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

HART5008 The Dutch Golden Age: Seventeenth-Century Art and Culture (Level 5)

HART6008 The Dutch Golden Age: Seventeenth-Century Art and Culture (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 History of Art

BA History of Art 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 the art and culture of seventeenth-century Holland and the international context in which it was produced.

8.2 Distinguish, describe and interpret a range of artworks representative of the ‘Dutch Golden Age’ and the style and concerns of the leading artists of the period.

8.3 Evaluate the interrelations across objects, people and context relevant to the art of the Dutch Golden Age

8.4 Critically reflect on the role of clients and the market in artistic production during the Dutch Golden Age

8.5 Identify and assess the different ways in which the art of the Dutch Golden Age is displayed, and the values that these displays articulate

8.6 Contextualise the role art plays in the formation of national identity and how it shapes our views of the past

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

8.7 Assess how art from seventeenth-century Holland has been theorised and presented at different points in history

8.8 Make comparisons with the visualisations of identity and society through art from other periods and regions.

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 art historical methods, terms and concepts, and demonstrate skills of visual and historical analysis, and critical thinking

9.2 Develop and apply transferable skills of bibliographical and independent research, and carry out independent and group work

9.3 Effectively communicate information through different means, and convincingly present arguments to specialist and non-specialist audiences

9.4 Utilise, evaluate and prioritise different sources as appropriate, including primary and secondary material, online resources and museum collections

9.5 Appreciate international contexts and draw fruitful comparisons to their own (ILO)

**In addition to 9.1-9.5, Level 6 module students will be able to:**

9.6 Devise, sustain and successfully present arguments by describing and critically commenting upon scholarship and methodology

9.7 Manage their own learning and reflect on and conceptualise their understanding by identifying their learning dispositions and successfully applying them in independent research and coursework

1. **A synopsis of the curriculum**

This module explores the art and culture of the so-called ‘Golden Age’ of seventeenth-century Holland, and critically examines the appropriateness of this common way of naming the period. Different types of paintings such as portraits, genre painting and still-life will be studied, and their social functions critically evaluated. The life and work of renowned Dutch masters, such as Rembrandt van Rijn, Johannes Vermeer and Frans Hals, as well as a number of lesser known artists such as Judith Leyster, Jan Steen and Willem Claesz Heda, will be closely examined. Special attention is given to the society and context that produced this art including politics, religion, the art market, the position of women, global trading and the slave trade. Lectures and seminars discuss these themes through the use of visual and written resources. In addition, the seminars are devoted to practical applications of relevant art historical and academic skills (visual analysis, interpretation, evaluation, communication, critical thinking). This is reflected in the assessments that develop progressively to ensure learning outcomes.

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).

Berger, J. (1972) *Ways of Seeing Ways of Seeing*, London: Penguin

Schama, S. (1987) The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age, New York City: Knopf

Alpers, S. (1993) *The Art of Describing: Dutch Art in the 17th Century*, Chicago: University of Chicago Press

Alpers, S. (1995) *Rembrandt's Enterprise: The Studio and the Market,* Chicago: University of Chicago Press

Franits, W. (ed.) *Looking at Dutch Seventeenth-Century Art: Realism Reconsidered*, Cambridge: Cambridge UP

Slive, S. (1995) *Dutch Painting 1600–1800*, New Haven and London: Yale University Press

Prak, M.R. (2005) *The Dutch Republic in the Seventeenth Century: The Golden Age*, Cambridge: Cambridge UP

Panofsky, E. (1972 [1939]) *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, New York: Harper & Row.

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 and peer Q&A) – 20%

Essay 1 (1,000 words/ Level 5; 1,500 words/ Level 6) – 30%

Essay 2 (2,500 words/ Level 5; 3,500 words/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 | 8.8 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| 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 | 8.8 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| 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 contents of this module are firmly set within an international context: art and culture from the Netherlands—a leading global trading power—and international exchanges, markets and trade (including the slave trade).

In addition, assessment is internationalised because it requires that students consider culture and art and other related activities (such as exhibitions) from other countries and gives them the opportunity to compare international and local examples thereby promoting cultural empathy, self-awareness and awareness of others.

**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) |
| 21/12/21 | New | January 2023 |  |  |
|  |  |  |  |  |