

## COURSE CONTENT

<b>Course Code</b>	DD2007
<b>Course Title</b>	The Art and Architecture of the “Long Century” 1789-1914
<b>Pre-requisites</b>	Nil
<b>No of AUs</b>	3
<b>Contact Hours</b>	39

### **Course Aims**

In this inter-disciplinary elective course you will chart the evolution of painting, sculpture and architecture using selected examples from Britain, France, Spain, Italy and Germany from the era of the French and American Revolutions to the end of the First World War and the advent of the Jazz Age. You will discover how art, architecture, criticism and consumption changed in this time, and speculate on why this happened. You will examine the changing role of the artist, the critic, and the viewer in the 19th century as the major movements in art and architecture are placed within a wider context of historical, political and social change, in which adaptation and survival were interdependent.

This course is open to all students from any academic background. Once completed you will have a deeper understanding of the 19<sup>th</sup> century European art and the concept of modernity; which can provide a basis for further study in Art History and History.

By the end of the course, you should be able to:

1. Identify the basic art and architecture movements in Europe associated with the 19<sup>th</sup> century.
2. Analyse and interpret the art and architecture of 19<sup>th</sup> century in Europe through a creative project.
3. Reflect on the complex relationship between art, politics and social dynamics of European modernity in the 19<sup>th</sup> century during in-class activities.
4. Present observations, rationales and conclusions surrounding art and architecture in a well structure manner.
5. Contribute to discussion, critique and evaluation of your own work and work of your peers in response to topics from art and architecture of the 19<sup>th</sup> century.

### **Course Content**

In this course you will discuss how we define modern, modernity, modernism, and modernization ? How do we define modern art?

You will follow historical events through the works of European artists: Enlightenment, French Revolution, Industrial Revolution, Women Rights, Socialism, Liberalism, Conservatism, and Imperialism.

Masterpieces of painting, sculpture, architecture and art criticism will be selected from the following ‘isms’ for closer examination: Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Fauvism, Expressionism, Cubism, Art Nouveau and Futurism.

These topics will be discussed and critiqued in class lectures and tutorials.

You will give a short 10-minute presentation and write a 2,000 word essay discussing a given topic.

**Assessment (includes both continuous and summative assessment)**

	<b>ILO Tested</b>	<b>Related Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Midterm-essay</b>	ILO 1,2,3	Competence Creativity	40%	Individual
<b>Presentation</b>	ILO 2,4	Competence Creativity	40%	Individual
<b>Participation</b>	ILO 5	Competence Creativity	20%	Individual-Team

**Reading and References**

1. Artist and the Empire, National Gallery Singapore, 2016.
2. Blake, N, Fer, B. et al. Modernity and Modernism, Open University Press. 1993.
3. Bowness, A. Modern European Art, Thames & Hudson. 1972.
4. Bucholtz, L et al (eds). Art: A World History, Abrams, 2007.
5. Cole, B. Art of the Western World: From Ancient Greece to Post Modernism Simon & Schuster, 1991.
6. Ferguson, N. Civilization, Penguin Books, 2012.
7. Frascina, F & Harris, J. Art in Modern Culture, Open University Press, 1972.
8. Golby, J. M. Culture and Society in Britain 1850 – 1890, Oxford University Press, 1986.
9. Harrison, C & P. Wood, Art in Theory, 1815 – 1900, Blackwell, 1992.
10. Harrison, C. & P. Wood, Art in Theory: 1900 – 1990, Blackwell, 1992.
11. Frampton, K. Modern Architecture, Thames and Hudson, 1992.
12. Kleiner, F. et al. Gardner's Art Through the Ages, Wadsworth, 2000.
13. Peters Corbett, D. The World in Paint: Modern Art and Visuality, 1848-1914, The Pennsylvania State University Press, 2004.
14. Petra ten-Doesschate Chu, Nineteenth-Century European Art, Prentice Hall, 2011.
15. Prideaux, T. The World of Whistler 1834 – 1903, Time-Life Publications, 1981.
16. Schneider, P. The World of Manet - 1832 – 1883, Time-Life Publications, 1972.

**Course Policies and Student Responsibilities**

**(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

## (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

## (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the academic integrity website for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule

S/N	Topic	Course LOs	Reading
1	Introduction: Setting the Scene	1,3	Kleiner, F. et al. Gardner's Art Through the Ages, Wadsworth, 2000
2	Art of Enlightenment Ancient Regime: Baroque to Rococo	1,3,5	Petra ten-Doesschate Chu, Nineteenth-Century European Art, Prentice Hall, 2011  <u>Activity 1</u> - Can art amend history?
3	Art of Revolution: Neo-Classicism	1,2,3	Petra ten-Doesschate Chu, Nineteenth-Century European Art, Prentice Hall, 2011  Kleiner, F. et al. Gardner's Art Through the Ages, Wadsworth, 2000
4	Arts of Dual	1,3	Petra ten-Doesschate Chu, Nineteenth-Century European

	Revolution I: Romanticism		Art, Prentice Hall, 2011 Ferguson, N. Civilization, Penguin Books, 2012
5	Arts of Dual Revolution II: Realism	1,3	Golby, J. M. Culture and Society in Britain 1850 – 1890, Oxford University Press, 1986
6	Prelude to Impressionism	1,2,3	Prideaux, T. The World of Whistler 1834 – 1903, Time-Life Publications, 1981.  Schneider, P. The World of Manet - 1832 – 1883, Time-Life Publications, 1972  Harrison, C & P. Wood, Art in Theory, 1815 – 1900, Blackwell, 1992
7	Impressionism	1,3,5	Petra ten-Doesschate Chu, Nineteenth-Century European Art, Prentice Hall, 2011  <u>Activity 2-</u> What would be your “reality” if you were an artist living in Paris in 1863 ?
	Semester Break		No reading
8	MIDTERM/ Group Consultations	1,2,3	No Reading
9	Post-Impressionism	1,2,3,5	Cole, B. Art of the Western World: From Ancient Greece to Post Modernism Simon & Schuster, 1991  <u>Activity 3-</u> What happened to the religious art in the 19 <sup>th</sup> century?
10	Fauvism and Expressionism	1,3	Frampton, K. Modern Architecture, Thames and Hudson, 1992
11	Presentations	2,4,5	No Reading
12	National Gallery-Field Trip	1,2,3	Artist and the Empire, National Gallery Singapore, 2016.
13	Cubism and Futurism, Introduction re-visited: setting the scene for the “War”	1,2,3,4, 5	Harrison, C. & P. Wood, Art in Theory: 1900 – 1990, Blackwell, 1992.  Blake, N, Fer, B. et al. Modernity and Modernism, Open University Press. 1993  <u>Activity 4-</u> Were Raden Salah and Juan Luna artists of European culture?

