

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20

Organiser: Dr Sarah Monks

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1

Exam Paper(hrs):

Through this module, you'll gain a solid grounding in the history of nineteenth-century British and French art. You'll find out about art in Victorian London, from the Pre-Raphaelites to the Camden Town Group, alongside the history of painting in nineteenth-century Paris before, during and after Impressionism. You'll be introduced to the particular forms of modernity and artistic modernism that emerged in these two cities as well as the distinct ways in which they have been analysed by art historians. You will also learn how to evaluate, analyse and interpret the works of major nineteenth-century British and French painters yourself. Each week, you'll learn through a combination of lectures, presentations and class discussions. Arranged chronologically, the module will take you through the nineteenth century, one week in London, the next week in Paris. You'll compare the two cities' histories of painting, putting Millais alongside Courbet, Manet alongside Whistler, late Monet alongside Sickert. You'll find out about these artists' critics, their patrons, their artistic practices and their networks. You'll be introduced to the scholarship on this crucial period in the history of European art, as well as approaches to analysing nineteenth-century artworks. You'll also benefit from a field trip which will enable you to study nineteenth-century British and French paintings up close. Assessment is through two essays (100%). On successful completion of this module, you'll have the knowledge and skills to recognise and interpret a range of artworks produced by artists working in nineteenth-century London and Paris. You'll also gain a grounding in recent art-historical scholarship on nineteenth-century British and French art. You'll develop your research, writing and presentation skills, as well as your powers of visual analysis.

2019/0 - AMAA5097B RENAISSANCE RECONSIDERED

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20

Organiser: Dr Jack Hartnell

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2/-B2

Exam Paper(hrs):

Fourteenth and fifteenth-century Italy was shaped by the growth of urban centres and the development of new political, social, and sacred institutions. New patrons and uses for artworks prompted a wealth of artistic activity that responded to and also forged contemporary values, beliefs and identities. Bankers, merchants, mercenaries, and religious institutions exploited the power of art and architecture to promote their professional interests, ambitions, and families. But was the Renaissance all that it seemed? We will reconsider some of the most famous (and infamous) artists and objects from renaissance Italy, questioning

traditional assumptions about the nature and function of art during this period. Each week you will explore a selection of buildings, paintings, and sculpture alongside renaissance literature and modern theory, building a new and richer picture of this critical cultural moment.

2019/0 - AMAA5098B ARCHAEOLOGIES OF THE MEDITERRANEAN WORLD

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20 Organiser: Dr Joanne Clarke

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C1/-B3\

Using a range of case studies from the Mediterranean World, this module introduces you to some of the most significant themes and debates in the archaeology of the Mediterranean and archaeology more generally. Case studies will be drawn from a range of time periods and will address 'the big themes' in archaeology, such as cultural transmission, cultural development, societal collapse, trade and exchange, conflict, migration, empire and expansion, the emergence of urban societies, climate and society and ritual and religion. Often more than one theme will be included in a case study and the aim will be to understand how they relate to each other. For example, how does conflict or climate change contribute to migration or societal collapse?

2019/0 - AMAA5104B 20TH CENTURY DRAWING: THE ARCHAIC MEETS THE MODERN

Spring Semester, Level 5 module
(Maximum 0 Students)

UCU: 20 Organiser: Dr Edward Krcma

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C1/-B3\

Exam Paper(hrs):

In important respects drawing is archaic: we do it before we can speak or write, and it involves the most rudimentary of means. But what happened to drawing when it was swept up into the accelerated and technologized rhythms of modernity? How were its conventional pillars of manual skill, aesthetic beauty and expressive directness affected? How was drawing able to combine with other forms of practice and extend itself into new domains? Exploring an expanded conception of drawing via the work of some of the most celebrated modern artists, this module offers a critical introduction to the art of the 20th Century by way of a fascinating route not often traveled.

2019/0 - AMAA6127B MAKERS' MYTHS: THE PERSONA OF THE ARTIST AFTER 1945

Spring Semester, Level 6 module
(Maximum 18 Students)

UCU: 30

Organiser: Dr Edward Krema

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C2-D3\

The figure of the artist has for centuries been the object of celebration, curiosity and myth-making. Since World War II powerful narratives have developed around some of the most prominent artists. You'll explore the construction of such "makers' myths" and ask: How is an artist's public persona constructed and what bearing does it have on the interpretation of specific artworks? What idea of art's social role do different personae imply? How do these roles relate to our idea of what art can or should contribute to the contemporary world?

2019/0 - AMAA6128B MODERNISM AND GENDER: FRANCE AND GERMANY 1900-1939

Spring Semester, Level 6 module
(Maximum 18 Students)

UCU: 30

Organiser: Dr Simon Dell

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1-H2\

This module addresses modernism in the first part of the twentieth century. It explores the work of male and female artists and also considers how gender structures representation and art practice. The module provides an opportunity to reconsider key works by Henri Matisse, Pablo Picasso, Paula Modersohn-Becker, Suzanne Valadon, Hannah Hoch and Claude Cahun, amongst others.