**Module Title**  
Art and Society in Nineteenth-Century Britain

**Module Code**  
ARVC082H4

**Programme**  
Cert HE History of Art

**Credits/Level**  
15/Level 4

**Entrance Requirements**  
None

**First Class Term Dates**  
Tuesday 4 October 2016  
4 October – 14 December 2016

**Taught By**  
Prasannajit de Silva

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**Module Description**

The nineteenth century was marked by huge social, political and technological changes. This module will consider how artists engaged with key issues of the time such as urbanisation and industrialisation, nation and empire, gender and class, and modernity and tradition. It will encompass the study of a wide range of materials including paintings, photographs, printed material, and the applied arts.

**Aims**

Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:

- Develop students’ knowledge and understanding of British nineteenth-century visual culture and its relationship to contemporary society
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to the different themes and styles seen in nineteenth-century British art and design
- Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.
Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:

- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. This essay will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>2,500</td>
<td>100%</td>
<td>16 December 2016</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.
Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

Module Content

Term 1

Coursework Deadline: 6 pm, 16 December 2016

Session 1: 4 October 2016 – Introduction
- Introduction to the module
- Aims and learning outcomes
- Some key issues and themes
- The British art world in 1800

Session 2: 11 October 2016 – Art Institutions
- What was the significance of the Royal Academy during the nineteenth century?
- How and why did art galleries develop in Britain?
- What were the reasons behind and the impact of The Great Exhibition?

Session 3: 18 October 2016 – Early Nineteenth-Century Landscapes
- What contributed to the interest in topographical images, and how were they made available to a wider public?
- What were the art-historical roots of the picturesque, and what political or social messages did the picturesque landscape convey?
- How did early nineteenth-century landscape painting relate to British national identity?
- How did landscape artists engage with the industrialisation of Britain?

Session 4: 25 October 2016 – Looking Back – the Classical and Gothic Revivals
- What factors drove the vogue for classicism in the nineteenth century?
- What lay behind the growing interest in medievalism in nineteenth-century Britain?
- What does the Gothic Revival tell us about notions of national identity?
Session 5: 1 November 2016 – Genre Painting and Social Realism
• How did the changing nature of society contribute to the success of genre painting?
• Who were the new patrons of art and what were they looking for?
• What was the underlying tone of social realist painting, and what was its appeal?

Session 6: 8 November 2016 – The Pre-Raphaelites
• What were the aims and objectives of the Pre-Raphaelite Brotherhood?
• What factors contributed to the early success of the Pre-Raphaelites?
• As the interests of the members of the original grouping diverged, how did the movement evolve?

Session 7: 15 November 2016 – Gender
• What was the position of women artists in nineteenth-century Britain?
• In what ways were women depicted in nineteenth-century British art?
• How were nineteenth-century depictions of the nude regarded in the world of ‘Victorian values’?

Session 8: 22 November 2016 – Towards ‘Modern’ Art
• What were the aims and objectives of members of the aesthetic movement?
• What was the impact of the establishment of the Grosvenor Gallery and other private exhibition spaces?
• How was the late Victorian art world affected by developments in France?

Session 9: 3 December 2016 (date TBC) – Visit to Tate Britain

Session 10: 6 December 2016 – Empire
• How did artists depict the people and places encountered across the Empire?
• How did visual culture reflect and/or help to shape prevailing attitudes in Britain?
• What role did visual material play in the construction of British imperial history?

Session 11: 13 December 2016 – Design Reform and the Arts and Crafts Movement
• What influences drove design in the second half of the nineteenth century?
• What were the main characteristics of arts and crafts products?
• How important were social ideas and attitudes to the arts and crafts movement, and how were these reflected in its practices and products?
• Essay due by the end of this week
Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:
Treuherz, J, *Victorian Painting*, Thames and Hudson, 1993

Recommended Reading
The following are recommended as useful ancillary reading:
Barringer, T, *Reading the Pre-Raphaelites* (1998)

Reference
The following are useful reference texts:
Curl, J, *Victorian Architecture* (1990)
Read, B, *Victorian Sculpture* (1992)