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

HART5005 Elements of Latin American Art (Level 5)

HART6005 Elements of Latin American Art (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 joint honours programmes

Also available as an elective module

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

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

8.1 Demonstrate knowledge and critical understanding of Latin American art and cultures, and of major art movements in the region.

8.2 Apply art historical methods to describe, compare, and analyse works of Latin American art, recognise their formal/stylistic traits and innovations, and critically situate them within their context of production, and within the global context.

8.3 Understand and evaluate the interrelations between art and politics in different Latin American countries, and the impact of class, race and gender

8.4 Critically reflect on the role of collections, exhibitions and the institutions of art within and beyond national borders.

8.5 Demonstrate knowledge of issues of imperialism, colonialism and the ‘centre/periphery’ debate and critically apply them in the examination of artistic production.

8.6 Compare and evaluate Western and non-Western artistic influences and theoretical frameworks regarding art’s aesthetic and social dimension.

**In addition to 8.1-8.6, on successfully completing the Level 6 module students will also be able to:**

8.7 Assess how artists, curators and theoreticians negotiate postcolonial perspectives and develop decolonising practices

1. **The intended generic learning outcomes**

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

9.1 Deploy a range of subject-specific theories, concepts and terminology.

9.2 Demonstrate skills of visual and historical analysis, and critical thinking.

9.3 Develop and apply transferable skills of bibliographical and independent research, reasoning with evidence and team work.

9.4 Effectively communicate ideas using a variety of methods, and formulate and sustain well-structured and coherent arguments.

9.5 Utilise and evaluate sources as appropriate, including primary and secondary material, online resources and museum collections.

9.6 Appreciate international contexts and draw fruitful comparisons to their own.

**In addition to 9.1-9.6, Level 6 module students will be able to:**

9.7 Critically comment on international scholarship and methodology, and find solutions to problems through analysis and synthesis.

9.8 Reflect on and conceptualise their understanding and manage their learning by identifying their learning dispositions and successfully applying them in independent research and coursework.

1. **A synopsis of the curriculum**

This module introduces students to the art and cultures of Latin American countries such as Argentina, Chile, Brazil, Mexico and Cuba. Students will explore non-Western artistic traditions, practices and theoretical frameworks, and consider art’s relation to society. The art works considered are drawn from various countries across Latin America and represent a wide range of visual art forms (with a focus on the art of the Twentieth Century) and assess both their formal analysis and their historical context. Attention will also be given to the Latin American diaspora and transatlantic exchanges. In the course of these investigations issues relating to imperialism, colonialism and post-colonial frameworks across theory and practice will be closely studied, as well as the challenges artists face in negotiating expressions of national identities and problematics versus the adoption of international styles; and the role of collections, exhibitions and art institutions within and beyond national borders.

1. **Reading list**

## 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).

Ades, D., Brett, G. et al. (1989) Art in Latin America: the modern era, 1820-1980, New Haven: Yale UP

Baddeley, O., Fraser, V. (1989) Drawing the line: art and cultural identity in contemporary Latin America, London: Verso

Barnitz, J., Frank, P. (2015) Twentieth-century art of Latin America, Austin: U of Texas P

Frank, P. (2004) Readings in Latin American Modern Art, New Haven: Yale UP

Giunta, A. (2007), Avant-Garde, Internationalism, and Politics: *Argentine Art in the Sixties,* Durham: Duke UP

Greet, M. (2018) Transatlantic encounters: Latin American artists in Paris between the wars , New Haven: Yale UP

Greet, M., McDaniel Traver, G. (eds) (2018), Art Museums of Latin America: Structuring Representation, London: Routledge

Kotsopoulos, N. (ed.) (2010), Contemporary Art in Latin America, London: Black Dog Publishing

Montgomery, H. (2017) The mobility of modernism: art and criticism in 1920s Latin America, Austin: U of Texas P

Sullivan, E. (2018) The Americas revealed: collecting colonial and modern Latin American art in the United States, University Park, PA: Pennsylvania State UP

Traba, M. (1994) Art of Latin America 1900-1980, Baltimore: John Hopkins UP

Vicario, N. (2020), Hemispheric integration: materiality, mobility, and the making of Latin American art, Oakland: U of California P

1. **Contact Hours**

Total contact hours: 48

Total private study hours:252

Total module study hours: 300

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

In-class presentation (10 mins plus supporting documentation) – 20%

Essay 1 (1,000 words at level 5; 1,500 words at level 6) – 30%

Essay 2 (2,500 words at level 5; 3,500 words at level 6) – 50%

13.2 Reassessment methods

Like for like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment**

**Module learning outcomes against learning and teaching methods:**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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 | 9.7 | 9.8 |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lectures | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminars | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

 **Module learning outcomes against assessment methods:**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **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 | 9.7 | 9.8 |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **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 subject content of this module is firmly set within an international context: art and culture from Latin America and international exchanges. Students come in contact with non-Western artistic practices, modes of thinking and theoretical frameworks and compare them to corresponding Western ones.

**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(if applicable | Impacts PLOs (Q6&7 cover sheet) |
| 12/1/22 | New | September 2022 |  |  |
|  |  |  |  |  |