus will be on the visual arts in France and England, the module will situate these artistic trends within a broader historical context, exploring parallels with literary, scientific and philosophical developments. Social attitudes towards the arts will be examined in the light of the class, gender and racial issues that characterised an age of industrial growth, European colonialism and empire building. Seminars will be dedicated to analysing topics like Delacroix and Orientalism, the ‘Pre-Raphaelite Sisterhood’, the representation of poverty, nature and landscape, the modern city and popular culture, the impact of photography, or Gauguin in Tahiti.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

## The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

## The most up to date reading list for each module can be found on the university's [reading list pages](https://kent.rl.talis.com/index.html).

Clark, T. J. (2000), *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, London: Thames & Hudson

Eisenman, S. (2020), *Nineteenth-Century Art: A Critical History*, London: Thames & Hudson

Harrison, C., Wood, P. and Gaiger, J. (1998), *Art in Theory, 1815-1900: An Anthology of Changing Ideas*, Oxford: Wiley Blackwell

Marsh, J. (2019), *Pre-Raphaelite Sisterhood*, London: Quartet Books

Nochlin, L. (1971), *Realism*, London: Penguin

1. **Contact Hours**

Total contact hours: 44

Total private study hours:256

Total module study hours: 300

1. **Assessment methods**
   1. Main assessment methods

**At level 5:**

**Seminar notes** (20%) – a brief paragraph to be prepared each week, and the total (no more than 1000 words) to be submitted for assessment at the end of term.

**Creative portfolio** (40%) – to consist of 3 x 1000 word components such as: the analysis of a drawing, a photo-essay on a piece of public sculpture, a blog post on a nineteenth-century painting, an exhibition review.

**Essay** (40%) – 2000 words on a topic from a set of questions devised for level 5.

**At level 6:**

**Seminar notes** (20%) – to be prepared each week, and submitted for assessment at the end of term.

**Creative portfolio** (40%) – to consist of 4 x 1000 word components such as: the analysis of a drawing, a photo-essay on a piece of public sculpture, a blog post on a nineteenth-century painting, an exhibition review.

**Essay** (40%) – 3000 words on a topic from a set of questions devised for level 6.

* 1. Reassessment methods

Like for like.

**14Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Lecture | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Skills Workshop |  |  | **x** |  |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Seminar notes | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** |  |  |
| Critical Portfolio | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay (2000 words) | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** |  |  |
| Essay (3000 words) | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury campus

1. **Internationalisation**

The module will involve a sustained comparison of British and French art movements in the 19th Century, and in addition place both of these European cultures within a global context, especially in relation to colonialism.

----------------------------------------------------------------------------------------------------------------------------------

**DIVISIONAL USE ONLY**

**Module record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | New/major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 11.1.22 | New | January 2023 |  |  |
|  |  |  |  |  |